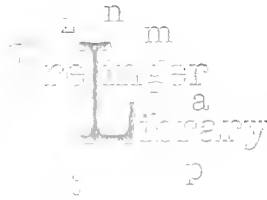




WITHDRAWN

From the collection of the



San Francisco, California
2008



Industry Visualizes America's Problems

No. 1 1944 • THE NATIONAL MAGAZINE OF VISUAL AIDS TO INDUSTRY & EDUCATION



Northern Electric's Employee Film



How to Use Visual Aids



What of Our Women Workers?

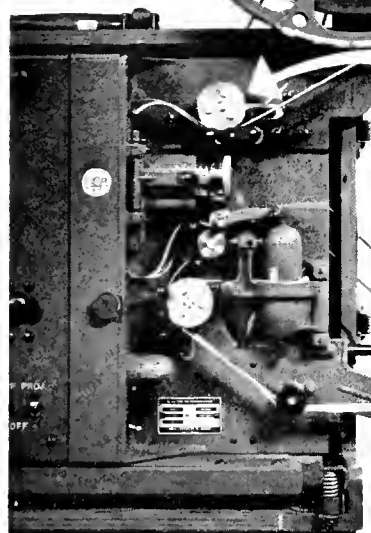


Screen Patterns of Post-War



You can even thread it in the dark!

THE SIMPLIFIED FILM PATH IS SO EASY TO FOLLOW



These features mean longer film life: the large, slow-speed sprockets are gentle on your film; the free swinging gate makes it easy to adjust film in the aperture; an embossed threading line provides a guide for exact length of upper and lower loops; the recessed sprockets and rollers prevent picture or sound track area from touching metal; the sweeping curve of the film path has no bends to kink your film.

Other features: The new RCA 16 mm. projector will include other important advances in projector design, such as even-tension take-up; completely removable gate; aspheric condenser, for efficient use of light; amplifier with inverse feedback for true sound; centralized control; rewind without changing reels; one point oiling; standard tubes and lamps; rotary stabilizer to keep sound on pitch; aerodynamic cooling to prevent hot spots; lower film loop adjustable while in operation; theatrical framing.

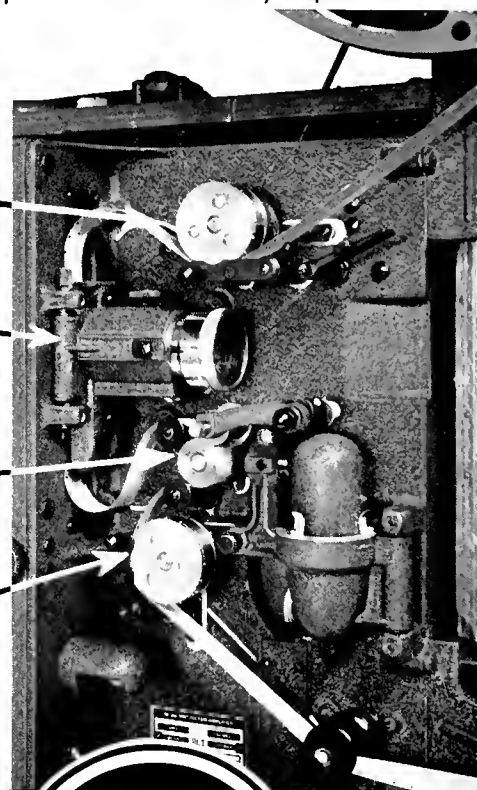
Availability: Because of military demands these new RCA projectors are not available now for civilian use. But plan to see the new RCA projector before you purchase post-war equipment. RADIO CORPORATION OF AMERICA, Sound Equipment Section, Camden, New Jersey.

RCA 16 mm. PROJECTORS

Rapid, accurate threading is possible with the RCA film path. Note the four easy steps.

PLACE FILM:

- 1 under large upper sprocket
- 2 in aperture behind free swinging gate
- 3 around the sound drum
- 4 and under the large lower sprocket



BUY WAR BONDS

RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, N. J.

LEADS THE WAY . . In Radio . . Television . . Tubes . .
Phonographs . . Records . . Electronics

When Post-War Competition Starts, How Quickly Can You Train a Sales Force?

PROOF

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

American Bible Society
American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
The Borden Company
Cadillac Motors
Calco Chemical Company, Inc.
Cluett, Peabody & Company, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
Mohawk Carpet Mills, Inc.
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Remington Arms Company
Socony-Vacuum Oil Company, Inc.
Swift & Company
The Texas Company

OR ANY OTHER CARAVEL CLIENT



APPROACHING VICTORY is a challenge to every company producing war materiel to step up output . . . shorten the war . . .

Meanwhile, it is also a challenge to managers of sales personnel and training to be ready with a top-flight training program.

The planning of such a program need not slacken your war-time effort in the least.

To the contrary, there are many things you can set in motion—just by saying the word—which will save you months of headaches and delays when the moment for conversion comes.

For example, there's research to be done, by an experienced producer of training films, to help determine basic needs . . . to establish a sequence of subjects to be covered . . . to devise the most effective treatment . . . to prepare preliminary outlines . . .

More than that, there are certain training films which presumably can be put in work **RIGHT NOW** so that when war ends, you can swing into instant action.

Already some of the largest companies in America are organizing and preparing comprehensive sales-training programs against the Day of Victory. May we offer suggestions as to a sound and practical procedure?

CARAVEL FILMS

INCORPORATED

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



IT'S LIKE A TWO-MAN JOB!

To project pictures with maximum clarity and brilliance requires *an efficient screen* as well as a good projector. When the screen is soiled or streaked, the best projector in the world can't do your pictures justice.

The projection of your training films will suffer from such unequal teamwork when a soiled or worn screen is used. Replace the screen surface with a new Da-Lite! There are Da-Lite *replacement fabrics* with white, silver

or glass-beaded surfaces for all requirements. *Complete Da-Lite screens* in many sizes and styles are also available, including spring-operated and electrically operated hanging screens and the famous Challenger. This popular tripod model is the only screen that can be adjusted in height without separate adjustments of the case or fabric.

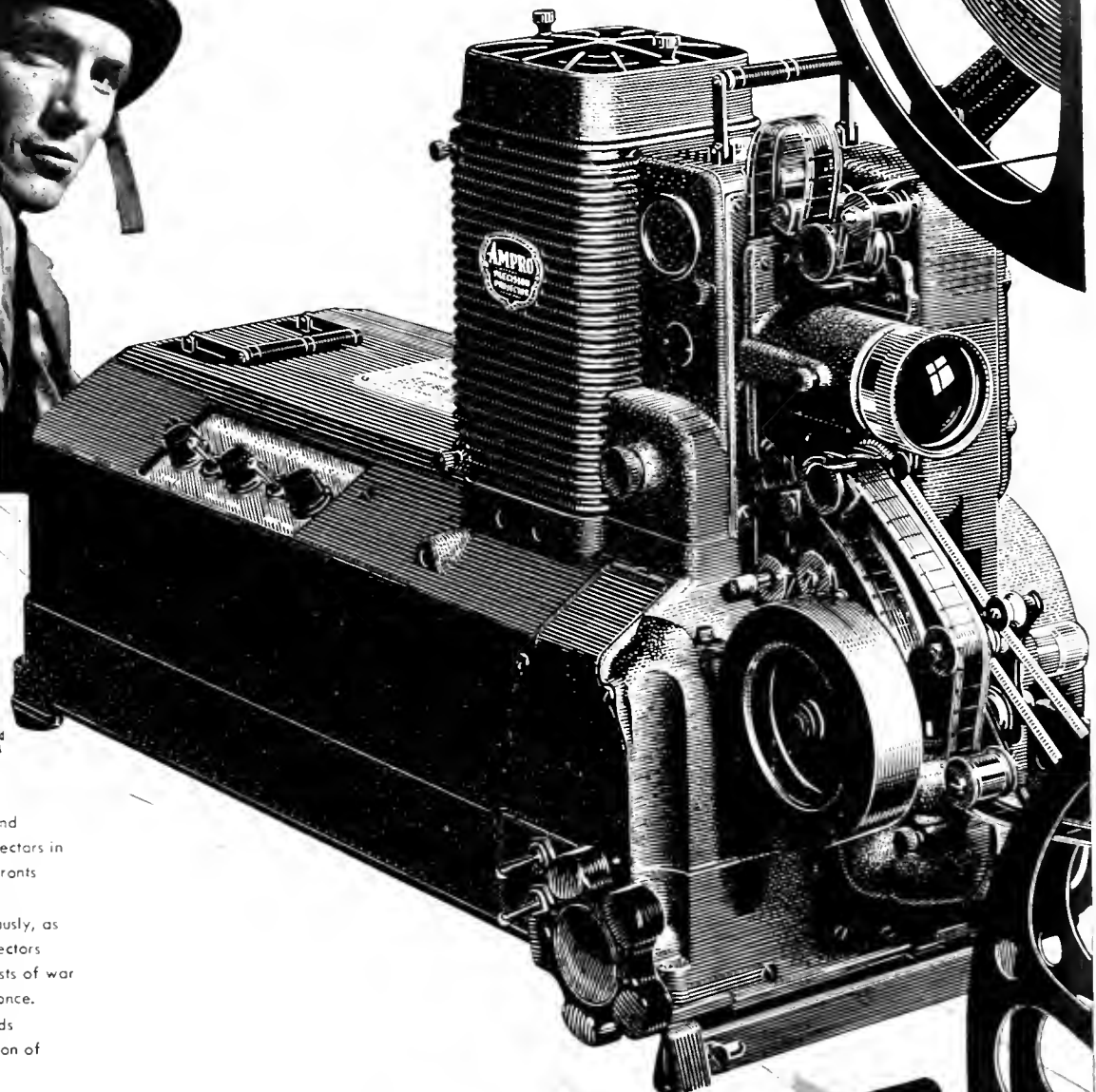
Write for the Da-Lite catalog and name of nearest authorized Da-Lite Screen dealer!



DA-LITE SCREEN COMPANY, INC.

Dept. 10BS, 2711-2723 North Crawford Avenue, Chicago 39, Illinois

Ask the Man who has seen it in Action!



Amprosound
Model TSA

Ask the men who have operated and serviced Ampro 16-mm. sound projectors in training camps and behind battle fronts the world over.

They will tell you almost unanimously, as they have told us, that Ampro projectors have come through the gruelling tests of war with the highest record of performance.

That means millions of new friends for Ampro and increasing recognition of Ampro quality and design.

These facts are important to you when you are deciding upon the sound-on-film equipment that will play a vital role in your sales, training and publicity programs.

To keep in touch with the latest developments in this field, write today for the Ampro catalog of 8-mm. silent and 16-mm. silent and sound projectors.

Buy War Bonds

Ampro Corporation • Chicago 18, Illinois
Precision Ciné Equipment

AMPRO

IMPACT!

CAMERA EYE



★ TO MEET MILITARY AND ESSENTIAL CIVILIAN REQUIREMENTS for photographic film, the film producing industry has increased its output by about 45 per cent as compared with 1941 production, the War Production Board reports.

Film production by the eight companies in the industry reached an all-time high in the second quarter, 1944, when output totaled almost 160,000,000 square feet. In the third quarter, production dropped to an estimated 136,000,000 feet, because of a seasonal decline in manpower and because some film production equipment, used at capacity for a long time, needed cleaning and repairs and was temporarily out of use.

Military requirements for film have increased constantly since the beginning of the war. Six times as much gun camera film, used for training and combat purposes, was needed by the armed services in the third quarter as compared with the first quarter of 1944.

16MM NEEDS EXCEED HOLLYWOOD

In terms of screen time, more 16-millimeter film is used by the Army and Navy to make training pictures than is used by all the motion picture producers in Hollywood. To meet the increased need, manufacturers are making this type of film at seven times the 1941 rate.

Third-quarter requirements for aero film, used chiefly for military reconnaissance and mapping, tripled as compared with first and second quarter requirements. Direct and indirect military demand for X-ray film has more than tripled since Pearl Harbor. Besides its use for medical purposes, X-ray is used in war plants to detect defects in war equipment.

WAR DEMANDS AT HIGH LEVEL

Of the 555,000,000 linear feet of 35-millimeter motion picture film expected to be available in the fourth quarter, 1944, at least 231,000,000 feet are needed for war purposes. With the aid of motion pictures, men in the armed forces learn to shoot—and hit—all types of targets under simulated battle conditions. Through the use of motion pictures, service men and women are taught to use and repair military equipment, to meet emergencies in battle, and to recognize enemy equipment. By means of motion picture film, too, battles are recorded and enemy positions and techniques are analyzed.

As new combat theaters are opened, military supply lines are lengthened, and increasing quantities of film are needed at new supply points. As the Allied armies advance, more film is needed by the Army, Navy and other Government agencies for rehabilitation, propaganda, educational and entertainment purposes in the liberated areas.

Between 65 and 70 per cent of all the film

produced is being allotted for "civilian" purposes. However, over half of this amount consists of film that is ultimately used by the armed forces.

MAINTAIN CIVILIAN ALLOTMENTS

Actually, therefore, about 15 per cent of total film production is being made available directly for professional and amateur photographers for other than war purposes. Overall, this represents more than 50 per cent of the amount of film available for professional and amateur photographers before the war, though WPB attempts to maintain the supply of certain types of film, such as those needed by the printing and publishing industry, at levels above this average. Since military requirements are expected to continue at a high level, a larger percentage of total production cannot be made available to civilians in the near future.

Film production has been maintained at the capacity of the industry despite manpower and material problems. While students working during their vacations have helped the industry meet its requirements for unskilled labor, the need for skilled labor remains critical. Additional skilled labor is required, particularly for perforating motion picture film and for working on special-size industrial film. Because of this shortage, employees in some of the plants are working 10 or 12 hours a day.

NO MATERIAL SHORTAGE PROBLEM

Shortages of materials have not yet hindered production to any great extent. Though many of the chemicals needed to make photographic film are required also for combat items, WPB has made every effort to maintain a steady flow of materials to film producers, because of the importance of film to the conduct of the war.

Britain Discovers the Industrial Film

★ BRITISH INDUSTRY is rushing to a realization of the value and significance of commercial films, according to the *Economist*, a leading British business publication. Extensive use of films by the Services and supply departments as a means of instruction and propaganda has led industry to the conclusion that a well-made film can give the public a 15 or 20 minute tour of a plant and leave an impression of considerable worth. More, such films may be shown anywhere, and Britain's salesmen, tomorrow, will go abroad with a few reels of film—in the language of the country to be reached—and do a better selling job.

One producing concern is said to have such a backlog of postwar orders that some sort of priority system will be necessary; inquiries have come from a wide range of industries, including textiles, steel cars, pottery, and flower nurseries.

Declares the periodical, "The sudden realization of the possibilities of the film is a welcome reflection of the willingness of industry to adopt new methods, of the more progressive outlook that is essential if Britain is to remain in the vanguard of industrial nations."



"First Steps in First Aid," a motion picture produced for the Upjohn Company with the cooperation of the Bureau of Mines . . .

" . . . led in popularity in 1943 . . . in such wide demand that as many as 100 copies are booked for distribution six months in advance," says the Bureau of Mines.

Such a record is proof that a film has impact—the quality to impart knowledge quickly and dynamically.

Impact in a training film program is achieved through an intelligent application of teaching fundamentals, professionally interpreted in the motion picture or slidefilm medium.

Select your film producer on his demonstrated ability to give your training program impact.



BURTON HOLMES FILMS

Incorporated

7510 North Ashland Ave.

Chicago 26

ROGers Park 5056

Issue One

BUSINESS SCREEN MAGAZINE

Volume Six

Issue One, Volume Six of Business Screen, the National Magazine of Visual Aids to Industry and Education. Issued by Business Screen Magazines, Inc., 157 East Erie Street, Chicago 11, Illinois on October 28, 1944. O. H. Coelln, Jr., Editor; E. T. Lunderen, Production Director; Felice Mendenhall, Eve Erickson, Rosemary Kemp, Editorial Assistants. Staff Members in Service: Lt. Robert Seymour, Jr., Pvt. H. L. Mitchell. Subscription, \$2.00 for eight consecutive numbers (one complete volume); Foreign and Canada \$3.50, including duty. Entire Contents Copyright 1944 by Business Screen Magazines, Inc. Reprint permission granted on special request. Trademark Reg. U. S. Patent Office.

Business Screen Magazine

Now - NEW VISUAL AIDS FOR CLASSROOM USE

Over 250 U. S. Office of Education Motion Pictures and Filmstrips Available

- ★ Each subject a complete visual unit—16mm. sound motion picture, filmstrip, and instructor's manual.
- ★ Supervised and produced by visual training specialists of the U. S. Office of Education.
- ★ Low priced—as little as \$15 a subject.

A FEW OF THE WIDE VARIETY OF U. S. OFFICE OF EDUCATION FILM SUBJECTS



ENGINEERING

- 179 Slide Rule
- 173 X-ray Inspection
- 174 Measurement with Light Waves
- 175 The Electron

174 Measurement with Light Waves



FARM WORK

- 199 Sheep Shearing
- 454 Care of a Tractor
- 460 Repainting a Frame Building
- 45B Horseshoeing

199 Sheep Shearing



NURSING

- 412 Care of the New Born Baby
- 404 Feeding the Patient
- MN-1511-g Taking Blood Pressure
- MN-1511-i Temperature, Pulse and Respiration

412 Care of the New Born Baby

In the new U. S. Office of Education series teachers have films dealing with virtually every course of study given in the nation's schools. These films are expertly made, professionally filmed, and have a tested efficiency in "showing how." Each forms a perfect supplement to a given course of study. Over 250 films and filmstrips are available now. Send for catalogs!

22,000 U. S. O. E. FILMS SOLD

Since November 1941, when the first Office of Education training films were released, 22,000 prints have been sold to war plants, vocational schools, colleges and universities, and other civilian users.

CASTLE FILMS
INC.

30 Rockefeller Plaza
New York 20

Field Bldg
Chicago 3

Russ Bldg
San Francisco 4

Distributor for

**THE UNITED STATES
OFFICE OF EDUCATION**

HOW TO OBTAIN U. S. O. E. FILMS

- 1 Order the films from your 16mm. Educational Film Dealer. (Federal funds may be available for the purchase of films. Check and find out.)
- 2 If your dealer does not have the films, write Castle Films, Inc.
- 3 Send for catalogs describing all the films now available.
- 4 Send in your name to be put on our mailing list for monthly data on new films.



We are in the business of creating and producing motion pictures—and have been in it for 25 years—and looking back over that quarter of a century we observe that seldom have we made just one picture for a client.

Examine a list of our customers and their productions, and you'll find that most of them have been with us—yes, and we've been going along with them—for years.

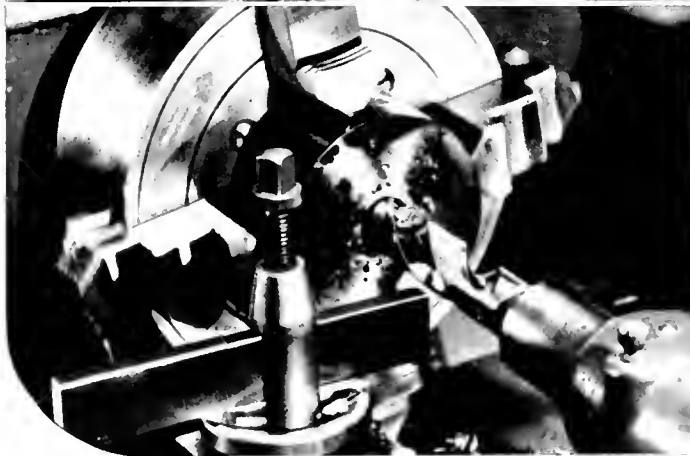
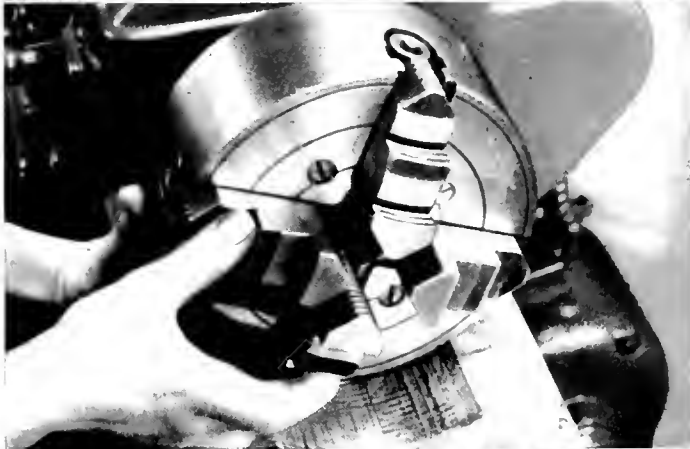
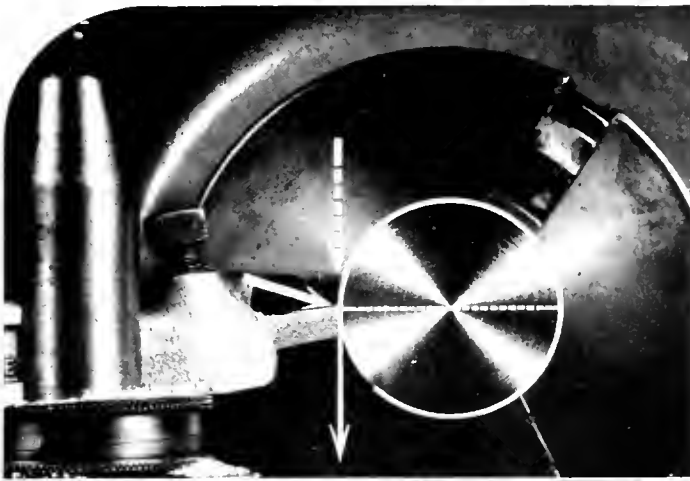
With new conditions and problems arising in this changing world, many a business, we believe, might do well to talk things over with a producer who is interested in their long haul problems as well as the immediate ones, a producer who merits their confidence as a counsel.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



Part of a vast educational program, the films from which these scenes are taken were paid for by special Congressional appropriation. They cover the specific operation of nearly every machine tool as well as shipbuilding and fitting, aircraft, optical, and many other skills. It has been proved over and over again that they *speed learning*.

All are available for rental or sale from the B&H Filmosound Library. Rental fees are moderate and are rebated against the purchase price of prints bought within 30 days.

Products combining the sciences of OPTics • electrONics • mechanICS

PRECISION-
MADE BY

Bell & Howell

YOU can lick your manpower shortage

• Much of the manpower shortage *isn't* actually a shortage of workers at all!

It's a shortage of *skill*.

Right in your plant there are people who could do high-precision jobs... could man complex production machines... if they had the *skill*.

And you can *give* them that skill... in a few short weeks... with sound-motion pictures.

The U. S. Office of Education has produced hundreds of production training films... has made them available to you through the B&H Filmosound Library at nominal cost.

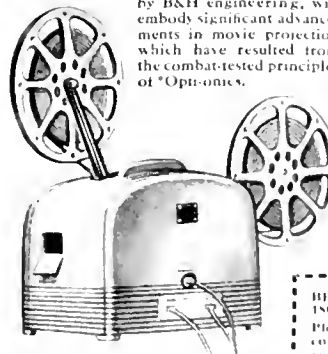
Nearly 20,000 prints of these movies are now in daily use... speeding the training of men and women in industry... giving them the skills that industry needs today.

Send for a complete catalog of training films. See how completely they cover the various phases of production. We'll be glad to help you in every possible way to get your training program off to a good start.

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

FILMOSOUND FOR TOMORROW

The B&H Filmosound of tomorrow, based on the time-tried features developed by B&H engineering, will embody significant advancements in movie projection which have resulted from the combat-tested principles of *Opti-onics.



* Trade mark registered

*Opti-onics is OPTics... electrONics... mechanICS. It is research and engineering by Bell & Howell in these three related sciences to accomplish many things never before obtainable. Today, Opti-onics is a WEAPON. Tomorrow, it will be a SFRV-ANI... to work, protect, educate, and entertain.

BELL & HOWELL COMPANY
1808 Larchmont Ave., Chicago 13
Please send catalog of industrial training films, complete Filmosound Library Catalog, and Filmosound V... Folder

Name

City State

Requested by



G-E PROJECTION LAMPS...

Engineered for Greater Screen Brightness

TODAY, G-E projection lamps are helping our armed forces and workers learn faster and better by seeing. Tomorrow they'll make for better training in business and schools.

In war, in peace, you can depend upon G-E quality

1. Designed for specific optical needs and for maximum performance.
2. Differentially coiled filaments for uniform brightness (on most popular sizes).
3. Built for extreme precision.
4. Rigidly inspected for correct source dimensions and accurate position.

G-E MAZDA LAMPS

GENERAL  ELECTRIC

BUY WAR BONDS AND HOLD THEM

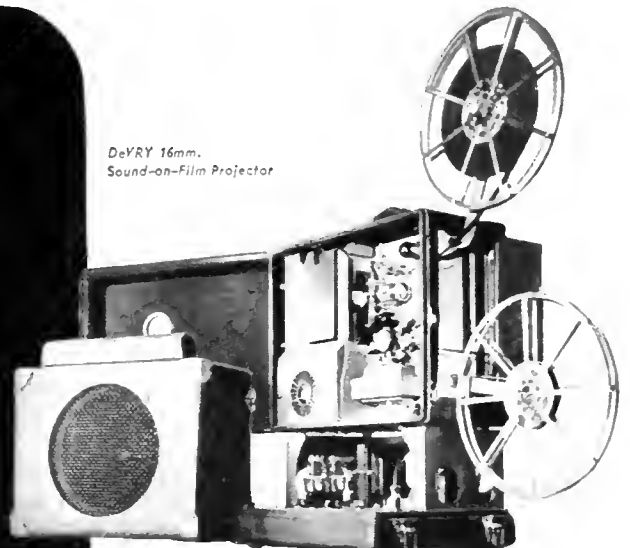
Hear the General Electric radio programs: "The G-E All-Girl Orchestra", Sunday 10 p. m. E. W. T., NBC; "The World Today" news, every weekday 6:45 p. m. E. W. T., CBS.

FOR THE
MOTION PICTURE EQUIPMENT

TO SPEED UP POSTWAR SALES AND TRAINING PLANS

Rely on

DeVRY

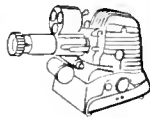


DeVRY 16mm.
Sound-on-Film Projector

DeVRY SOUND-ON-FILM PROJECTORS ARE
PRECISION ELECTRONIC DEVICES

IMMEDIATELY AVAILABLE

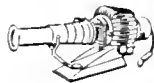
*DeVRY TRIPLE-PURPOSE SLIDE-FILM PROJECTORS for 2" x 2" paper or glass slides; single-frame slidefilm; and double-frame slidefilm. Compact, sturdy—easily carried.



*DeVRY PROJECTION SCREENS—a complete line of glass-beaded Motion Picture Screens available in sizes from 30" x 30" to 20' x 20'.



*DeVRY STEREOPTICONS show standard 3 1/4" x 4" slides. Lamp capacity to 1,000 watts. Equipped with heat-absorption filter to give slides added protection.



*DeVRY FILM LIBRARY of 16mm. sound and silent films including wide selection of Hollywood features and interesting short subjects—far rent or sale.



**Slidefilm Projectors Screens and Stereopticons are immediately available on MRO-5 ratings of AA-5 or better. Write for colorful literature and your FREE copy of the new DeVRY FILM CATALOG.*

NOW is not too soon to be making equipment commitments—as well as to complete postwar sales and personnel training plans involving sound motion pictures.

NOW appeals to us as a splendid time to be telling you about postwar's improved versions of DeVRY 16mm. motion picture projectors that were preferred PREWAR by Ford Motor Company, International Harvester, Allis-Chalmers, Goodyear, Goodrich, and other top-flight enterprises.

A lot of people look forward to owning a DeVRY—the projector that is built like a fine watch... the projector that assures a brilliant, sharply focused image... the projector powered by a steady smooth-running motor with a mechanism that purrs through reel after reel without flicker or jump... the projector that is so simple, practically anyone can operate it without previous experience or instruction... so ruggedly built, you are assured years of day-in day-out continuous, trouble-free service... the projector that is a film-saver—a precision electronic instrument, engi-

neered for effective, enduring performance.

The DeVRY portable 16mm. sound-on-film projector pictured above comes in conveniently balanced twin, compact suitcase carrying cases. Separate amplifier and speaker unit provides public address facilities so often needed for sales meetings, group gatherings, etc. *Colorful descriptive literature available on request—FREE.*

For those who desire to film their own sequences, DeVRY has a line of dependable 16mm. and 35mm. motion picture cameras—the cameras that Hollywood cameramen prefer for their "hobby shooting"—the cameras that won signal honors for their stamina in filming battle epochs such as "DESERT VICTORY".

SCHOOLS FIRST! To schools and colleges—whose needs we consider second only to those of the Army and Navy—we are now allotting the FIRST DeVRY motion picture equipment released for non-military use. However we suggest that you plan now to include DeVRY equipment in your company's postwar sales plans.

WORLD'S MOST COMPLETE LINE OF MOTION PICTURE SOUND EQUIPMENT



DeVRY Alone Among Motion Picture Equipment Manufacturers has Received the Army-Navy "E" Award Three Consecutive Times.



FOR 31 YEARS AN OUTSTANDING NAME IN THE CINEMATIC WORLD

DeVRY CORPORATION, 1111 Armitage Ave., Chicago 14, Illinois
Gentlemen: Free and without obligation, please keep us currently informed on the availability of your sound motion picture and related equipment. We are particularly interested in the following:

- | | |
|----------------------|--------------------|
| 16mm Projectors | 35mm Projectors |
| 16mm Cameras | 35mm Cameras |
| Slidefilm Projectors | Screens |
| Stereopticons | DeVRY Film Catalog |

Name _____ Title _____
 Company _____
 Address _____
 City _____ State _____

STEEL

LATE NEWS

★ Bell & Howell Company, pioneer in its field in motion picture equipment, with the appointment of J. Harold Booth as Vice President in charge of Merchandising, takes another step forward in postwar planning.

Although currently engaged almost entirely in war production, and not losing sight for a moment of the importance of continuing an uninterrupted flow of supplies to the armed forces, Bell & Howell nevertheless realizes the necessity for planning now to insure continued employment during the re-conversion period ahead. Mr. Booth's 16 years with the Company, in engineering, sales, and executive capacities, will fit him for his new responsibilities, and under his recognized and able guidance plans are already emerging from the formative stages into a working design for postwar merchandising.

Britannica Films Names Lissack General Sales Manager

★ H. R. Lissack has been appointed general sales manager of Encyclopedia Britannica Films Inc. it was announced recently by E. H. Powell, president of Encyclopedia Britannica. Mr. Lissack has been with Britannica since July 1941 and has recently been director of distribution for the film company.

Mr. Lissack's training as an educator and his broad and practical experience will be a valuable asset



J. Harold Booth, Vice-President
Bell & Howell Company

in presenting a program of visual education to the educational institutions of the country.

Chicago Film Workshop Program Is Announced

★ For many years educational, social and industrial organizations interested in the use of the film as a media of education have indicated a need for a clearing house service which would provide assistance in the selection of films on special problems, previewing of films, information on film sources and training in the use of the film. To fulfill this need, the Adult Education Council, with the cooperation of the several agencies listed, has announced the Chicago Film Workshop Program.

The preview of films and demon-

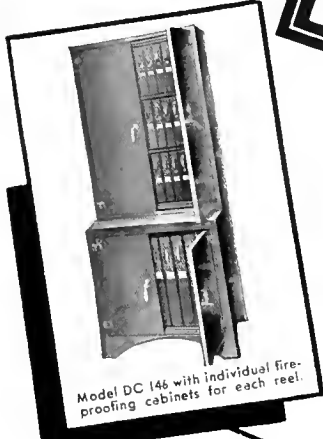
strations of techniques in their use will be held in the Board of Education Conference Room, 753, at 228 N. La Salle Street, twice each month. The first session will be held at 3 P.M., Friday, November 10th, the second November 24 at 3 P.M.

Hazel Calhoun Acquires Atlanta Visual Organization

★ Announcement is made this month of the purchase by Miss Hazel Calhoun from Mr. C. R. Reagan of the Reagan Visual Education Company, Atlanta, Georgia. Miss Calhoun has been actively associated with Mr. Reagan for more than 10 years, the last 7 of which she has served in the capacity of Manager of the Atlanta company.

Operating under a new trade name—CALHOUN COMPANY, Visual Education Service—the policies of operations will continue the same. As special representatives for Bell and Howell Company, Films Incorporated, Spencer Lens Company, Society for Visual Education, and other leaders in the visual aids field, the staff of trained personnel will continue to assist educational institutions, the Armed Forces, and industrial training divisions with plans for and use of visual aids material.

Mr. Reagan, who is serving for the duration as Associate Chief of the Bureau of Motion Pictures, Office of War Information, Washington, will return to Texas after the war to be associated with his visual education organizations serving the Southwest.



Model DC 146 with individual fire-proofing cabinets for each reel.

AVAILABLE
Steel film cabinets specially designed for safe efficient filing and storage.

- Film Cleaners . . .
- Rewinds . . . Splicers
- Tilt-top Projector Tables . . . Reels . . .
- Cans . . . Etc.



Film Cleaning Machine

Write for Illustrated Literature

TRADE MARK
Neumade
PRODUCTS CORP.
427 WEST 42ND STREET, NEW YORK, N.Y.

Your 16mm Projector Is Needed for War!

Enlist your 16mm sound projector in the 6th War Loan Drive. See your state chairman today for details on this vital need!

PROTECTION FOR MOVIE FILM
against WEAR . . . OIL WATER CLIMATE SCRATCHES FINGER-MARKS

VAP RATE

ONE TREATMENT LASTS THE LIFE OF THE FILM

ASK YOUR DEALER
VAPORATE CO., Inc. BELL & HOWELL CO.
130 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. Labrea, Hollywood

16MM & 35MM motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.
201 E. 26th ST., NEW YORK CITY LEx. 2-6781

SOUND SLIDEFILM EQUIPMENT

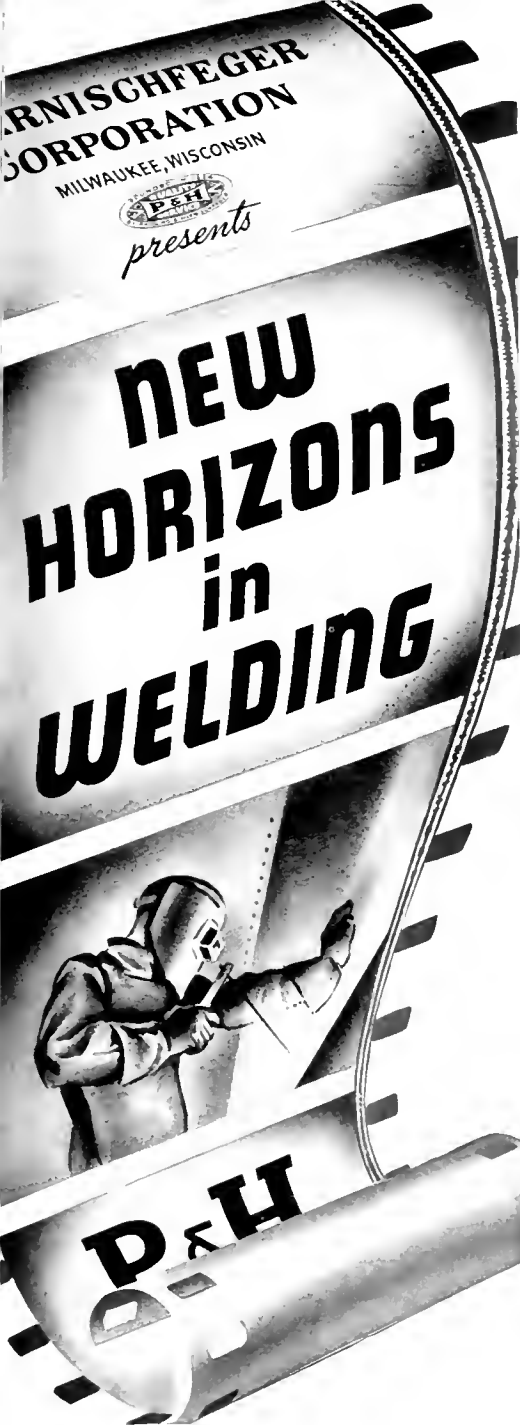
The Complete Line

Eight Models to Choose from

Also
Record Players
Public Address Systems
Turntable Units

O. J. McCLURE TALKING PICTURES

1115 1/2 WASHINGTON BLVD.—CHICAGO—CAN 61 4914



Another Film Contribution to the Training Needs of Industry

FEATURING THE MODERN TECHNIQUES OF PRODUCTION WELDING



Here is the latest Chicago Film Studio production designed to meet the essential training needs of industry in the first complete story of *production* welding ever to reach the screen! In sound motion pictures, the drama of the electric arc is reacted — a gleam which has grown from a glimmer — grown 500 times in 10 years! Here, too, is an education in the methods used to cut costs and speed production in the fabrication of all-welded products.

AN "INSIDE" STORY:
NOW MADE AVAILABLE TO ALL

Filmed in the plant of the Harnischfeger Corporation, one of the world's largest makers as well as users of all-welded equipment, "New Horizons in Welding" is *really* an "inside" story. You see the testing laboratories, the template makers, the set-up men, the welders themselves — plus the host of time — and labor-saving devices which, in a few short years, have brought production welding from a dream to a reality.

* * *

P & H offers this absorbing educational feature to manufacturers, industrial schools, shipyards, government agencies and other interested groups. Inquiries should be addressed to: Harnischfeger Corporation, Welding Division, 4400 West National Avenue, Milwaukee 11, Wisconsin.

Chicago Film Studios

CHICAGO FILM LABORATORY, INC.

MOTION PICTURES



SLIDE FILMS

STUDIO AND GENERAL OFFICE—18 WEST WALTON PLACE—CHICAGO, ILL.—WHITEHALL 6971



W H E N . .



Sales and Service Training Will Loom up Big

THE NATION'S urgent need for civilian goods dictates the earliest possible return to normal production and distribution. To make and sell the things the public wants and needs returning GIs, demobilized war workers—even permanent employees—must be trained for new jobs.

The best interests of private enterprise dictate that men be put back to work as speedily and efficiently as possible to satisfy peacetime needs and maintain a high standard of living.

Training Films will repeat their Wartime Accomplishment

Training films helped us to muster and arm a mighty military machine. Moving pictures and

slide films helped to teach our fighting men the arts of survival and victory . . . fostered skill in war production and inspired greater productive capacity . . . brought understanding of war's problems to America's millions.

Proved in the crucible of combat, these vital teaching aids will serve as faithfully in solving the complex problems of peace.

TO MEET YOUR TRAINING FILM NEEDS

On the Sound Masters staff are men qualified to deal with every aspect of your post-war problem. Their experience equips them to work with you in carrying out sales and merchandising programs, training and retraining manpower, handling public relations problems through human-interest stories to vitally interested audiences.

These men will be happy to discuss with you the job slide films and motion pictures can do for you in the future.

MOTION
PICTURES

SLIDE
FILMS



SOUND MASTERS, Inc.

165 WEST 46th STREET * NEW YORK

"The number of people who can read is small, the number of those who can read to any purpose much smaller, and the num-



ber of those who are too tired after a hard day's work to read . . . enormous. But all except the blind and deaf can see and hear."

—GEORGE BERNARD SHAW

FROM THE EDITOR'S VIEWPOINT

BYOND QUESTION, the greatest single national need, where this medium of visual communication is concerned, is for real national unity of our purpose and program.

Not regulation but *public education* is the real result to be achieved. The public which can and should make use of the motion picture, the filmstrip and the sound slidefilm is the entire American population. Specifically, our *buying* public consists of a great segment of our industries, every one of our schools, organized groups and churches, local, state and Federal government and untold thousands of similar users of the film who today lack comprehension of its special requirements.

Where We Lack Clarity

✦ We are still subject to the confusion of the entertainment film tradition. As long as the product of the amusement film maker is given an educational label, as long as it is advertised and ballyhooed in the pages of respectable and otherwise thoughtful educational journals, this confusion will persist to the disadvantage of the *educational* film medium and slow its progress.

The notion persists that it is industry's responsibility to shape the thinking of our school population through the classroom film. Beyond a nationwide *vocational* need and the inalienable right to purvey honest facts and true information to any and all American audiences, there is no special field of production here that has not existed for many years. Private Enterprise, like Organized Labor will need no defense program but rather should look to its own program of internal service, goodwill and good management. Visual interpretation of such problems should take the full time of all available production sources.

Canada Shows the Way

✦ We have paid frequent tribute to the work of the National Film Board in Canada and to its truly great executive, Mr. John Grierson, Commissioner. Some of his words,

reviewed by us recently in a speech which Mr. Grierson delivered at the International Labor conference at Philadelphia, are certainly worth quoting at this time:

"We had to come sooner or later to a more realistic conception of our information to industry. We discovered that absenteeism might have a great deal to do with local transport conditions or local health conditions or local housing conditions. We discovered that the employment of women involved a consideration of creches and communal kitchens, and even a consideration of the opening hours of beauty parlors. We discovered that there was a basis in reason—local reason—yes, even for the attitudes and actions of the people. With any true sense of democracy we should have known it from the beginning.

DEMOCRACY IS ALL-INCLUSIVE

That was not all. We discovered that the cooperation of the workers in any effort, national or otherwise, is dependent on the amenities which surround not only their lives inside the factory but their lives outside it. We discovered that the degree of

their participation depends on the degree to which, as free men, they are allowed to participate in the understanding, direction and management of their own lives and their own work and their own destiny. We discovered, finally, that all the patriotic ballyhoo, all the generalizations about black and white, all the exhortations, abuses and threats are not so important or so basic as a credible pledge, implemented in action, that the war is for the sake of the common people everywhere, and nothing if not that.

BUILDING NEW AUDIENCES

... Speaking for Canada, we are today building an audience outside the theaters on an intensive and even scientific scale. Like the United States, we have libraries of films all over the country, available to every social, educational, professional and service group which either wants them or can be persuaded to want them. We have voluntary projection services, organized in the big towns to provide projection. They are trained by the government and their services as a private contribution to the community welfare.

WORKERS ATTENDING THE EDUCATIONAL ASSOCIATION LABOR COLLEGE held at Port Hope, Ontario, Canada, in recent months, discussed the great potentialities of the film medium in education, particularly the program of the National Film Board.



We have travelling theaters, maintained by federal and provincial authorities, trade unions, cooperatives and national associations. They move from village to village and town to town on schedule. Some of them play the rural schools and the village halls, and address rural audiences in terms of the special interests which rural audiences have. Others move from town to town, playing the factories, in and out of working hours.

Presently, we hope to develop other such specialized services to women's groups and others, and we look forward to the building of community halls throughout the nation in which projection services are an essential part of the life of every community.

A HUNGER FOR KNOWLEDGE

We find these audiences very practical in their demands. We do not get the picture of a public bent to the last button on entertainment and escape. On the other hand, the picture which comes to us is of a people who are hungry for a knowledge of the future, for a chance to understand what is in the making, and how they can best participate in it: not only as to its benefits, but as to its duties."

Organization for Tomorrow:

✦ The real need of the various elements of the visual industry for cooperative organization was never more apparent. Not only profit-hungry elements from the amusement industry but manufacturers with potentially idle production lines and all kinds of dealers and would-be "producers" seemed "just around the corner." All in all, the "corner" will be a hectic spot.

Contributing to the enthusiasm for the "boom" this industry is presumed to have after "V" day were unskilled writers and editors who failed to distinguish between the raw material and the end product. In this case, movies were all the same, whether intended for entertainment or education. Members of the entire photographic and amusement trade

(CONTINUED ON THE NEXT PAGE)



(CONTINUED FROM PREVIOUS PAGE)

are told in glowing terms of this field and photographic dealers are urged to stock their shelves as soon as equipment is available for the oncoming "boom." Photographic dealer papers, educational journals, and our own promotional departments are filled with zeal for the future. This optimism is no way diminished by a constant stream of inquiries and non-priority orders firms receive and must turn away during a continued period of war production. Of a certain backlog of existing equipment orders there is no question.

SOBER THINKING NEEDED

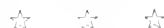
But those who are experienced in the ways of this highly-specialized field prefer to soberly consider the conditions under which this so-called "boom" may either materialize or just as easily *evaporate* with the clouds of war in which it is now concealed from clear vision.

The answer is that nobody buys this kind of apparatus without having a use for it. That use rightfully belongs to the world of education, to the world of industrial relations and to the world of training and only in its broadest sense is it concerned with the popular medium of amateur photography.

NOT A FIELD FOR AMATEURS

Photographic dealers know that customers who are amateur "fans" often get enthusiastic about the use of their cameras and 16mm projectors in either school or business activities. But what they should also understand is that when a foot of film is exposed in this way the customer has left the field of amateur photography and has begun a career in a complex area known as "visual education."

It is vastly important to differentiate between these fields just as completely as we distinguish the



SCENES AT LEFT: from *Timber to Tokyo*, new War Department film for workers. See page 25 for details. A brief review of this film follows:

TIMBER TO TOKYO (Directed at the Lumber Industry, and manufacturers of wood products, but suitable for showings in other types of plants.) A lumberman may ask himself the question: "Is cutting down a tree as vital as shooting a Jap?" This picture shows that it is. The film proves that without this vital material our war efforts would fall far short of victory. This is depicted in the picture through the medium of exciting combat film taken in the South Pacific theater of war. Now available for plant and union showings. *Running time: 14 minutes.*

Rural Education—A Major Enterprise

The public schools in the rural areas of the United States constitute a major enterprise. They affect intimately the 43.4 percent of our people who live in rural areas, about 30.5 million on the farms and about 26.7 million in the villages not exceeding 2,500 population. They enroll over 12,100,000 pupils, or about 48 percent of all public-school pupils in the Nation. They employ 451,661, or 52 percent of the Nation's teachers. They have 189,062, or about 83 percent of all school buildings in the Nation. They expend a total of about \$900,000,000 annually, and have property with an estimated value of 225 billion dollars.

In charge of the rural schools are approximately 5,000 local superintendents and principals, 1,000 supervisors, and 3,400 superintendents of larger administrative units, such as the county or the supervisory district.

Over 35,000 schools in normal times are served by school busses for the transportation of pupils. In all over 4.1 million pupils are transported daily in approximately 93,000 busses at a total budget cost of nearly 70 million dollars annually. About 90 percent of all pupil transportation is for rural pupils. During the decade before the war, the number of pupils transported more than doubled.

—HOWARD A. DAWSON, Director of Rural Service, National Education Association.

fields of fiction and non-fiction publication. It is as significant as the sharp difference between the film for mass entertainment and the film for individual classroom instruction. The most significant point of all may well be stated here: that the sale and use of the *visual image* is the real measure of the amount of equipment which will be used by schools and industry in the postwar period just ahead.

BASIC RESEARCH IS NEEDED

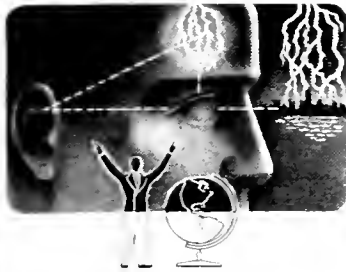
There is real consciousness of the field known as "visual education" and of its special demands. A tremendous amount of basic research can and will be stimulated; a great deal of public information concerning the present use of the medium in the armed services may well insure the future of the medium.

Teacher training and the training of trainers in industry are also essential prerequisites to the further adoption of visual education materials and methods. With these needs in mind, member companies in the industry have formed a national research organization known as the Visual Equipment Manufacturers Council that has as its first objective, the encouragement of visual research and the widest possible dissemination of facts about the medium to schools and industries.

The visual industry, comprising the manufacturer of specialized projection equipment and components, the producer of educational and industrial films, and the distributors and dealers in the field, is badly in need of coordinated national organization. This need may be realized before long.

THE PREMIERE SHOWING in Minneapolis recently of a new documentary film presenting the Kenny concept of the disease of infantile paralysis attracted a notable audience. Famed Elizabeth Kenny is glimpsed in this audience scene. Immediately behind is Reid Ray, president of Ray Bell Films, the producer of the film.





INDUSTRY'S VISUAL PLANNING

INDUSTRIAL SPONSORS BRIDGE RECONVERSION ERA WITH MANY SKILLFUL PUBLIC AND EMPLOYEE RELATIONS, TRAINING FILMS

FROM know-how movies and slide-films for the training department to top-notch institutional pictures designed for widespread public showings, American industry is fast learning how to use the visual medium.

Pictures like *A Recital of Faith* (produced for Reynolds Metal Company by Sound Masters), *Flight Log* (Shell), *A New Day* (Westinghouse), *Oil Goes to War* (petroleum industry), *Freedom Rides on Rubber* (Firestone), *Magnesium, Metal from the Sea* (Dow), and *Bill Proctor's Choice* (Becton Dickinson Foundation) are serving a wide variety of wartime purposes from the building of institutional goodwill to recruiting of high school students to pharmacy as a career.

Postwar Safety Planning

A realistic approach to the postwar traffic safety problem, expected to far surpass traffic tangles of pre-war rationing days, is offered in a sound slidefilm, *Traffic Jam Ahead*, just produced by Sarra, Inc., for the National Safety Council.

In this 20-minute film, sponsored by the Council's Committee on Post-War Traffic Safety Planning, 42 national organizations join in presenting a far-reaching program that begins with safe road construc-

tion and extends to safe-driving school classes for teen-agers.

Labor's War Service Role

Even in highest-priority manufacturing plants there are employees who feel remote from the war. Many seek what they believe to be more direct opportunity for wartime service. This was the problem that faced Northern Electric Co. Ltd., operating Canada's largest electrical plant. They are meeting this problem with a motion picture *The Part You Play*. The film is being shown, with supporting motion pictures, to employees from coast to coast. It ran for a week at His Majesty's Theatre, Montreal, to al-

low nearly 10,000 employees of the main plant and head office to visualize their part in an important war service.

Northern Electric employees are the stars of *The Part You Play* produced by Associated Screen Studios. The picture tells the story of the company's myriad wartime activities, to enable an employee at a specific job to visualize how his work fits into the over-all production result. An "old timer" and two younger employees provide a fictional setting, giving the old timer an opportunity to explain how important each operation is to the final result—essential equipment for navy, army and air force.

Schrafft's Visualized Training Program

The Jam Handy Organization, Detroit, has produced for Frank G. Shattuck Company (Schrafft's), headquarters in New York, a visualized personnel induction and training program consisting of a sound motion picture of 18 minutes screen time, and three sound slide-films.

The motion picture starts off with a personal talk by Gerald Shattuck, president of the Company, describing the scope of Schrafft's operations, and the policies and principles upon which its success has been based. He then proceeds

to outline the activities of the concern's 7,000 employees, located in seven cities, including the factories and plants which supply Schrafft stores and restaurants with candies, bakery goods, meats, etc. As he speaks, these activities are pictured in sequences of motion picture scenes.

The three supplementary sound slidefilms are *Your Order, Please* (provides conduct and procedure patterns for fountain service); *Selling at Schrafft's* (shows how candy and baked goods should be sold, and the proper way to fill

orders); and *Tremendous Trifles* (a visualized lesson in food service and diningroom conduct).

SERVES AS REFRESHER COURSE

The purpose of this program is to serve as a "refresher" course for regular employees in Schrafft's policies, principles and methods and to help train new personnel.

The visuals have been integrated with the Schrafft personnel training program along these lines:

1. The new employe is interviewed and hired by the personnel department.
2. The new employe assigned to selling is sent to the store manager for assignment of duty and training.
3. The new employe usually starts in the stockroom where he or she may quickly become familiar with the various products sold or used in the 44 Schrafft stores, ingredients going into the merchandise, etc.
4. The new employe may be assigned to the fountain, kitchen waste or other restaurant duties, baked goods or candy department or may be assigned to work as waitress. He or she is turned over to the department manager who then proceeds to put the employe through a course of training which includes the use of the appropriate slidefilm.
5. The new employe is shown the incentive

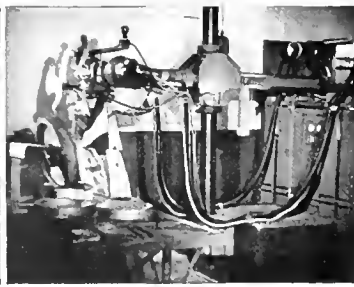
(PLEASE TURN TO THE NEXT PAGE)

Schrafft factory workers see films on plant operation.



Shop employees also get visual training at Schrafft's.





(Above) scenes from *New Horizons in Welding* showing (from l. to r.) the production welder at work, aided by materials handling equipment. Also final X-Ray inspection.

(Above) Other scenes show making of templates from engineering drawings. Only the template maker and setup man are called upon to interpret drawings.

(CONTINUED FROM PREVIOUS PAGE) or induction motion picture. *Schrafft's*, 6. Sound slidefilms are also used with older employes who may have gotten into a rut, or who may not be following the procedures established in the films.

Chicago Film Produces Production Welding Film

♦ *New Horizons in Welding* is the title of a 16mm. sound film just released by the Harnischfeger Corporation, Milwaukee, Wis. A 30-minute presentation, it deals primarily with the set-up for production welding, picturing the step-by-step procedure followed where welding is used on a high-speed, mass production basis. It is not only the first complete story on the subject to reach the screen, but it serves to educate in the methods used to cut costs and speed production in modern fabrication of metal products. According to M. H. Rutschauer, Manager of the P&H Welding Division, the film will be available to all interested groups—manufacturers, trade schools, government departments, etc.

SHOWS VARIED APPLICATIONS

As all-welded fabrication represents the ultimate in welding applications, the camera moves behind the scenes in a large manufacturing plant where "all-welded" applies to some 10,000 different items. Here you see the experimental laboratories, where various metals and electrodes undergo rigid tests to determine which are best suited together.

Many other devices are revealed as time and labor savers, among them cranes, hoists, and welding positioners that permit work to be tilted or turned to suit the welder's convenience. Selection of the proper current for any given weld is completely visual, and reduced to the simplest form by the single heat control on welding machines.

DEPICTS PHENOMENAL GROWTH

To meet the varied tastes of its audience, the picture incorporates many side-lights, notably scenes depicting the phenomenal growth of

arc welding itself. The picture opens on this theme, tracing the rise of welding from a mere implement of repair to a major production tool . . . "A gleam that has grown from a glimmer, and multiplied 500 times in ten years."

Readers interested in exhibiting *New Horizons in Welding* or in learning more of its contents should address the Harnischfeger Corporation, Welding Division, 4100 West National Ave., Milwaukee 11, Wisconsin.

By using slidefilms simultaneously with workbench methods the Division is following along the lines of proved effectual practice in much of our wartime industrial training. The slidefilm is at its best in this kind of training when it is used to provide a large, illuminated pattern for step by step procedure, supplemented with instructor's oral explanation and elaboration plus the text projected along with the pictures on the screen. The Division's decision to make these training aids available to any aircraft service shop or organization as a means of improving workmanship, suggests a procedure which many manufacturing firms with similar service problems may follow in future.

How the factor of safe practices is interwoven into the Scintilla films is exemplified in picturing and explaining that if certain magneto wires are left disconnected while the mechanics are working on it (on the ship), a slight movement of the prop might start the engine, even though the magneto is partially disassembled.

Millions See Goodyear Films in Nine Months

♦ Nearly a million persons have seen Goodyear motion picture films in the first nine months of 1944, the motion picture department of the Goodyear Tire and Rubber Company reports.

The 18 sound films and 38 silent films, which depict various manufacturing operations, unusual and spectacular applications of Goodyear products, scenes in the Far East showing how rubber is tapped, and production of synthetic rubber as well as other subjects of general interest, were seen by 903,517 persons. The films were sent out 5,350 times in the nine month period.

Among the films now available are *Golden Valley-Shasta Dam*, showing the building of the huge California dam, and *The Arizona Story*, dealing with the operation of the Goodyear-sponsored Apprentice Farmer project at Litchfield Park, Arizona.



Scintilla (Bendix) service school correlates training films and bench work

Bendix Visuals Train Service Mechanics

♦ The Jam Handy Organization, Inc., Detroit, has produced for the Scintilla Magneto Division, Bendix Aviation Corporation, Sidney, New York, a series of seventeen discussion-type slidefilms to be supplemented with sound motion pictures. The purpose of this program is to speed up the training of service mechanics, to "provide a visual tool to help service mechanics and other aircraft personnel learn faster the proper procedures for installation, maintenance, overhauling, and general servicing of Scintilla aircraft magnetos." So successful have these visuals proved to be in achieving their purpose that the Division has arranged to allow their use by interested instructors in any airline, aircraft engine, aircraft factory or aviation service school.

Woven through the visual material is a keynote of safety in the

installation, care, and repair of four general types of Scintilla aircraft magnetos. The films are integrated with workbench demonstration and practice and classroom teaching. The instructor in the Scintilla Service School at Sidney, New York projects the film correlated with the lesson. Students follow pictured patterns simultaneously at individual workbenches. The instructor uses a chest mike to save his voice and free his hands for using the pointer, etc.

The Scintilla training program includes the showing of *The Jam Handy Kit-set Basic Electricity* to new students and groups as they appear at the plant to attend the Division's School. It has been found that this prepares a better understanding of the magneto because the magneto is, after all, a special form of alternating current generator.

Training Aids That Serve Farm and Factory

NEW SERIES OF U. S. OFFICE OF EDUCATION VISUAL AIDS UNITS
MEET CRITICAL FARM WORK AND FACTORY SUPERVISION PROBLEMS

FUNDAMENTAL farm skills—horse-shoeing, sheep shearing, repairing tractors and mowers—are now being taught with the assistance of motion pictures produced by the U. S. Office of Education, Federal Security Agency, to speed up the war training of much needed farm workers.

To offset the shortage of new farm machinery, a series of six films has been produced on the maintenance and repair of farm equipment—mowers, grain drills, cultivators, tractors, and two-bottom tractor plows. The films show farmers how to keep old equipment in good working order and what to do if a piece of machinery breaks down.

COVERS ENTIRE SUBJECT

Each subject is covered thoroughly so that farmers who see a picture know what to do and in what order, what tools to use, and what safety precautions to follow. The film *Reconditioning a Grain Drill*, for example, shows how to clean and lubricate the fertilizer and seed boxes, inspect and repair the disc furrow opener mechanism, inspect and clean the seed tubes, clean and repair the drive chain and sprockets, check the clutch, adjust the pressure springs, inspect and repair the drive wheel mechanism, and calibrate the seeding mechanism.

Besides the six pictures on the maintenance of farm equipment, there are films on horse-shoeing, sheep shearing, community canning, and repainting frame buildings.

A COMPLETE VISUAL UNIT

In addition to the motion pictures, the Office of Education has prepared filmstrips, which review and clarify important points in the films, and instructor's manuals, which describe the best ways of using the visual materials. The motion picture, filmstrip, and manual form what the Office of Education calls an "instructional unit of visual aids."

Office of Education farm work films are used in vocational agriculture classes, 4-H clubs, Future Farmers of America meetings, extension groups, and community gatherings. They acquaint beginners with the essentials of repairing tractors or shearing sheep, and

show oldtimers new and better ways.

PLANNED BY EXPERTS

The ten farm work motion pictures, like the more than one hundred other Office of Education training films, were planned by technical experts and specialists in visual education. Subjects were chosen in terms of today's training needs, the sheep shearing picture, for example, being designed to offset a shortage of experienced shearers. All subjects were approved by the War Manpower Commission.

Actual motion-picture production

was done in Missouri by the Calvin Company, of Kansas City. Production at all stages was supervised by Office of Education representatives, and by agricultural experts—including Hoyt Turner, University System of Georgia; J. H. Foard, State director of agricultural education, Missouri; Wayne Dinsmore, Horse and Mule Association of America; Adam Schafer, Kansas City Stockyards; Robert Falconer, editor, American Ironsmith; F. S. Bartlett, Chicago Flexible Shaft Company; E. M. Black and Veru Balk, International Harvester Com-

pany; and L. A. Kauffman, Ohio Wool Growers' Cooperative Association.

Optical Craftsmanship Series Now Available

UNDER the auspices of the Navy and the United States Office of Education, Bell & Howell has produced a series of visual education units on *Optical Craftsmanship*, using 16mm. sound motion pictures. The project was undertaken at the outbreak of the war to implement the large-scale expansion of American production of precision optics. No material had been previously available for the training of the unskilled hands that had to be drawn by the thousands into the infant industry.

SHOWN AT PLANT PREMIERE

The finished films were shown to a capacity audience which attended the premiere recently and evinced a special interest in watching the work illustrated in the set of six motion pictures. Many had helped create the movies in setting up the scenes, in performing the requisites of an operation in the production of fine optics, in cutting, editing or titling the films, or in doing any one of the many jobs necessary before the films were ready for release. Wm. F. Kruse, B&H Films Division Manager, was responsible for the production of this set of training films. Terrytoon and McCrory Studios produced the animated sequences. Printed manuals and filmstrips accompany the motion pictures.

EDUCATIONAL VALUE NOTED

The high professional standard and the educational quality of these films based on hand and pin-bar rough grinding, pitch buttoning, and blocking was remarked by many who attended the premiere, and was commented upon by the Company's President, J. H. McNabb.

16 Films on Supervision Produced by the U.S.O.E.

PROBLEMS of shop foremen, personnel directors, and office supervisors are shown in a new series of 16 motion pictures, according to an announcement made recently by

TEN VISUAL AIDS UNITS IN FARM WORK SERIES

★ Following are the titles, running time, and prices of the 10 motion pictures. (The filmstrips sell for \$1 each.) Schools receive a 10 per cent discount. Subjects are available from Castle Films, official distributor.

NUMBER	TITLE	LENGTH	PRICE
194.	<i>Reconditioning a Mower, Part I: Cutter Bar</i>	21 min.	\$27.71
195.	<i>Reconditioning a Mower, Part II: Drive System</i>	21 min.	27.71
196.	<i>Reconditioning a Two-Bottom Tractor Plow</i>	25 min.	31.91
197.	<i>Reconditioning a Grain Drill</i>	31 min.	36.89
153.	<i>Reconditioning a Cultivator</i>	14 min.	21.49
151.	<i>Care of a Tractor</i>	22 min.	28.95
198.	<i>Community Canning</i>	17 min.	21.60
199.	<i>Sheep Shearing</i>	21 min.	27.71
458.	<i>Horseshoeing</i>	19 min.	25.85
160.	<i>Repainting a Frame Building</i>	18 min.	25.22

MACHINE SHOP WORK FILMS, released by the Office of Education, include a series on *Gear Hobbing*, produced by Emerson Yorke Studio, New York City. The advisory committee on this series (shown below) includes (l. to r.) F. V. Eberhardt, President, Gould & Eberhardt, Inc.; Harry Sherrill, USOE specialist; Granger Davenport, Gould & Eberhardt; Stanley Bourhill, Paterson Vocational School; G. E. Spies, Gould & Eberhardt; and Roy Brook, USOE specialist.



(CONTINUED FROM PREVIOUS PAGE) the Office of Education, Federal Security Agency, under which the pictures are produced and released.

This film series, called *Problems in Supervision*, was produced by the Office of Education to help train thousands of new foremen and supervisors in war industries.

ONE ASPECT IN EACH FILM

Each motion picture in the series takes up one aspect of supervision, raises questions commonly faced by supervisors, and suggests practical ways of meeting the problem. The films do not give "final answers," but, instead, provoke thought and discussion, FSA said.

The supervision training motion pictures, like 150 other Office of Education training films, were planned by technical and training experts. Subjects were chosen in

terms of today's training needs and were approved by the War Manpower Commission.

PRODUCED BY COMMERCIAL FIRMS

The motion pictures were produced by three commercial film producers—Caravel Films and Herbert Kerkow, New York City, and Mode Art Pictures, Pittsburgh—under contract to the Government.

The pictures may be purchased from Castle Films, 30 Rockefeller Plaza, New York City, the contractual distributor of all Office of Education visual aids. They may also be rented and purchased from many 16mm educational film libraries and dealers. Copies of instructor's manuals are furnished without charge by the Office of Education to users of the films.

Eight of the pictures were shown to Government personnel directors,

trade and industrial representatives and vocational specialists at a preview held in Washington on Octo-

ber 17, at which Arthur B. McLean, Director of Personnel, Federal Security Agency, introduced the films.

SIXTEEN FILMS ON PROBLEMS IN SUPERVISION

★ Following are the titles, running time, and price of the films. (Schools receive a 10-per cent discount.)

NUMBER	TITLE	LENGTH	PRICE
150.	<i>A New Supervisor Takes a Look at His Job</i>	13 min.	\$19.21
151.	<i>Planning and Laying Out Work</i>	10 min.	16.73
152.	<i>Maintaining Good Working Conditions</i>	9 min.	15.48
153.	<i>Working with Other Supervisors</i>	8 min.	14.21
154.	<i>Introducing the New Worker to His Job</i>	16 min.	23.35
155.	<i>Instructing the Worker on the Job</i>	11 min.	21.49
156.	<i>Placing the Right Man on the Job</i>	13 min.	19.21
157.	<i>Supervising Workers on the Job</i>	10 min.	16.73
158.	<i>Supervising Women Workers</i>	11 min.	17.35
159.	<i>Maintaining Workers' Interest</i>	13 min.	19.21
161.	<i>Every Minute Counts (Lateness, Loafing, and Absenteeism)</i>	10 min.	16.73
163.	<i>Improving the Job</i>	9 min.	16.11
164.	<i>Maintaining Quality Standards</i>	10 min.	16.73
167.	<i>Using Visual Aids in Training</i>	14 min.	21.49
168.	<i>The Supervisor as a Leader, Part I</i>	14 min.	21.49
169.	<i>The Supervisor as a Leader, Part II</i>	13 min.	19.21

Scenes from U. S. Office of Education film in Supervision Series show practical methods of using these visual aids

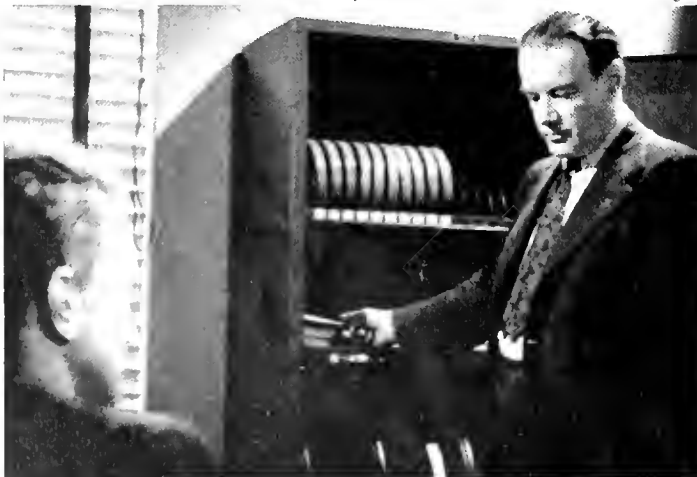
Pictorial Review: "Using Visual Aids in Training"



Preparing the training class for the showing: training director discusses problems before showing of films.



Follow up the showing: the instructor stimulates discussion, turns to the filmstrip for further review.



Training men talk it over: "there isn't any one set way to use visual aids best—determine your own. . . ."



"Remember, teaching doesn't end when the film does. That's when teaching begins. You must follow through."



16mm Films Join the 6th War Loan Drive

THE POTENT FORCE of sound motion pictures, packed with the dramatic action and sobering realism from America's war fronts, has been harnessed to the Sixth War Loan Drive.

Calling upon the organized resources of the entire 16mm film industry through its nationwide network of film libraries, distributors and projection services, the War Finance Division of the United States Treasury has made available eleven special War Bond films, five of which are program-length subjects especially produced in combat zones by the Navy Department.

PICTURES TO MAKE A PROGRAM

With these five program pictures, which run from nine to twenty minutes in screen time, are six additional film bulletins or "trailers" produced by the War Department. With one or two of the longer films as a nucleus and one of the special Film Bulletins as an added feature, these 16mm sound motion pictures provide the elements of a complete War Bond Rally program, a Payroll Savings meeting or a film program suitable for any meeting of a club, lodge, union or similar group.

If program time is limited, any one of these 16mm sound pictures can be shown singly. The short Film Bulletins take only three minutes of screen time and pack a tremendous punch. Whether three or thirty minutes are available, there is powerful screen fare available that brings home the realism and needs of America's all-out war effort!

WHERE TO GET THE FILMS

Every established 16mm film library, distributor and projection service organization either has these prints or is familiar with their nearest source. Every local and

PREVUES OF SPECIAL NAVY-PRODUCED WAR FILMS

THE 957TH DAY

♦ Activity of the 5th Fleet somewhere in the Pacific on the 957th day of the war (July 20, 1944) is the theme of this compelling and intense incident of war. It is a film on the capture of an island in the South Pacific.

There are scenes of impending action, of a heavy barrage, of coordinated airplane attack. These are actual combat shots—pounding home just one day's activity of war.

Included is a terrific bombardment of enemy shore positions, of the launching of the first wave for landing craft to move ashore. Next there is the task of establishing the beachhead and finally pushing inland to the vantage point—to the point where the fate of the enemy is sealed.

The photography—actual combat shots—sound recording—all tell a story of the wounded, of the dead, and of the dying. They tell a true story to make us realize that the least we can do is Buy More Bonds. *1 reel (running time 9 minutes), 16 mm. sound.*

WE SAID WE'D COME BACK

♦ This film tells the story of the Navy's fight in the Pacific. The assembly of the greatest sea power the world has ever seen is pictured. There are active combat shots of the latest ships, planes and weapons in action.

The Seabees hew a modern airfield through newly captured jungle in record time. Two great task forces leave Eniwetok and Saipan and the Navy lensmen capture every detail of their combined assault on Guam: the aerial attack, the shore bombardment, the amphibious landing, and the inland fighting.

Admiral King, in opening the film, reports on the enormous complexity and size of the fleet and the huge cost. More equipment and more weapons are urgently needed—and that means Bonds and More Bonds.

Secretary Forrestal in his bond appeal at the end of the film says, "I do not believe that any of you would withhold the loan of the price of a new car if you thought it would save the life of a fellow American." *2 reels (running time 20 minutes), 16 mm. sound.*

PHOTOGRAPHY FIGHTS

♦ On a quiet Sunday Mr. and Mrs. Pearson read the Sunday paper and hit upon an item about the Johnson boy from down the street being in the South Pacific as a Navy Photographic Interpretation officer. Pearson's anger rises as he thinks of the Navy using cameras when, according to him, all money should be spent on bullets.

This picture shows how photography is helping to win the war. It shows how under enemy action photographic crews work precious minutes getting and scanning pictures to search for signs of enemy emplacements and evidence of his movements. It shows what happens when well trained, discerning photographic interpreters can read from pictures shot by the crew.

It shows how underneath the palm trees which the crafty Jap has left growing an airstrip is being built on a near-by island—an airstrip which if not destroyed would give the Jap every advantage in attack. With such a discovery our photographic crews set into motion the fire of attack. Bombs hurtle through the air, shells scream toward the enemy, and the strip is blasted beyond repair.

One man has moved the fleet—one man has destroyed an important and dangerous position, one man who had been properly trained to understand what can be seen in a photograph if you'll only look.

Pearson doesn't see what photographic interpretation is for, but we know better. We have seen what it can do to the Jap.

This picture was shot by a U. S. Naval Photographic Science Laboratory unit working at Silver Springs, Florida, where jungle scenery abounds. The film concludes with a strong message from Commander Robert S. Quackenbush, Jr., USN, Director of Photography. *1½ reels (running time 13 minutes) 16 mm. sound.*

FREEDOM COMES HIGH

♦ A woman at home and a man in the war—this is the story of Ellen and Steve—the story of millions of other American men and women in these days of anguish. Ellen works

(PLEASE TURN TO PAGE 21)

regional War Finance Committee organization is similarly informed on the location and availability of prints for local showings. This effort is the responsibility of State Chairmen for this 16mm activity working under the auspices of the National 16mm War Loan Committee and the Treasury.

All that is required of the program chairman or local War Bond representative is the location of a 16mm sound motion picture projector. Schools, industrial organizations and commercial services are the best sources for either loan or rental of this equipment. All efforts are being made to establish volunteer projection service to assist in such war loan showings.

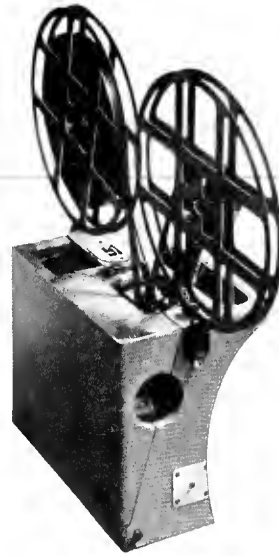
ADULT GROUPS GET PRIORITY

For the duration of the Sixth War Loan Drive, film distributors and volunteers must give preference to showings in war plants, before labor groups and to business concerns of all kinds with payrolls. Other adult audiences at community rallies, club luncheons and dinners, war exhibits will also get preference. America's schools are taking part in this Drive by providing volunteer student and teacher projectionists to utilize their 20,000 16mm sound projectors as well as opening school auditoriums for after-school-hour Bond Rallies.

Authentic, action-packed war films, hitting straight to the heart of America through its thousands of group audiences in plants and clubs and schools, make a dramatic appeal through the medium of 16mm sound motion pictures. Use them widely and well to visualize this vital stage of our war effort and to drive home forcibly the necessity of purchasing more bonds during the Sixth War Loan Drive.

COMPLETE PROGRAM OF SOUND MOTION PICTURES NOW AVAILABLE TO ALL GROUPS

16mm Industry Becomes of Age



NOW TWENTY-ONE YEARS OLD . . .

August 12, 1923, marked the birth of a new industry—an American industry that has now come of age.

Victor is proud to have played such an important part in the inception and development of the 16 millimeter industry in which vision, ingenuity and devoted adherence to the principle of the safety standard have brought about such outstanding achievements — accomplishments which penetrate to every corner of the globe.

The growth of the 16 millimeter industry, since Alexander F. Victor invented and produced the first 16 millimeter camera and projector and the Eastman Kodak Company produced the first 16 millimeter film, is a story typical of American ingenuity and enterprise. At first, like any human infant, 16 millimeter was confined entirely

within the home . . . then, in a few years it went to school, where it rapidly showed its great adaptability. As it emerged from adolescence it was called into the business world . . . and now, grown to manhood, it has matured to meet the severest test of all, training our soldiers and production workers, to speed and facilitate the defeat of our enemies. In the peaceful world of tomorrow, its horizons and possibilities are limitless—for entertainment, education, training and selling.

To Alexander F. Victor, champion of the 16 millimeter cause from the beginning, and to his contemporaries in the industry who shared his faith and have contributed much to the development and progress of 16 millimeter films and equipment, the Victor organization offers a salute on this, the 21st birthday of the 16 millimeter industry.

Alexander F. Victor, designer and producer of the first 16mm movie equipment

ALEXANDER F. VICTOR, President of the Victor Animatograph Corporation, designed and produced the first 16mm camera and projector in 1923. As early as 1918 Victor sponsored the cause of a separate, distinct safety size for non-theatrical film and equipment. His many inventions have been a major factor in the progress and present high standing of the 16mm industry.



August 12, 1923, the advertisement of the Victor 16mm Cameras and Projectors to the Davenport, Iowa, was published in the Davenport Democrat and Leader.

SECOND SECTION

THE DAVENPORT DEMOCRAT


AND LEADER
DAVENPORT, IOWA, MONDAY MORNING, AUGUST 12, 1923
FIFTY-EIGHTH YEAR—No. 261

EDITORIAL
 INQUIRIES, SPORT
 CLASSIFIED ADS
 THREE FIVE CENTS

Make Your Own Motion Pictures!

at very low cost and with guaranteed success

Through revolutionary changes of design and construction and the invention of a radically new and simplified mechanism performing work formerly done by many and complicated parts A. F. Victor has opened up to the amateur the marvelous field of motion-photography.



Patented in U.S.A.

The Victor Cine-Camera

with the new reversible 16 Millimeter film

Puts life into Your Pictures at a New Low Cost that Everyone Can Afford. Low Camera Cost and Low Film Expense Renders Motion Picture Photography as Inexpensive as Taking Ordinary Lifeless Stills

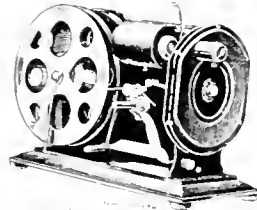
Anyone over twelve years of age can make perfect motion pictures of professional quality with the Victor Cine-Camera

EASTMAN CINE-KODAK 16 MILLIMETER DAYLIGHT LOADING FILM IS USED

Price per 100 foot spool (including all finishing charges) \$6.00

The Victor Cine-Projector

Shows Your Pictures on the Screen with Truly Professional Perfection. The Image is Rock-Steady, Flickerless and Brilliant.



THE VICTOR CINE PROJECTOR
The size is 6 1/2 x 2 1/2 x 10 inches Weight 12 pounds
The Price is \$45 complete ready for service

The Victor Cine-Camera and Victor Cine-Projector are guaranteed for mechanical and optical perfection and to equal every claim for completely satisfactory service

Manufactured by the
VICTOR ANIMATOGRAPH CO., INC.—DAVENPORT, IOWA

For Sale in Davenport by Paul Johnston Optical Company Sweet Wallack & Company J. H. C. Parsons & Sons Co. Schlegel Drug Store
For sale in Moline by Carlson Brothers For sale in Rock Island by Robert L. Hunter Schlegel Drug Store

DRAMATIC NAVY FILMS FOR THE 6TH WAR LOAN

(CONTINUED FROM PAGE 21)

in a war plant. Steve is aboard a destroyer somewhere in the South Pacific.

Steve's ship is loading ammunition in a South Pacific port in preparation for night action. Steve is still suffering from a bout with fever. Instead of going to bed, he elects to take part in what turned out to be one of the most notable and exciting battles of the South Pacific. Steve's destroyer makes a successful torpedo run against a Jap cruiser, then is hit. The skipper is killed. The command falls to Steve.

In a matter of seconds Steve is faced with making the gravest decision of his life for his destroyer suddenly comes face to face with a Jap battleship. At this moment Ellen's image and her words, "Whatever you do, I'll understand," comes back to him and he gives the command to go in for a torpedo run.

There can be only one result. The run is successful, but Steve's ship is hit. Steve and those of his companions whose bodies are recovered are buried at sea. Indeed, "Freedom Comes High."

The picture was made in Hollywood and aboard various U.S. Naval vessels. Barbara Britton plays Ellen. James Craig plays Steve. The role of the skipper of the destroyer is played by Walter Abel. 2 reels (running time 14 minutes), 16 mm. sound.

IT CAN'T LAST

† This film was written for the United States Navy by the distinguished Librarian of Congress and Pulitzer Prize poet Archibald MacLeish. The story which Mr. MacLeish tells is one which points out with kindly irony that precisely because the last battle of the war seems almost in sight, we must fight,

work and save even harder. The last blow in the fight is one that makes the decision stick. Mr. MacLeish's story also points out that it's as hard to die at the end of a war as at the beginning—maybe even harder.

While a middle-aged gentleman in the lovely little Connecticut town of Old Lyme is reading the morning paper, his thoughts turn to a new car, plenty of gas, tires with real treads, and to his hunting dog and a box of real shells. Exactly at this same time Quincy Adams Martin, one of Old Lyme's boys, and a gunner in a plane, is making a desperate attack on enemy warships in the Pacific. His plane is shot down. Quincy and his buddy, Pete, are floating in a life raft, lost somewhere in the vast Pacific.

As Quincy grows weaker, his friend tries desperately to buck him up. He urges him to believe that behind the fleet is the whole country, every man and woman in it, every kid in those pine-lots in Connecticut. He tells Pete that they're all a part of the same war and that there isn't one of them who wouldn't be with them.

Back in Old Lyme the old gentleman tells his wife that the war can't last much longer. The audience is left to speculate on what this gentleman's reaction will be when he learns that Quincy Martin died for him that day.

The Navy has made all of its facilities available for this picture. A large camera crew was sent to Old Lyme, Connecticut, to do the photography for these sections of the picture. The life raft sequences were actually shot at sea and the airplane sequences were shot in a real Navy torpedo bomber. And the amazing Link trainer was photographed for the first time in the movies at Floyd Bennett Field in New York. 2 reels (running time 20 minutes) 16 mm. sound.

How to Secure a 16mm Sound Film Projector

† All Sixth War Loan film subjects are available only in 16mm sound-on-film prints. Silent projectors will not show these pictures. To obtain a 16mm sound projector first contact your community school if one is not already available through your own plant, club or an individual in your organization.

Don't ask for the projector—try to secure the services of a volunteer operator also. This safeguards this valuable equipment as well as providing trained operating personnel for the showing. Locate commercial projection services through your local classified telephone directory. Make these arrangements now.

A typical War Bond 16mm sound film showing in an industrial plant



How to Use These 6th War Loan Films

IN WAR PLANTS: Show them in the shop aisles, during lunch hours, before shifts or after hours or between shifts; show them in the cafeteria or any plant meeting room, classroom or auditorium. Borrow the nearby school assembly hall or theatre during "dark hours."

IN PUBLIC PLACES: Put a projector in the department store, railroad station or any transportation terminal; use shop windows during and after hours. Show after dark in any outdoor place where people gather such as street corners, near sport events or other performances.

AT CLUB, LODGE & UNION MEETINGS: Get a 16mm sound projector and arrange for free loan of any War Bond film reviewed here. Send out advance bulletins: these are real attractions . . . special combat films never before shown!

WAR BOND RALLIES: Integrate ral-

lies with speakers, war-hero appeals, patriotic music, Army-Navy exhibits, etc. Films plus a few events and personal talks make a real War Bond Rally program. All you need is the projector.

A FEW ANSWERS: These are all safety films; you must use a 16mm sound projector however. Get a projector on loan from nearby school or commercial sources. There is no charge whatsoever for the loan of the films. Showing times run from as little as three minutes to as much as twenty or thirty minutes.

See your local War Finance Committee representative or the nearest 16mm film distributor for full information on available subjects for booking. Give preferred and alternate dates for your own film showing; book early and back up your booking with publicity and promotion to get attendance!

3-MINUTE WAR LOAN FILM BULLETINS

(16mm sound pictures produced by the War Department)

HANDS: Hands are prized possessions. With them we can create joy and beauty—with them we can mold clay, build homes—homes that make cities, and cities that make us a proud nation. With hands we can pray and love and work—with them we can speak a language of fellowship.

But sometimes battle destroys hands—it leaves them bound in pain. Sometimes the work of the enemy leaves them torn away. For that enemy there are fists—millions of them—fists to grind, to work, to hammer and deliver the knock-out punch to victory.

JUSTICE: Against a background of newsreel shots taken at Shanghai and Nanking when the Jap troops ravaged conquered China, the narrator speaks of Jap "justice." To the Jap, "justice" means to bayonet children and bury Chinese alive. It means a return to the savage, a display of brutality which the most notorious fiends in the world have never equaled.

America has the answer to this Japanese "justice." She has it in the will of her people. All hands to increase production and more money spent for bonds are the best weapons to combat Japanese bestiality, and America is using these weapons.

JUST FOR REMEMBRANCE: American dead form a carpet on a Pacific battlefield. This is ample evidence that while many have gone to battle only a portion will return. Soldiers are going through the pockets of the dead on the battlefield to assemble some little personal possessions to be sent home as a remembrance to loved ones. The warehouse in Kansas City where these personal effects are received and checked prior to being sent to next of kin is a strange, sad warehouse filled with the echoes of the dead—with the echoes of 2,000 men each month.

We not only want our men back—but we want them back sooner. We can help accomplish this job with Bonds.

THE LINE IS BUSY: A girl in a gay night club telephones a foreman in a war plant. She urges him to leave his job to visit her. While the foreman is talking with the girl he is reading a letter from his soldier brother who tells of his "front line" experiences—experiences that culminated in the amputation of his leg (flashbacks to a front-line hospital are powerful).

The foreman can almost see his brother—he knows now what the horrors of war mean for his own brother has been a victim of but one of the hideous crimes of the enemy. He puts down the receiver and leaves the phone. The girl at the other end of the wire still goes on talking—but she gets no answer. She signals the operator. The operator says, "The Line is Busy—The Line is Busy—The Line is Busy."

There is a succession of shots of assembly lines in war plants—shots of the kind of home front action that will put a quicker end to enemy crimes—a kind of ammunition like buying bonds that will bring them home sooner.

SILENCE: There is the wreckage of a battlefield. Nothing is alive—nothing is moving—and there is no sound. A battle can't be won without the roar of guns and flying shells—there has to be the noise of battle, and here in America there has to be the noise of industry—Democracy's dynamite—the noise that makes trucks and tanks and tires and planes. There has to be equipment to avenge the death of our boys.

America has the answer to ravaged nations and slaughtered people—it has the answer in the work of her people—in planes, in guns, in shells. It has the answer in Bonds!

★ ★ ★

How to Use These Bulletins

† These 3-minute "trailers" are to be attached to the end of suitable film programs during the 6th War Loan. Especially effective attached to combat or other incentive films.

WAR FILM PREVIEWS

THE sober realization that hard battles lie ahead of America's fighting forces on all our farflung battlefronts is brought to the men and women on the war production lines through realistic, hard-hitting 16mm war pictures. The effectiveness of these films has been proven in thousands of plants from coast to coast.

♦ Castle Films' newest battle movie entitled *Paris Liberated and Yanks Recapture Guam* brings to home movie collectors everywhere the authentic pictorial records of two of the most important current victories.

FILMED BY UNDERGROUND

Paris Liberated includes scenes of the French underground preparing to capture the city from the Nazis, followed by intensely dramatic scenes of the French patriots fiercely battling their captors in street to street fighting. French cameramen, who hid their equipment for four years, are responsible for some of the most remarkable scenes of battle within a city ever filmed. Following the liberation of Paris by its own citizens, the film portrays the arrival of French, American, and Canadian forces, together with the entry of important military personalities, including General de Gaulle, General Eisenhower, and General Bradley.

Every detail of the liberation of Paris from the first street battles

fought by the French patriots, to the final liberation parade of thousands of American soldiers down the famous Champs Elysees is included in this amazing motion picture of the freeing of the French capital.

FIRST AMERICAN SOIL FREED

In the same reel there is also included an event of almost equal importance to Americans in the battle-action films depicting the recapture of the island of Guam from the Japs. No fighting action in the South Pacific has been more dramatically photographed than this daring invasion by our Army, Navy, and Marines. In one breathtaking scene, an American landing craft is shown suffering a direct hit as our troops move under deadly fire to gain footholds on the beaches and then to quickly expand their initial position to enable them to move inland and drive the enemy from our far Pacific possession. The final scene shows our armed forces again raising the Stars and Stripes over Guam.

Paris Liberated and Yanks Recapture Guam is available at all photographic dealers in two 8mm. editions and three 16mm. editions, including a sound deluxe version.

♦ Films reviewed on this page will also serve as excellent program fare during the 6th War Loan Drive.

WAR DEPARTMENT FILMS FOR PLANT SHOWINGS

♦ For information concerning these and other available 16mm sound motion picture subjects for war plant showings address the Motion Picture Branch, Industrial Services Division of the War Department, 1501 Broadway, New York City or consult the Industrial Services officer if you are located in or near the headquarters offices of the various Service Commands.

WEAPONS OF WAR—A film that devotes itself primarily to our fight against Japan. A part of China's tremendous manpower is shown going to work in building huge airfields for our planes. An exciting sequence is included, of Allied parachute operations in Southern France. Highlight of the picture, however, is a sequence of the conquest of Guam—the retaking of the first American soil captured from us by the Japs. This sequence shows what type of men our soldiers face and how vital it is to have the quantities of weapons and equipment with which to crush them. Now available for plant and union showings. *Running time: 20 minutes. (Film Communication 12)*

BIRTH OF THE B-29—This is the story of the birth and development of the most powerful plane in the world—the B-29 Super Fortress. The plane that is still such a secret that the Army Air Force answers the questions of range, altitude and bomb load with "Very long, very high, and very large."

The film shows how the many thousands of workers who constructed this mighty plane, assembled in newly-constructed plants, built these various parts which seemed to have no rhyme or reason for their construction. These assembly line operations seemed jigsaws of mystery until the famous day that the first Super Fortress' raid on Japan was announced.

This film goes on to show some of the unbelievable mechanical features that make this aircraft what it is—wings longer than the actual distance covered in the air by the Wright brothers in their first flight at Kittyhawk; pressurized cabins that are so expertly sound-proof that interphones are unnecessary; huge tires that require less pressure than a child's bicycle. This picture is a tribute to American ingenuity and American efforts. It is a proof that *nothing* is impossible to a people who don't know the meaning of the phrase "It can't be done." Available for plant and union showings November 11. *Running time: 20 minutes.*



(Above) scene from "Paris Liberated" showing tumultuous celebration.



(Above) Yank gives Nazi 'supermen' marching orders in "Film Communique No. 11" and (below) home-coming in "Weapons of War."



New Ansco Color Film Released for Industry Use

† Ansco's new Color Film, designed for processing by the user, is being released to amateur and professional photographers throughout the country for the first time since it was put in production for the exclusive use of the armed forces and war industries.

Company officials at the same time announced that special Developing Outfits for individual processing of the film also are being placed on the market. Only film in sheet sizes will be available for the present.

Ansco Color Reversible Film was given its first public showing in New York City this summer and a limited supply was released at that time for distribution in the metropolitan area. When the film was first introduced publicly, Ansco officials were unable to predict when it would be possible to release the film on a national scale. However, production schedules have been arranged which make it possible to place this new type of color film in the hands of Ansco dealers from coast to coast. No priority is needed to obtain Ansco Color Film now although the military and essential industries will continue to

VISUAL EQUIPMENT NEWS REVIEW

have first call on the volume being produced.

Advancement of Ansco Color Reversible Film from its laboratory to market stages was aided by the photographic demands of World War II. Requirements of Army Air Forces, as well as other branches of the armed forces, added impetus to the perfection of Ansco Color Film and its unique advantage of "on-the-spot" processing without the delays entailed by returning it to the manufacturer.

The new film's practicability also was demonstrated when military officials and manufacturers of secret war devices found it expedient for national security to make full-color transparencies within their own headquarters. For those who do not wish to do their own processing, such service is available through Ansco dealers. Special facilities have been installed in the Ansco Color Laboratory to maintain rapid service to the dealers.

Russian Invents Glass Third-Dimensional Screen

† In Moscow's Sgvintorgkino studio was recently demonstrated a new type of glass screen said to give third-dimensional effect to ordinary motion picture images without the viewer's having to use stereopticon aids, according to James Aldridge, correspondent for the North American Newspaper Alliance. Engraved with more than 2000 converging lines, in which the secret lies, the film seen on the glass screen reportedly had depth as well as height and width. Only alteration in photography required on standard cameras is addition of two or more mirrors fitted near the lenses to reflect images onto the film. In projection, then, two or more mirrors catch the image which is then thrown on the screen where the lines unscramble the images and provide a clearer picture than has heretofore been obtained in third dimensional film experiments.

Demonstration screen, reportedly made in one day, measured six feet wide by three feet high, according to Alexander Andreyevsky, chief of the Sgvintorgkino studio. It is expected that a screen fifteen feet square will shortly be installed in a Moscow movie house, and plans are said to be underway for production of the first full-length third-dimensional film, an adaptation of "Robinson Crusoe," due for release next May.

The screen is the invention of Simyon Ivanov, a Soviet poster artist who, in 1937, invented a screen made up of tiny squares of thousands of strands of fine wire which produced coarse and blurred third-dimensional effects without the use of eye-glasses.

Film Cement Is Perfected

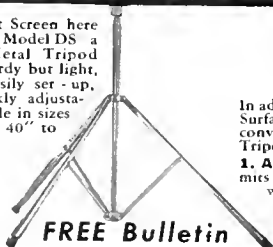
† The new film cement perfected recently by Bell & Howell Company offers important new advantages. The tensile strength of the new B&H film cement is greater, the material in the bottle is completely stable and there will be no deterioration other than that to be expected by evaporation of any solvent of like drying time; there will be no attack on the cork and the material is not corrosive.

Radiant Tripods Offer Unusual Flexibility!



Radiant tripod legs can be instantly adjusted for a narrow space where room is limited—or for a wide spread when ample space is available.

The Radiant Screen here illustrated is Model DS—a portable Metal Tripod Screen—sturdy but light, compact, easily set-up, and is quickly adjustable. Available in sizes from 30" x 40" to 52" x 72".



Send for **FREE Bulletin**

New Depth and Brilliance For Your Pictures

—when you switch from old, faded models or makeshifts to the new Radiant "Hy-Flect" Glass Beaded Projection Screens

There are thousands of tiny optical beads firmly imbedded in the snow white plastic surface of the Radiant "Hy-Flect" Screens. These beads reflect projected light brilliantly instead of partially absorbing it. The results are an astonishing improvement in your projection of movies, stills and slide films. Black and whites are more sharp and contrasting. Colors take on new vividness and warmth. You will scarcely believe you are viewing the same pictures—the improvement is so great. Radiant "Hy-Flect" Glass Beaded Screens are made by an improved process that protects them against cracking or peeling and assures lasting whiteness.

Radiant Screens offer you many new Special Features

In addition to the "Hy-Flect" Glass Beaded Screen Surface—you will find many innovations, special conveniences and unique advantages in Radiant Tripod Screens. These include:

- 1. Automatic Clutch.** A positive device that permits instant raising and lowering of screen housing without the necessity of manipulating screws and bolts. So simple and easy to operate a child can use it.
- 2. Quick Tripod Release.** Tripod legs

opened or closed quickly. They support the screen in any position for wide or narrow spread without set screws or plungers.

3. Auto-Lock. (Pat. applied for.) Just touch convenient button for raising or lowering center extension rod and screen instantly.

4. Convertible from Square to Oblong may be for movies, stills or slides. Radiant square sized screens are convertible to oblong by merely raising screen to indicated position.

RADIANT

Better Screens for Better Projection

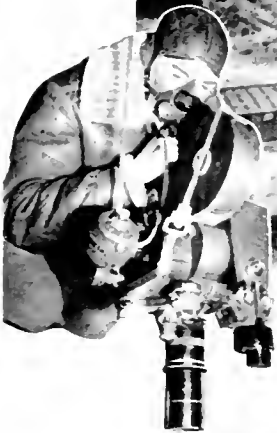
Radiant Manufacturing Corp.
1195 W. Superior St., Chicago 22, Illinois

Please send me FREE complete Radiant Screen Bulletin giving full specifications, features, prices of complete line of Radiant Tripod, Wall, Ceiling and Table Screens for schools, homes, clubs, and industry.

Name _____
Address _____ State _____
City _____



A combat cameraman of the U. S. Army Air Forces was decorated for his part in the first Ploesti oil field raid.



They're flying... fighting... behind a movie camera

ARMY Air Forces Combat Camera Units are making a superb motion-picture record of the air war on the fronts all over the world. Naturally, many men from the motion-picture industry have become combat photographers.

Many more make up—in large part—the First Motion Picture Unit, the training branch of the AAF Motion Picture Services. This unit has two main functions: making training films which help turn out in a hurry thousands of expert pilots, navigators, armorers, and mechanics; and the intensive coaching of hundreds of motion-picture photographers who make up the Combat Camera Units.

And the cameramen do not work alone. They are supported by a host of writers, cutters, sound and music editors, laboratory and other technicians.

There isn't space for a tenth of the story, but the net of it is that the motion-picture industry has reason to be proud of its share in the pictorial record of our Army Air Forces.



Evidence of a direct hit



Equally adept with a gun

EASTMAN KODAK COMPANY

Rochester, N. Y.

J. I. BREAUFORT, INC., *Distributors*

FORT LEE CHICAGO HOLLYWOOD

Office Photographers Army Air Forces Navy



✦ The management of Bell & Howell Company is pleased to announce the appointment of two new vice presidents, as follows: L. A. McNabb, Vice President in Charge of Electronic Design and Production; B. E. Stechbart, Vice President in Charge of Mechanical Engineering and Research.

An honor man in electrical engineering at the University of Detroit, one-time B&H draftsman, time-study man, assembly line man, Sales Department man, Louis McNabb earned his top-notch position at Bell & Howell as Director of Electronics. With characteristic initiative, today he organizes, super-



Louis A. McNabb, recently named as B & H Vice-President in Charge of Electronic Design and Production.

NAMES in the NEWS

Announcements of new appointments, changes in personnel and other news of industry personalities

vises, and directs research, engineering, and production of electronic mechanical devices at Bell & Howell Lincolnwood Laboratories. The enviable record of the B&H Electronics plant owes much to its organizer, who is also an inventor of some note.

Recognized for his innate ability, capacity for work, and for intuitive audacity and success in achieving a new angle or method, Bruno E. Stechbart has been a brilliant Chief Engineer. Engineering has been the dynamic interest of his whole life, and to his formal education he has added with keen determination and energy personal research, self-teaching and night school courses in his chosen field. The knowledge so gained, Mr. Stechbart applied to the greatest advantage during the years he served as Assistant Chief Engineer to Mr. Howell, until the latter's retirement to a consulting position with Bell & Howell, and since that time as Chief Engineer until his

present appointment as Vice President in charge of Mechanical Engineering and Research.

Fairchild Camera Names Director of Engineering

✦ Russell H. Lasche has been appointed director of engineering and research for the Fairchild Camera & Instrument Corp. of New York, manufacturers of aerial, commercial, amateur and scientific cameras.

Mr. Lasche, a graduate of the University of Wisconsin's engineering school, has been with the Fairchild company 15 years, has recently been in charge of all sales of Fairchild equipment to the war department. During the 30s he spent two years setting up an elaborate aerial photographic department for the Colombian government, devising a program that is still in progress. While on this job he took the first photographs of the headwaters of the Orinoco River system, and aerial mapped the Caribbean coast.

Packard Joins Detroit Firm

✦ Roy Clark has announced the appointment of S. S. Packard as an account executive for Florez, Phillips and Clark, Inc., Detroit marketing firm. Before coming to Florez, Phillips and Clark, Mr. Packard was advertising manager for the Swenson Engineering Service of Detroit.

Mr. Packard has been sixteen years in the advertising business in Detroit, Minneapolis, and Chicago in the capacity of artist and copywriter. Through these contacts he brings wide and varied experience to his new position.



Bruno E. Stechbart, named Vice-President in Charge of Mechanical Engineering and Research at Bell & Howell.

Lamps for Every Motion Picture Requirement

Whether you produce or project motion pictures or slide films, Radiant Lamps, precision built by specialists, offer you the utmost in dependable illumination.

Radiant

LAMP CORPORATION
300 Jelliff Ave., Newark, 8, N. J.



EXCITER LAMP

300 WATT PROJECTION

500 to 1000 WATT PROJECTION

2000 WATT MOGUL BIPOST MOTION PICTURE and SPOTLIGHT

5000 WATT MOGUL BIPOST MOTION PICTURE PRODUCTION



MARGARET OSTROM

Bell & Howell Ad Executive

♦ Margaret Ostrom came to Bell & Howell Company twelve years ago and soon became affiliated with the Advertising Department. Sales and instruction literature, government manuals, national advertising, Bell & Howell dealer, consumer and employee house organs, and publicity—such is the wide scope of this department's activities for Bell & Howell, makers of fine motion picture equipment and optical devices—are handled skillfully by Mrs. Ostrom and attest to her executive talents and creative ability.

For the past two years, Mrs. Ostrom has carried the responsibilities of the Assistant Advertising Manager, under the supervision of Mr. J. H. Booth, Bell & Howell Vice-President in charge of advertising, has directed a man-sized job with unflinching good humor and tact, and in the same spirit has accepted the office and duties of Acting Advertising Manager.

Business Films Sound Exec

♦ John R. Langenegger, the first new member of Studio Mechanic's Local 52, I.A.T.S.E., to be accepted in five years, has joined BUSINESS FILMS, Washington, D. C., as head of the sound department.

Langenegger was formerly chief engineer of the Recording Laboratory in the Library of Congress in Washington. During his association with the Library of Congress, he acted as an expert technical consultant in acoustics in the construction of the new U. S. Army Band auditorium at Fort Meyer, Va.

Under his direction, Business Films has installed a complete RCA Photophone Film recording system, which will give the producers a licensed RCA sound recording studio. This new installation is the only such unit in the area between New York and New Orleans.

Handerson Joins Sales Staff of Visual Training

♦ Among widely-known advertising and sales promotion executives who are returning from positions devoted exclusively to wartime activities is Philip C. Handerson, who has recently been appointed to the contact and sales promotion staff of the Visual Training Corporation, Detroit.

Shortly after the outbreak of war, Mr. Handerson left as Advertising and Sales Promotion Manager of Harry Ferguson, Inc. to devote himself entirely to supporting the war effort. He associated himself with the U.S.O., was placed in charge of its activities at the Grosse Ile Naval Air Station and became a member of the operating committee for the Detroit Metropolitan area.

Before removing to Detroit, he had been Secretary-Treasurer of the Griswold-Eshleman advertising agency in Cleveland, and Director of Advertising and Publicity for the B. F. Goodrich Company in Akron. In his new connection, Mr. Handerson will work directly with clients in developing promotional programs for postwar products.

The Visual Training Corporation produces promotional programs, together with visual aids for training salesmen, servicemen, and production personnel. It is engaged at present on numerous technical training projects for various of its industrial clients and for branches of the armed forces.

Detroit Agency Appoints

♦ Florez, Phillips and Clark, Inc., Detroit marketing firm, announces the appointment of Mrs. Florence Matthews as assistant to the vice-president and managing director of the agency.

Mrs. Matthews started her career in the advertising business in 1935 as secretary to L. A. Clark in the Detroit agency then known as Holden, Graham and Clark.

In 1911 Miss Matthews joined the Lee Anderson Advertising Agency to assist Fred Barrett in the Media Department. In 1912 when Lee Anderson accepted an Army assignment at the Tank-Automotive Center, Mrs. Matthews accompanied him as an assistant and editor of the employees' daily publication.

When Florez, Phillips and Clark was organized in 1913, Mrs. Matthews joined the organization and worked in the capacity of a space buyer until the recent incorporation of the company she was appointed assistant to the vice-president and managing director.

**UNCLE SAM
INDUSTRY**

Many of the most important war training jobs and sales programs have been visualized and told during the past few years by our studio. Complete motion picture and slide film presentations that are getting results. Ask any of our clients—or better yet ask to see some of our productions.

Sinclair's Aviation Subject

♦ Against the dramatic background of modern air transportation, the Atlas Educational Film Company has produced for Sinclair a new sound educational motion picture, *Airplanes—Their Metals, Fuels, and Lubricants*, which reveals the romance and skill employed in manufacturing and servicing today's commercial aircraft to provide speedy and safe transportation to all parts of the Nation. The picture is being distributed by the Bureau of Mines.

SPONSORED BY SINCLAIR

A 16-millimeter sound film, produced in cooperation with Sinclair, makers of special airplane lubricants and aviation fuels, *Airplanes—Their Metals, Fuels, and Lubricants* is filled with behind-the-scene events in the manufacture and maintenance of air liners. To obtain views for the 30-minute film, cameramen visited mines, smelters, oil fields, high-octane gasoline plants, plane-production factories, maintenance shops of large commercial air lines and engine-production and testing centers. Adding to the effectiveness of the film are animated drawings produced by the Army Air Forces training program showing how and why a plane flies.

SERVES WIDE AUDIENCE

The complete coverage of air transportation of today in the sound motion picture will place it in heavy demand by all types of audiences—war-training classes, the armed forces, public and private schools, youth organizations, civic clubs, engineering organizations, employees in various branches of the petroleum industry, and other groups.

Applications for free short-term loans of the film *Airplanes—Their Metals, Fuels, and Lubricants* should be addressed to the Bureau of Mines Experiment Station, 4800 Forbes Street, Pittsburgh 13, Pennsylvania, and should state specifically that the borrower is equipped to show 16-millimeter sound films. No charge is made for use of the film but the exhibitor is expected to pay transportation charges and for loss or damage other than normal wear. Distribution of the film is restricted to the United States.



ON THE BUSINESS SCREEN



Ten Rules for Safe Work

♦ New employees in the nation's plants are given 10 practical rules for safe working in *Learn and Live*, 20-minute sound slidefilm produced by Sarra, Inc., for the National Safety Council.

Emphasizing that "no plant is so safe you can't get hurt," this indoctrination course-on-film dramatizes accidents that can—and do—occur from such everyday practices

as lifting machine guards, wearing unsafe clothing, lifting improperly, "experimenting" with unfamiliar tools, horseplay and the like.

G.E.'s Freezer Film

♦ General Electric Consumers Institute, of Bridgeport, Conn., is releasing the first detailed 16mm full-color sound motion picture showing preparation of foods for freezing. Demonstration in the production covers preparation steps for

freezing fruits and vegetables, cooking of frozen foods, details on proper cutting, and types of packaging and wrapping for meats, fish and fowl.

Film will be made available to utilities, department stores, locker operators, REA cooperatives, schools and colleges, through appliance and merchandise district offices of G.E.

Partners in Production

♦ The three-reel 16mm sound film, *Partners in Production*, is now available for purchase through Brandon Films, Inc., 1600 Broadway, New York City, and for loan on a service charge basis through the facilities of the British Information Services, 30 Rockefeller Plaza, New York City.

ON LABOR MANAGEMENT

Partners in Production, is the story of Labor-Management committees in wartime Britain. Workers' representatives of Labor-Management Committees are democratically elected. A typical election in a factory is shown, and the machinery by which Labor-Management Committees can refer questions to the Regional Boards of the Ministry of Production, which in turn can take them to the National Production Advisory Council.

The film briefly reviews some of the different kinds of Labor-Management Committees in existence, and the methods they use to ensure that workers and management really become partners in production.

STEP TOWARDS DEMOCRACY

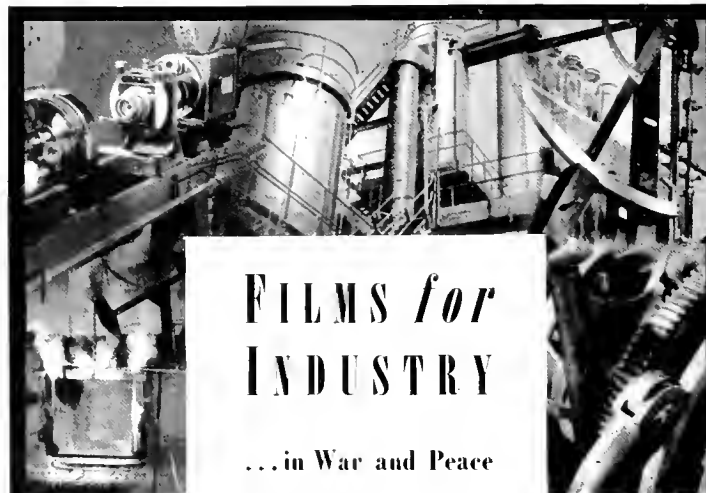
As the commentary points out: "These committees are a step towards a new industrial democracy in the making. As they have been of value to increase and maintain production in time of war, so they will have to be equally used in times of peace, if the well-being and standards of our people are to be maintained."

RECENT PRODUCTIONS

♦ *You Are Sperry*, produced by Audio Productions, Inc., is being used by Sperry Gyroscope Co., Inc. Great Neck, L. I., for orientation of new employees. In 16mm sound black and white, the production runs 1,000 feet and was reduced from a 35mm original.

* * *

♦ *As the Twig Is Bent* is the contribution of the Aetna Life Affiliated Companies, Hartford, Conn. to the problem of juvenile delinquency. Aimed directly at parents it outlines the factors behind youngsters' wrongdoing.



FILMS for INDUSTRY

... in War and Peace

While our primary job is still the making of urgent training films for the U. S. Navy and Office of Education, we can assign a part of our facilities to the production of films for industry. We now have in work a number of industrial films in full color. The story of their purpose will interest any business with a big post-war job to do.

LOUCKS & NORLING

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

LEGION ANNOUNCES VISUAL CHILD WELFARE PROGRAM

★ A nation-wide visual instruction program on child welfare, which promises to set new precedents in public relations through the use of the visual medium, has been launched by the American Legion. The new visual program, which comprises sound slidefilm presentations together with prepared lectures, is being conducted under the auspices of the National Child Welfare Division of the Legion. The films and lectures present in a very interesting way, valuable information on Child Welfare and Parenthood Training.

The titles of the series of sound slidefilms are: *Our Future Citizen—The Baby; Five Important Years—Then School; Widening Horizons—The Teen-age; The Juvenile Delinquent in Court; Growing Up the Right Way in America; Community Responsibility to Children.*

The direction of this sound slidefilm program and the distribution

DEVRY'S 4TH ARMY-NAVY "E"

★ The visual industry received with pride the announcement in October of the fourth Army-Navy "E" Award to the Chicago plants of the DeVry Corporation, makers of projection equipment and visual devices.

Only renewed effort on war production marked the day on which the Company's president, W. C. DeVry, received formal notification from Admiral C. C. Bloch, Admiral Bloch's letter follows:

It is my pleasure to announce that in recognition of the continued outstanding production of the men and women of your company, the Navy Board for Production Awards at its last meeting granted the Armitage Avenue and Wolcott Avenue Plants of the DeVry Corporation a third renewal of the Army-Navy "E" Award. You should receive two new tags with three stars in the near future.

The congratulations of the Navy Department are extended to each and every man and woman of the Armitage Avenue and Wolcott Avenue Plants for maintaining the high production standards required first to win the award and then to receive the three stars which, in token of appreciation from the men on the fighting fronts, will be affixed to the new tags you are to fly over your plants.

This additional honor you have won indicates your determination to supply our fighting forces with the material needed to bring the war to a successful conclusion.

Sincerely yours,

C. C. Bloch
Admiral, U.S.N. (Ret.)
Chairman, Navy Board for Production Awards

of the material from the National Child Welfare Division to the State Departments of The American Legion, is the responsibility of Mrs. Marguerite G. Seibert, Assistant National Child Welfare Director of The American Legion. In an interview with Mrs. Seibert it was learned that the 12,097 posts of the Legion are manifesting an enthusiastic interest in the visual instruction. Through the leadership of the Legion and its affiliated organizations, this program has been shown to and by parent-teacher associations, service clubs, public health associations, medical groups, social welfare agencies and organizations, universities, high schools, women's organizations and other civic groups.

PROGRAM IS COMMENDED

Mrs. Seibert cited a statement made by an American Legion State Department Child Welfare Chairman residing in a large Eastern State from which she quotes: "My candid personal opinion is that the set of sound slidefilms is the best child welfare program promoter that there has been offered anyone who is interested in the 'whole child' program. I also feel that through the medium of these sound slidefilms we are selling Child Welfare and Parenthood Training to the public at large. After attending some of the showings of these films before the states judges' association and the county bar groups and hearing their reactions, it made me realize more than I ever did the good that can come through the use of these films by other groups as well as the Legion and its affiliated organizations."

GIFT OF JOHN B. HAWLEY, JR.

The entire program was made possible by the generous financial gift of John B. Hawley, Jr. of Minneapolis, Minnesota. The complete program was produced by Ray Water-Films, Oak Park, Illinois.

Anyone desiring to show these films can secure information through the National Child Welfare Division of The American Legion, Indianapolis.

★ *Magnesium Metal of the Sea*, produced by the Jam Handy Organization, is the Bureau of Mines' newest educational release. In 16mm sound, prints are available from the Bureau's Experiment Station, 1300 Forbes Street, Pittsburgh, Pa.

The new film was produced in the Michigan and Texas plants of famed U.S. war producer, Dow Chemical, largest maker of the light metal.

Stars of Today

IN

SARRA

PRODUCTIONS



NO PHONY FALL! In filming the sound movie "FOR SAFETY'S SAKE" a stunt man actually "fell" from the rafters. However, the real stars in this superb 15 minute thriller are *Power-driven hand tools*. 35mm prints only \$75.00. 16mm prints only \$52.50. Less than the cost of one accident.



IT WON'T BURN! This vital fact is brought home forcefully to thousands of dealers in "SOMETHING TO SELL", a product and sales film for Reynolds Metals. Here fireproof cotton insulation is the star of the show!

★ Put the STARS in your organization into a SARRA motion picture or slidefilm production!

SARRA, Inc.



CHICAGO - NEW YORK - HOLLYWOOD

ADDRESS INQUIRIES TO 16 EAST ONTARIO STREET CHICAGO 11 - WHITEHALL 5151

An ever-increasing number of motion pictures and slide-films are available for shop instruction. Both business and government sources provide free and economical purchase materials.

Steel Shows Distribution

† America's first feature length technicolor industrial film, *Steel—Man's Servant*, which has been shown to 7,000,000 people in the United States since its first screening by United States Steel Corporation in 1938, has now reached an audience of 1,000,000 people in Latin-American Republics.

United States Steel Export Company, cooperating with the Coordinator of Inter-American Affairs in the Department of State's Cultural Cooperation Program, provided especially edited Spanish and Portuguese sound versions of this film. More than 2,000 screenings were organized by the local representatives of the Coordinator in schools, universities, trade organizations and public auditoriums.

The State Department which in the past few years has become one of the world's largest exhibitors of 16mm educational films, has also selected *Steel—Man's Servant* in its original English version to represent American industry abroad, and this film is now reported to be one of the most popular pictures distributed by the Government. Prints have been transmitted to China, Australia, New Zealand, Egypt, Morocco and Russia. For distribution in China, a special version with narration in Chinese is now in production.

Jam Handy Shop Films

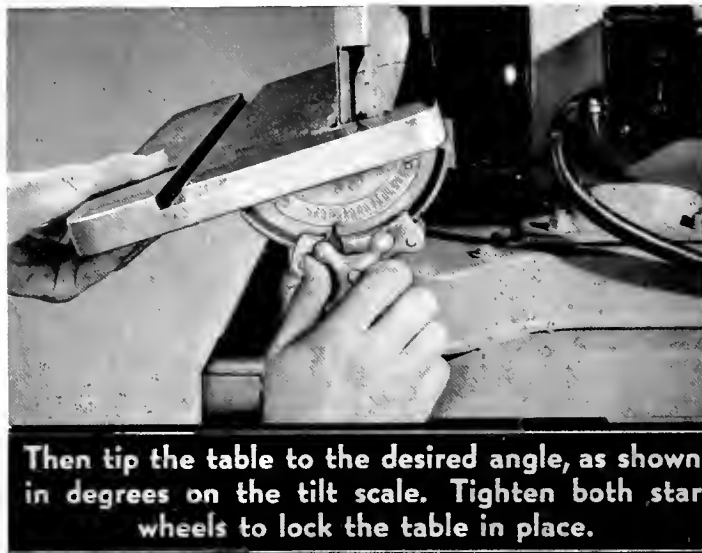
† A new series of discussional type slidefilms, *Instructional Program of Safe Practices in Woodworking*, is announced by The Jam Handy Organization, Detroit, Mich. There are twenty-two subjects in this kit-set, a total of 1,128 individual pictures—drawings, special photographs, diagrams, charts, etc. Fourteen of the subjects aid the instructor in teaching the use of woodworking tools and machinery, and eight cover safety practices in the work shop.

Subjects are as follows:

WOODWORKING

1. Hand Tools, Hammers, Saws;
2. Planes, Bits, Knives, Chisels, Screwdrivers, Files;
3. Tool Grinder;
4. Drill Presses;
5. Jig Saw;
6. Band Saw;
7. Disk Sander;
8. Belt Sander;
9. Lathe, Parts, Spindle Turning;
10. Lathe, Faceplate Turning, and Other Operations;
11. Planer;
12. Jointer;
13. Circular Saw, Parts, Installing a Blade;
14. Circular Saw, Setting Up, Operating.

VOCATIONAL AIDS



(Above) Scene from one of the new Kit-Sets on Woodworking (see Col. 1)

☆☆☆ **IN STEP**

... with a permanent and growing staff, complete facilities and the experience of years in the production of films that do their jobs well—these are AUDIO assets which answer the call of **INDUSTRY** and **GOVERNMENT** for services urgently needed in those all-important tasks of training on every front.

AUDIO PRODUCTIONS, INC.
630 Ninth Avenue • New York City
Film Center Building

BASIC SHOP SAFETY

1. Play Safe and Work Safely;
2. Maintaining a Safe Shop;
3. Safety Inspection;
4. Training for Emergencies;
5. Treatment for Bleeding, Shock, Preventing Infection;
6. Aid for Injuries;
7. Eye Protection;
8. Power Supply.

Each subject concludes with a set of review and test questions designed to fix a visual pattern for each topic in the student's mind.

"Survival" for RCAF Aircrews

† "Over far-flung fronts, the training and fighting personnel of the Royal Canadian Air Force meet the hazards of weather and enemy action. A forced landing may result through no fault of aircrews. A successful outcome depends on the adaptability, initiative and ingenuity of aircrews. *Only the fit survive.*"

These are the commentator's words that set the stage for the lessons being taught airmen in a new motion picture *Survival*. Produced by Associated Screen Studios for the medical branch of the RCAF, the picture is six reels in length, in full color.

For those who have never "roughed it" in the bush, the motion picture will be particularly valuable, by bringing alive situations set forth in the RCAF text book on "Land and Sea Emergencies." Even for the more or less experienced woodsmen, there are useful and perhaps surprising tips illustrated.

Survival was produced in cooperation with the National Research Council of Canada, and an RCAF committee on flying clothing and emergency equipment. The picture demonstrates many of this war's new developments in life-saving equipment, special food and medical kits, articles of clothing and signalling devices. Above all this, the airman is taught to be resourceful in using materials that may be ready at hand from the crashed aircraft, and to seek food that nature provides.

The need for sane and ordered procedure in an emergency is stressed in the film, and morale will be strengthened for any airman forced down in a strange territory when he remembers the promise the picture makes of diligent rescue efforts by those watchers who follow his flights. Production of the film was supervised by S L Morley Whillans, of the medical branch, RCAF. Earl Clark of Associated Screen Studios was in charge of camera work, while F L Gordon Alguire and WOL Roy Longard were technical advisers.

VISUAL MANUALS

THE unprecedented demand for technical manuals to explain the operation of complex mechanized equipment and weapons of war has shed new light on this entire field of educational aids. Not only lavishly printed "dimensional" manuals, but "exploded views," films and many other media have been employed to make such facts more understandable. Here is an interesting sidelight on experiences along this line:

A well-known producer writes:
 * One of our clients manufactures gyro pilots and many types of gun sighting and bomb sighting equipment; this company is a pioneer in that highly specialized field and probably the largest. The equipment they produce is highly technical and relies upon extremely close tolerances and the careful adjustment of many thousands of parts for correct operation.

This company has realized that printed manuals were not always the most desirable media for instruction although they are suitable for use after the men have received their instruction and are qualified to work on the equipment. Difficulty had been experienced in explaining procedures on small parts to large groups. It was difficult for the instructor to hold the attention of the entire group and be certain that all could derive maximum benefit from the instruction.

We were accordingly employed to make slidefilm manuals.

STEP BY STEP TREATMENT

The resulting slidefilms enable the maintenance mechanic to follow the slidefilm, slide after slide as he disassembles and makes repairs.

Again as he reassembles, slide after slide shows him just where every part and screw fits and shows him exactly how to make and test every adjustment during assembly. The pictures also show him how to recalibrate the devices. In addition by distributing these film strips to their service representative in the field, the company was assured that all personnel concerned were receiving instruction in the approved standard manner.

The company also operates a school for maintenance personnel. The curricula includes providing each trainee with a complete unit that he must disassemble, repair, adjust, reassemble, calibrate and use in tests of target skill.

Prior to making the slidefilms the many instructors were kept busy assisting the individual trainees in these technical and mechanical tasks. After the slidefilms were available for school use, it was possible for the instructor to devote more time to checking on the retention by the student of the material he had been taught and the application he was making of this information.

FILMS ASSURE ACCURACY

It is probably a comfort to the field maintenance mechanic to know that nothing has been left in doubt when he has finished a job according to the reliable rote of the slidefilm.

The operator whose very life may be in jeopardy when using the device, acquires a feeling of confidence when maintenance is maintained with such accuracy and reliance.

Many people cannot understand a printed manual and even if they could, verbal and drawing board descriptions may often be so long and involved that they will not be given the study time necessary. A slidefilm on the other hand requires much less time and its procedure can be synchronized with that of any operation or adjustment.

Certainly a national concern might well advertise and take much comfort in the fact that repair and maintenance service throughout the entire country was uniform, which it would be if every maintenance unit were provided with a handy kit of maintenance slidefilms.



For 16mm. Film—400 to 2000' Reels
FIBERBILT Cases are approved for Service by the **Armed Forces**, for shipping of 16mm. film.



NEW BRITISH FILMS 16 mm Sound

COASTAL COMMAND 60 minutes

The hunting down and destruction of a German raider in a fight comparable to the sinking of the Bismarck. Released theatrically by R.K.O. Made with the cooperation of the British Admiralty and Air Ministry.

MERCHANT SEAMEN 11 minutes

A merchant ship is sunk by torpedoes. An eager youngster, rescued from the wreck, takes a gunnery course and at last gets his chance of sinking a U-Boat. Already known as a classic of the sea in England, and now available in 16 mm for the first time in the U. S. A.

PARTNERS IN PRODUCTION . . 28 minutes

(Made in Britain by the National Film Board at Canada)

Using a problem of readjustment at a north country coal mine as an example, this film outlines the story of the Joint Production Committees in Britain. An authentic picture of Labor and Management in collaboration, and a striking picture of democracy at work.

EDUCATION

A START IN LIFE 22 minutes

What is being done in Britain to ensure that every child receives the proper care from birth, the benefit of a full education, and a healthy and happy preparation for life beyond the school gates.

LESSONS FROM THE AIR 14 minutes

Shows the planning and execution of the educational programs which are radioed every day to schools all over Britain by the British Broadcasting Corporation.

BRITISH COMMONWEALTH SERIES

SOUTH AFRICA 14 minutes

NEW ZEALAND 15 minutes

The first two in a series describing the resources, production, peoples and ways of life to be found in the British Commonwealth of Nations.

WAR SPECIALS

D-DAY 10 minutes

CHERBOURG 11 minutes

NAPLES IS A BATTLEFIELD 11 minutes

LIBERATION OF ROME 18 minutes

New catalog now available on request

BRITISH INFORMATION SERVICES

An Agency of the British Government

30 Rockefeller Plaza, New York 20, N. Y.

360 North Michigan Avenue, Chicago 1, Ill.

260 California Street, San Francisco 11, Calif.

1005 Taft Building, 1680 North Vine Street, Hollywood 28, Calif.

1335 New York Avenue, N.W. Washington 5, D. C.

1238 Canal Building, New Orleans 12, La.

OR ANY BRITISH CONSULATE

**16MM AWARDS FOR
FIFTH WAR LOAN**

★ For outstanding work with 16mm war films in the Fifth War Loan, special trophy awards were made recently in Chicago by Mr. Theodore Gamble, National Director, War Finance Division, Treasury Department, at the annual meeting of the National Association of Visual Education Dealers. The winners were:

D. T. Davis, D. T. Davis Co., Lexington, Kentucky, and H. U. M. Higgins, Los Angeles County War Film Coordinator, Los Angeles, California.

The National Association of Visual Education Dealers offered a special trophy to the war film distributor making the highest record in the Fifth War Loan. Since Davis and Higgins tied for first place two awards were made.

The selection was made by a committee from OWI, Treasury Department, and an impartial and disinterested authority in 16mm distribution.

HONORABLE MENTION AWARDS

The Office of War Information has announced for Honorable Mention the following who did outstanding jobs in their respective areas in the distribution and use of 16mm war films in the Fifth War Loan:

John E. Allen, John E. Allen, Inc., Rochester, New York; O. H. Coehn, Jr., Business Screen, Chicago, Illinois; W. D. Engleman, W. D. Engleman Co., Detroit, Michigan; Jack Fraser, Screen Adettes Inc., Los Angeles, California; the late Ralph V. Haile, Cincinnati, Ohio; Kenneth Kelton, Kelton Audio Equipment Co., Tucson, Arizona; Edward L. Klein, The Russell Roshon Organization, New York; J. C. Lateana and Boyd Rakestraw, University of California, Extension Division, Berkeley, California.

George H. Mitchell, Visual Education, Inc., Dallas, Texas; Orval E. Sellers, Board of Education, Akron, Ohio; Lucille South, Film Preview, Inc., Minneapolis, Minnesota; Ed Stevens, Stevens-Ideal Pictures Corporation, Atlanta, Georgia; Donald C. Stewart, The Princeton Film Center, Princeton, New Jersey; Bertram Willoughby, Ideal Pictures Corporation, Chicago, Illinois, and Art Zeiller, Glen Rock, New Jersey.

Treasury citations signed by Secretary Henry Morgenthau were issued by Ted Gamble, Director, War



(Above) Scene from "Photography Fights" new Sixth War Loan 16mm film

**CARTOONS • COMEDIES • TRAVELS
MUSICALS • ARTS AND CRAFTS**

**SPORTS
FOOTBALL
SKIING
BASEBALL
HUNTING
BOATING
SWIMMING**

**TELEVISION
Welcomes 16mm. FILMS**

NBC, WRGB and others are now using our 16mm. Sound Films in Television programs with great success . . . with and without live talent . . . adding variety and scope, and building up audience-interest at exceptionally low cost.

Our vast library of 16mm. sound films suitable for Television is available on an exclusive or non-exclusive basis for experimental and sponsored programs. Also a number of 35mm. subjects are available.

Send for complete information including new low prices.

Show SIXTH WAR LOAN Shorts!
Contact your local WAR FINANCE COMMITTEE

WALTER O. GUTLOHN, Inc.

25 West 45th Street New York 19, N. Y.

19 So. LaSalle St., Chicago 3, Ill. • 4247 Piedmont Ave., Oakland 11, Calif.
302½ So. Harwood St., Dallas 1, Texas

**SCIENCE
POPULAR
PHYSICAL
SOCIAL
BIOLOGICAL**

Finance Division of Treasury Department to Horace Jones, Chairman, National 16mm Fifth War Loan Committee, New York City, and J. M. Stackhouse, past president, National Association of Visual Education Dealers, Richmond, Va.

New British Film List

★ The British Information Services in their new 1944-45 catalog of 16mm sound films have an outstanding addition in the series, *Act and Fact*. By these films, up-to-the-minute newsreel material is made available to schools, clubs and factories in the United States. In the two months since this series appeared, over 1,000 bookings have been made. The first, *D-Day*, presents pictures filmed, often under fire, on the beaches of Normandy. *Cherbourg* follows with a vivid account of the taking of the great French port. Next in order is a film on the liberation of Paris.

"COASTAL COMMAND" IN 16MM

Coastal Command, newest of features released in 16mm, shows a thrilling seafight against a German raider of the Bismarck class. *These Are The Men*, shown theatrically in more than 10,000 houses, is now available on the smaller screen.

Desert Victory, winner of the Academy Award for the best documentary of 1943, has had over 5,000 bookings in the first six months since its release in this medium. One of the specialized films is *New Zealand*, in the series on the British Commonwealth, which reveals how two races may live and work amicably together, both before and during the war.

Listed here are two notable pictures never released theatrically in the United States, though they have drawn big crowds at cinemas all over England: *Know Your Ally Britain* and *The Battle of Britain*. Both were produced by Colonel Frank Capra for the U. S. Army's orientation program.

CATALOG LISTS 74 TITLES

There are 74 titles listed in the new catalog, including films of farm and garden, fighters on the home front, and the series of excellent shorts on health and social services.

All 16mm pictures released by the British Information Services are distributed out of six key cities: New York, Los Angeles, Washington, Chicago, San Francisco and New Orleans. There is a nominal charge of 50 cents for one reel and 25 cents for each additional reel, for renting these films.



SERGEANT A. W. ROHDE, JR.

♦ Pictured above is MT Sgt. Alfred W. Rohde, Jr., of the U.S. Marine Corps, who parlayed a pair of Texas cowboy boots and an idea for a motion picture camera design into world-wide fame, shown shortly after the Marines completed their invasion of Guam.

Sergeant Rohde, who had kept his Texan boots constantly with him ever since he joined the Marines in 1937, wore them for good luck during the Guam invasion. He also wore them as a tali-man when he competed in DeVry Corporation's 1944 Motion Picture Camera and Projector Design Competition. He carried off one of the top awards for his suggestions for motion picture camera refinements. He may have additional suggestions to offer as a result of his combat experience as an official Marine photographer.

"I am willing to risk the extra inches of the high heels in combat just to have a bit of Texas on my feet," declares Sgt. Rohde.

Washington's Visual School

♦ Floyd E. Brooker, Director, Division of Visual Aids for War Training, U. S. Office of Education and Assistant Director, Motion Picture Project, American Council of Education, will head a course entitled "Communication Through Pictures," during the evening session of the fall semester of Washington's American University School of Social Sciences and Public Affairs.

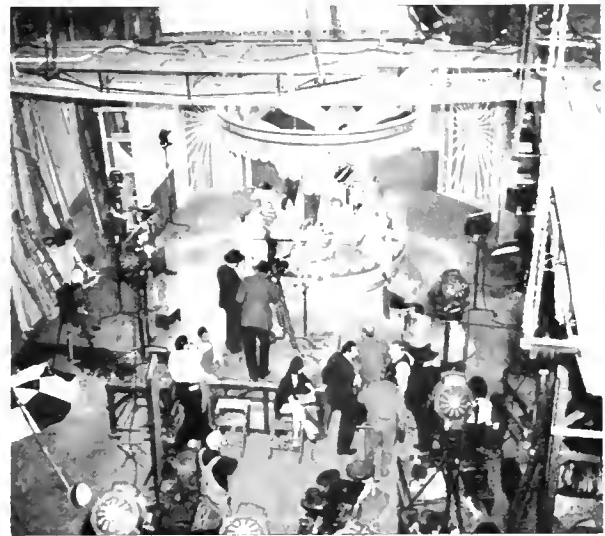
Scheduled for Monday evenings, the course will include a study of the problems involved in presenting ideas and furthering educational objectives through the use of pictures. Particular emphasis will be given to the philosophy and psychology of visual presentation as they relate to the production and utilization of motion and still pictures.

Special lecturers will include: Lt. Orville Goldner, U.S.N.R.; Lt. Cmdr. Francis W. Noel, U.S.N.R.; Paul C. Reed, Rochester Public Schools; Searley Reid, and Betty Goudy, U. S. Office of Education.

National Film Board Announces Two Subjects

♦ *Before They Are Six*, and *It's Your Pigeon*, both two-reel 16mm. sound films produced by the National Film Board of Canada are now available through Pictorial Films, Inc., 1270 Sixth Avenue, New York City.

It's Your Pigeon, tells the story of homing pigeons—the truly unsung heroes of this war. How these vital birds carry out their duty is shown in dramatic detail. Canadian airmen are pictured caring for the pigeons in their lofts, handling them like precious gems in the plane and depending on them to save their lives in a forced landing.



"MADE-TO-ORDER" PICTURES ...That Really Tell Your Story

Do you have a sales message to punch across . . . a progress story to relate . . . or perhaps are looking for a *simplified* method of teaching your personnel to do a better job? Well — we are specialists in the making of special films that tell a retentive story, easily and quickly. Our large, fully equipped sound studio in New York is available. Talent too, if desired. If you're interested, write for full particulars today . . . our experienced staff offers time-proved advice, with no obligation on your part.

Where it is more advisable, capable crews and adequate equipment are placed at your disposal.



★
Be Sure—
Ask for
the Best!

FILMCRAFT PRODUCTIONS

Division of

SOUNDIES DISTRIBUTING CORP. OF AMERICA, INC.
201 W. Jackson Blvd. Chicago 6, Illinois

2826 Decatur Ave., Bronx, N. Y. Fordham 7 9300



SMITH WAR LOAN LENDING in the southwestern states began with this group on October 10 at the Drake Hotel in Chicago. Among those present were Lt. Grant Leathbouts, W. F. Hamilton, Kansas City; W. D. Engleman, Detroit; Donald Bean, Chicago; H. A. Spaulth, Chicago; L. C. Larson, Bloomington; W. F. Knorr, Chicago; Frank Bangs, Wichita; O. H. Corlin, Chicago; H. A. Auglenbaugh, Columbus; Bernard Cousins, Toledo; D. T. Davis, Lexington; Lucille South, Minneapolis; and Myronson Hertz, Treasury consultant, of Washington, D. C.

ONE of the most stimulating discussions on the contribution of audio-visual teaching aids to the modern school program ever to be held in the Middle West, took place at the University of Omaha on October 12-13-14. Dr. Rowland Haynes, President of the University, was the kindly host to a representative group of Iowa-Nebraska educators and recognized authorities in the visual education field, from New York, Los Angeles, Chicago, Washington, D. C., and the Middle West. The Institute was superbly organized and ably administered by the University's genial Business Manager, "Charlie" Hoff. The warmth and cordiality with which the 640 visitors and local guests were made welcome at Omaha's modern million dollar municipal university will long be remembered.

WITTICH GIVES DEMONSTRATION

The Institute was highlighted by actual classroom demonstrations conducted by Dr. Walter Wittich of the University of Wisconsin. Omaha's Board of Education collaborated in the selection of typical class groups at various grade levels. Dr. Wittich, meeting the pupil groups for the first time, prepared them for the presentation of a classroom instructional film designed for their particular grade level. Following the showing of the film, he tested their reactions and established visible evidence of the teaching value of the motion picture when properly utilized in the classroom.

FM RADIO NETWORK ASKED

Educators attending the Conference displayed enthusiastic interest in the possibility of establishing and operating an F.M. radio network to be used exclusively for educational purposes by the schools of Nebraska. Dean Douglass, Regional Manager of the Education Department of the Radio Corporation of America, explained that negotiations are now under way in Washington to set aside five additional F.M. bands to be used for educational purposes. The decision depends on an adequate number of requisitions from state educational institutions. Mr. Douglass recommended that interested educators seek guidance by consulting the requisition form issued by the Federal Communication Commission, Washington, D. C. Following the address, the potentiality of F.M. was demonstrated by the Douglas County sheriff who took Institute visitors out in deputies' cars using F.M. radios.

The production and utilization

OMAHA SHOWS HOW

First Iowa-Nebraska Visual Institute Earns Praise

of visual aids in war industries was the basis of a vigorous address delivered by Director Floyd E. Brooker of the U. S. Office of Education; and spirited Bruce Findlay, Director of Audio-Visual Education in the public schools of Los Angeles, urged film production to meet the expanding needs of the modern school.

"The U. S. Navy's use of Audio-Visual training devices resulted in more learning in less time," declared Lt. James Brown, Officer-in-Charge of Training Aids at the Great Lakes Naval Training School.

Encyclopedia Britannica Films' Vice-President in Charge of Pro-

duction, Dr. V. C. Arnsperger, discussed the role of the sound teaching film in building accurate social concepts in the schools of America.

PANEL ON FILM SOURCES

Following a dinner in the University Auditorium on Friday night a panel was conducted on the "Educational Implications of Sponsored and Quasi-Educational Film Development." Moderator Dr. Elwood Rowsey, Pastor of Dundee Presbyterian Church, Omaha, found himself in a warm seat as the discussion surged around him. Dr. V. C. Arnsperger took a positive stand for the instructional film produced expressly for classroom use as op-

posed to the semi-educational film sponsored either by government or industry. His arguments were largely supported by Dr. Anatole Lindsay, former Director of Visual Education for the League of Nations, now Director of the Catholic section of Films, Inc. More moderate in their views were Miss J. Margaret Carter, Director Non-Theatrical Distribution in the United States, National Film Board of Canada, and Oscar E. Sams, Director of Domestic Distribution, Office of Co-ordinator of Inter-American Affairs, who supported classroom teaching film produced by such organizations as Encyclopædia Britannica Films, Inc., but also felt that there is a wealth of good teaching material available from other sources which should not be arbitrarily discriminated against because of sponsorship, either by government or industry.

RESPONSIBILITY OF EDUCATORS

Miss Carter pointed out that the responsibility for establishing and maintaining competent standards for film evaluation rests with teacher training institutions.

At the final session of the Conference on Saturday afternoon, the Institute Summary Committee recommended a seven-point program charging the Nebraska State Department of Public Instruction with the responsibility of initiating a vigorous program for promoting the use of audio and visual aids in the schools of the state, including a F.M. Radio Network with appropriate legislation to insure these services.

School superintendents were urged to sell their boards of education on adequate budgets to establish and maintain effective programs of audio-visual education in their individual school programs. It was also recommended that teacher-training institutions provide full and complete training in the use and administration of these vital instructional services. Suggestion was made that the University of Omaha sponsor a second audio and visual aids Institute next year.

Announces Visual Division

Formation of a visual aids division has been announced by the Evening Session of New York's City College School of Business and Civic Administration. Planned is an unique library of business films which will be made available to students, business firms and others, and believed to be the first of its sort in the nation. In addition to gathering productions from all available sources others will be prepared by the school itself.



No. 2 OF A SERIES
ABOUT OUR STAFF

Script writing

FILM PLANNING means more than just script writing. It means the complete integration of both the visual and audial elements of the film. Springer Pictures is proud to offer you the film planning services of **ARCH GARNER**, whose experience as film writer, as advertising writer, as artist, and as college teacher, enables him to construct solid, well-integrated pictures to fill any of your post-war film needs.

SPRINGER PICTURES, INC.

FISHER BUILDING
DETROIT, MICHIGAN

35 WEST 45th STREET
NEW YORK, N. Y.

MOTION PICTURES

ANIMATION

SLIDE FILMS

**University of Wisconsin
Reorganizes Visual Units**

Looking toward expected changes and expansion in visual education to follow the war, the Extension Division of the University of Wisconsin has announced a readjustment of its educational film and photographic facilities, operated by its bureau of visual instruction.

Freeman H. Brown, the director of the University Photographic Laboratory, a division of the bureau, who has also had charge of the educational film department, will assume full time direction of the photographic laboratory, where work on important technical problems and expansion in many directions are contemplated. The laboratory serves all departments in the University. Mr. Brown also will continue his direction of the technical phases of work in the bureau of visual instruction.

Walter A. Wittich, who has been director of visual instruction in the Madison school system, has been appointed acting director of the

bureau of visual instruction, effective October 1, 1944, and will have charge of the educational film department.

"Partly as a result of the steady development of new educational techniques," Dr. L. H. Adolfson, extension director, reported, "and partly as a direct result of the experience of the armed forces in their multifarious training programs, visual instruction is apparently due for unusual developments in the post-war years ahead. It is hoped that, with separate departments each with a full time director, and working in close cooperation, the widest latitude for experimentation and development will be afforded in the field of visual instruction."

Plans for expanding the photographic laboratory's technical work include the perfection of sound film recording, micro-filming, and experimental work in related fields.

In the educational film sphere, the efforts are expected to be focussed on the selection and evaluation of films for teaching purposes and on their wider use by schools throughout the state.

Report of the Institute Summary Panel
of the

IOWA-NEBRASKA AUDIO-VISUAL AIDS INSTITUTE
The University of Omaha
Saturday, October 14, 1944

The following recommendations were formulated by the Institute Summary Panel and they reflect the reports made by the contributors to the Institute program. These recommendations were presented to those attending the final session of the Institute.

RECOMMENDATIONS

1. Teacher-training institutions and school systems should provide in their programs of pre-service and in-service education much needed training and experience in the use of the so-called audio and visual aids.
2. The State Department of Public Instruction should initiate a vigorous program of promoting the use of audio and visual aids in the schools of Nebraska, including a F.M. Radio network; and the legislature should make a suitable appropriation for this service.
3. Companies now engaged in the production of audio and visual aids for use in schools should have their programs directed by competent educators in an effort to guarantee to schools an effective instructional device.
4. Superintendents of schools should stress to their respective boards of education the need for audio and visual aids and recommend that an adequate amount of the school budget be set aside for the purchase and upkeep of such instructional aids and for equipping teachers to use these aids.
5. Teachers should select or make the audio and visual aids which will help them do the most effective job of teaching, both within and without the classroom.
6. Audio and visual aids in any school system should be readily available to teachers and the responsibility for having these aids used should be placed with an interested individual or a committee of educators in the school.
7. The University of Omaha should sponsor a second audio and visual aids institute next year. Other universities and colleges should also provide such institutes.

INSTITUTE SUMMARY PANEL

1. Dr. Frank Sorenson, Director of curriculum and supervision, Office of the Nebraska State Superintendent of Public Instruction
2. Dr. K. O. Broady, Director of university extension and chairman, committee on visual education, University of Nebraska
3. Miss Belle Ryan, Assistant superintendent of schools, Omaha
1. Mr. E. M. Hosman, Director of adult education and the summer sessions, University of Omaha
5. Dr. C. E. Crawford, superintendent of schools, Council Bluffs
6. Mr. John Hamilton, British Information Service



From a Photo & Sound training production on Patternmaking Skills for the U. S. Office of Education

The startling new methods and techniques developed during the war have established a whole new set of patterns for postwar business... and chief among them are films.

FILMS FOR
TRAINING • MERCHANDISING • PUBLIC RELATIONS
produced by responsible film specialists

PHOTO & SOUND, Inc.
San Francisco's Leading Film Producer

GoldE
FILMATIC
TRIPLE-PURPOSE
FILM-SLIDE PROJECTOR

MORE ILLUMINATION PER WATT
NO REWINDING NECESSARY
MOTOR DRIVEN
FORCED AIR-COOLED

3-WAY USE

- For 2x2 Paper or Glass Slides
- For Single Frame Slidefilm
- For Double Frame Slidefilm

It's easier, more economical to use this versatile 3-in-1 projector. Gives more illumination per watt — assures perfect clarity of image. Can be changed from film to slide showing — *in a jiffy!* Has Manumatic slide carrier — Kwik-Lok spiral focusing — smooth tilting — accurately centered optical system. 300 watt lamp capacity. Complete with custom-built carrying case.

Now Available on MRO Ratings to:
Educational Institutions — Army and Navy
Maritime Bases — Government Agencies
War Industries — Medical Professions, etc.

GoldE Manufacturing Co.
Dept. B, 1220 W. Madison St.
Chicago 7, U.S.A.

Instantly Set up
Corrected Lens—Can Be Cleaned Easily
Film Loops Naturally... Will Not Scratch
Conveniently Portable—Yet Very Stable

"EDUCATIONAL RESEARCH IN THE PRODUCTION OF TRAINING FILMS"

by *Lieut. Harold B. Roberts, U.S.N.R.*

★ The original research problem confronting the producer of training films may be analysed as follows:

1. The isolation of the training problem demanding solution;
2. The specification of that problem in terms of trainee behavior;
3. The discovery of all factors which are expected to contribute to the solution of the behavior problem;
4. The selection of those factors which are to become the responsibility of the film;
5. The translation of these factors into visual entities.

The accuracy with which this problem is solved and the nicety with which it is presented can be the deciding factor in the effectiveness of the film as an instrument for the control of human behavior.

"PROJECTION TELEVISION"

by *D. W. Epstein and I. G. Maloff, Radio Corporation of America*

★ Projection television, which is simply the projection on to viewing screen of the picture originating on a cathode-ray tube seems, at present, to be the most practical means of producing large television pictures.

The two basic problems of projection television are:

- (1) The problem of providing a cathode-ray tube capable of producing very bright pictures with the necessary resolution and.
- (2) The problem of providing the most efficient optical system so as to utilize the largest possible percentage of the light generated.

These problems were very vigorously attacked over a period of years and the progress made toward their solution has been very satisfactory.

Problem (1) has been solved largely by the development of cathode-ray tubes capable of operating at high voltages.

Problem (2) has been solved by the development of a Reflective Optical System about 6 to 7 times more efficient than a good F:2 refractive lens. The reflective optical system consists of a spherical front face mirror and an aspherical correcting lens.

A handicap of this optical system, for use in a home projection receiver was the high cost of the aspherical lens. This has been

S.M.P.E. IN REVIEW

overcome by the development of machines for making aspherical molds and by the development of a process for molding aspherical lenses from plastics. RCA reflective optical systems are designed for projection at a fixed throw and require cathode-ray tubes with face-curvatures fixed in relation to the curvature of the mirrors in the system. A number of such systems, suitable for projecting television pictures with diagonals ranging from 25 inches to 25 feet, have been developed.

"STORY DEVELOPMENT AND CONTROL IN TRAINING FILMS"

by *Lieut. Grant Leenhouts, U.S.N.R.*

★ The Navy's method of story de-

velopment and control is based on a visualization of the contents of a film from the initial outline to the screening of the final composite print. Such a plan is necessary to satisfy specific Navy training requirements and to provide the right film in the least amount of time and for a minimum amount of money. Through a system of story conferences and production check points each film is developed in terms of pictures—not words. Such visualization has helped insure the success of the Navy's training film program.

"SOME NOTES ON THE DUPLICATION OF 16MM INTEGRAL TRIPACK COLOR FILMS"

by *Wm. H. Offenhauser Jr.*

★ In the early days of Edison's

work with motion pictures, it seems that he, too, would indulge in that kind of day-dreaming "Wouldn't it be wonderful if—." There is ample evidence that Edison finished his sentence with the words "—we could have both color and sound in educational motion pictures." Edison's day-dreaming is a reality today, if we choose to use the materials and processes already available.

ELEMENTS OF KODACHROME

Kodachrome can be considered a successful process. Although its photographic speed is somewhat slower than black-and-white films, it is almost as convenient to use in the ordinary 16mm camera. Like all color processes, however, it has its limitations which, if not understood, may lead to unnecessary disappointment; however, these may be avoided.

It must be recognized at the outset that there is no "perfect" color process. The usual requirements for a satisfactory color process include:

- (1) A suitable grey scale and comparable color-density scales.
- (2) Accurate reproduction of color.
- (3) Good differentiation of color.

Unfortunately with present integral tripack films each of these requirements conflicts with at least one of the other two.

If these simple facts are recognized, it is immediately apparent that "run-of-the-mine" duplication cannot fulfill the requirements of all three. Ordinarily No. 1 and No. 3 are favored over No. 2, and the result is quite satisfactory for practical purposes.

SOME COLOR LIMITATIONS

Unfortunately, in medical work, where accurate reproduction of color is often desired for diagnostic and similar purposes, some of the very common biological stains are not reproduced satisfactorily in integral tripack color films. In such cases, and in other specialized cases where the absorption spectra are "unfortunately" located, color accuracy must knowingly and intentionally be sacrificed for color differentiation.

Some transmission curves of materials whose characteristics have not been previously published are given. Much of this material has been used commercially for several years and has been helpful in solving, in a practical way, some of the duplicating problems that arise in the course of everyday commercial laboratory work.

SO YOU'D LIKE TO USE television?

Television promises sight, sound and action—advertising that moves and talks—advertising that makes possible dramatic product demonstration.

All this is available to you right now through MINUTE MOVIES—dynamic, one-minute commercial shorts which can be screened on regular schedules in approximately 12,000 theatres from coast to coast.



All this—plus huge size (the theatre screen is as large as a 24-sheet poster). All this—plus the fact that MINUTE MOVIES offer full rich color. All this—plus the fact that each MINUTE MOVIE is shown to selected audiences at the one time when there is nothing else to distract attention.

Many national and sectional advertisers are already on the "Television Bandwagon"—using MINUTE MOVIES on a wide scale. Their experiences over a period of years will be of interest to you. Write today for full facts and figures about these campaigns!

WRITE TODAY!

GENERAL SCREEN ADVERTISING, INC.

2300 Wrigley Building, Chicago 11 ★ 500 Fifth Avenue, New York City 18

"BLUNDERS IN TRAINING FILMS: THEIR CAUSE AND CURE"

by *Lieut. Richard B. Lewis, U.S.N.R.*

*Asst. Head, Training Film Branch
Bureau of Aeronautics,
Navy Department*

✦ In reviewing hundreds of training films the Navy has had opportunity to isolate and to define a number of often repeated blunders—typical weaknesses—in training films. These blunders in treatment and presentation include improper use of narration, faulty editing for training purposes, and faulty basic training film planning. Through planning procedures and through repeated checks during production these blunders can be eliminated.

"MACHINE BOOKKEEPING METHODS AS USED FOR NAVY TRAINING FILM PRODUCTION CONTROL"

by *Lieut. Jack H. McClelland, U.S.N.R.*

✦ Since the number of training films in production by the Navy increased from 30 to 1300 in less than a year, it was found necessary to develop new techniques for the maintenance of adequate production control. This paper describes the punch card type of machine bookkeeping method used by the Navy for the purpose of establishing and maintaining complete records on films in production and by means of which effective production control is exercised.

SMPE Convention Notes:

✦ Donald E. Hyndman of Eastman Kodak was elected president of the Society of Motion Picture Engineers for the next two years at the recent October session of the Society in

New York. Loren L. Ryder is the new executive vice-president. Other officers include Arthur C. Downes, editorial vice-president; William C. Kunzmann, convention vice-president; M. R. Boyer, treasurer and E. Allan Williford, secretary. John A. Maurer is the new engineering vice-president.

Discussion of television highlighted the three-day fall meeting of the engineers. Ralph B. Austrian, RKO television executive, vetoed the idea that television would injure the theatre box-office.

38 papers were presented at the meetings, with non-theatrical applications among the leading topics. Television and film chemistry were other predominant subjects. The Progress Medal of the Society went to John George Capstaff, vice-president and director of research for the Eastman Kodak Company, for his work in film for amateur photography.

Rauland Adds Visitron

✦ Announcement is made by the Rauland Corporation of Chicago of their recent purchase of the Phototube Division of GM Laboratories, Inc., Chicago. Identified by the well-known trade name, "Visitron," this high quality phototube line comes to Rauland with a background of pioneering history. As long ago as 1925 when sound-on-film was in its early stages, "visitrons" were used by such pioneers as Dr. Lee DeForest, and at that time were the only cells manufactured on a commercial scale.

Klein Leaves Roshon

✦ Edward L. Klein, formerly director of public relations and advertising for the Russell C. Roshon Organization, resigned as of October 1.

WANTED

Scenario Writer — Commercial Films

Better than average opportunity for capable down-to-earth experienced motion picture and slide film script writer. Earnings will be limited only by ability to produce. Progressive organization affords a wide scope for individual initiative on top flight accounts. The backing of experienced production units assures writer of "smart" interpretation of his creative efforts. All applications will be held in strict confidence by company principals.

Give all details that you think would be of interest to us.

Box 38

BUSINESS SCREEN, 157 E. Erie, Chicago, 11

AT THE NATION'S SERVICE:

★ **6TH WAR LOAN PICTURES**

All special Treasury films just released are now available without charge from Ideal offices throughout the nation!

★ **G. I. FILMS for WAR PLANTS**

Army and Navy incentives films, for war plant showings, are another Ideal Pictures war service in many cities.

★ **O.W.I. and C.I.A.A. FILMS**

All Americans should see these authentic war informational films. Available throughout the nation from the Ideal Pictures distribution offices listed below.

All Government Films Available at Minimum Service Fees ONLY, no rental charge. For projection service and films see the Ideal office nearest your town.

IDEAL PICTURES CORPORATION

BERTRAM WILLOUGHBY PICTURES, Inc., Suite 600, 1600 Broadway, N.Y.C.
IDEAL PICTURES CORP., 28 E. 8th St., Chicago, Ill.
IDEAL PICTURES CORP., 18 S. 3rd St., Memphis, Tenn.
IDEAL PICTURES CORP., 2408 W. 7th St., Los Angeles, Calif.
IDEAL PICTURES CORP., 1739 Oneida St., Denver, Colo.
STAVENS-IDEAL PICTURES, 39 Lone St., N.W., Atlanta, Ga.
NATIONAL-IDEAL PICTURES, 2024 Main St., Dallas, Texas.
IDEAL PICTURES CORP., 915 S.W. 10th Ave., Portland, Oregon.
IDEAL-SOUTHERN PICTURES CO., 9536 N.E. Second Ave., Miami, Fla.
IDEAL PICTURES, 210 E. Franklin Street, Richmond, Va.
IDEAL PICTURES, Rm. 1, 926 McGee St., Kansas City, Mo.
IDEAL-SOUTHERN PICTURES CO., 336 Barrone St., New Orleans, La.

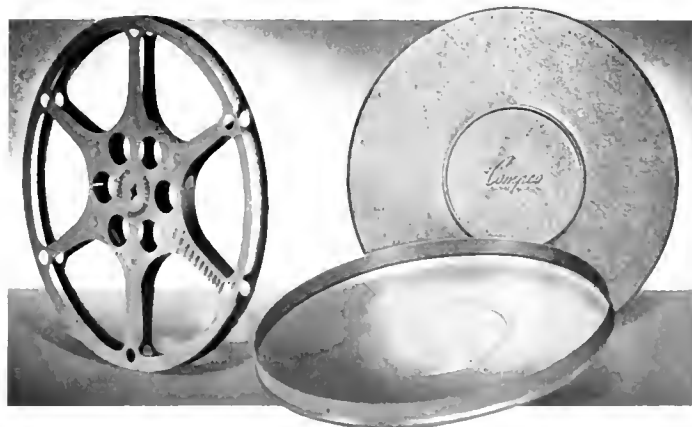
ADDRESSES YOUR
ORDERS TO OUR
NEAREST OFFICE

**STEEL Motion Picture
FILM CANS and REELS**

AVAILABLE FOR PROMPT DELIVERY*

Don't accept substitutes when you can get *the very best* - - Compro STEEL Cans and Reels, available for immediate shipment in a complete range of sizes. Write today for catalog sheet and price list.

**Available on priority only, of course.*



COMMERCIAL METAL PRODUCTS CO.
2253 West St. Paul Ave. CHICAGO, ILLINOIS

♦ Under the auspices of the International Council of Religious Education approximately 150 pastors, directors of religious education, leaders in visual education in denominations and areas, representatives of the leading manufacturers of visual aids equipment, and others, were brought together for the first workshop in visual education on August 28th at North Park College in Chicago, Canada and twenty-five states, and twenty-five different denominations, were represented in the enrollment. The workshop sought to "promote the best use of visual methods and materials in all aspects of the church's work, to stimulate the appointment by denominations, state and city councils, and local churches of persons and committees responsible for visual education, to review films and other materials, to learn to select and use equipment, and to provide fellowship for visual educators."

METHODS FOR USE OF VISUALS

After morning worship came the roundtable on subjects of interest to the entire student body: the field and the values of visual aids, the selection and use of motion pictures, selection and use of slides and prints, when and how to use visual methods, and future developments in visual aids. Under the chairmanship of Rev. Frank A. Lindhorst these discussions were instructive, stimulating and helpful. The last half of the forenoon was given over to the functional work groups: (a) Visual Method with Children, (b) Visual Method in the Local Church, (c) National Denominational Programs of Visual Education, (d) Regional Programs and Problems, and (e) Denominational Book Store Representatives. In the early afternoon of each day there were three interest-groups: projection skills and handling film, production of non-photographic visual aids, and photographic production which included script writing, motion picture production, and kodachrome slide production. Late afternoon and evening was given over to the preview of film and other visual materials.

NEED FOR GROUP COORDINATION

After a day or two it was obvious that all those enrolled for the workshop tended to fall into three distinct groups: a) the photographic and production enthusiasts, b) the promotion enthusiasts, and c) the educational methods and technique enthusiasts. These distinct strata of interest and concern can easily be seen in the movement today. All three groups are needed. If any one

VISUAL WORKSHOP

A Report on the Church Workshop in Visual Education

group tends to dominate the movement in the coming years it will lead to disaster. Each group needs the other two if there is to be balance and solidity.

Those who have followed their camera into the movement tend to overlook educational methods, and may produce a vast amount of material which has scant educational value when considered in relation to specific objectives in religious education. In the local church he may not see the need for building gradually an appreciation for visual aids and materials as a part of the total process and program of religious education.

The promotion enthusiast is pri-

marily the pastor who has come upon the film as a powerful substitute for something else. Many use it as a means for evangelism and some for crusading. Others find that it gets a crowd when their preaching does not. Some have found that motion pictures in church and community will help finance other worthy projects. Those in this category tend to overlook the other visual aids, using the film almost exclusively, and generally with large groups and seldom as a means of teaching or enrichment for smaller groups and classes.

The third general group are those who have been primarily concerned with educational methods

and materials in advancing the work of the church. To them visual aids are *aids* in teaching; not the whole of teaching. To them visual materials are considered as other materials in religious education. This group wants to develop sound educational methods and techniques in using visual aids in *religious education*. They are a little shy at the term 'visual education,' preferring to speak of visual aids in religious education and church work. Most of them cannot produce visual materials, but they are competent to judge the educational value of a piece of material. They are aware of the need for an abundance of material. They would like for this material to be produced with some appreciation for educational criteria. They have no desire to take over either the production or the popularizing of visual aids. They do believe that producers, distributors, and users should seek to understand sympathetically each others needs, interests, problems and special points of view. The shortcoming of this group of educators will be a tendency to perfectionism.

VERBALISM TOO EVIDENT

Neither the man with the camera and a head full of ideas, nor the pastor with a projector and a keen interest in a worthy cause, nor the director of religious education with his insights and educational techniques, can *alone* bring the use of visual aids to mature and permanent status in the work of the church. All three groups are needed, and require each other, if the movement is to have symmetry and balance and duration.

It was a very 'wordy' workshop on visual aids. Verbalism, strong in public education, flowers in the rich soil of religion. Worship services were too wordy; slide-lectures were long on words and short on pictures, and in many instances the burden of meaning was carried in the auditory and not the visual material. Sound films were wordy, afflicted with long sentences, and commentation keyed to the wrong mood for best educational results. Every one recognized this verbalism. Future workshops and institutes will tend to shift the accent from words to pictures, from the auditory to the visual.

In the thinking of many there was a tendency to over-value the sound motion picture and under-value the less dramatic visual aids. There was a tendency to want to begin using visual aids at the level of the motion picture. Many churches

WE OFFER the experience, ability and resourcefulness of a relatively small, compact organization—skilled to produce better pictures, faster, and at a competitive cost.

MODE ART PICTURES, INC.

1022 FORBES STREET

PITTSBURGH, PENNA.



James L. Baker, Director of Production

will do well to dust off the stereopticon and use some good glass slides in teaching and worship. In getting visual aids into the educational program of the church, church leaders should see the wisdom of beginning where they are: of using materials and methods which do not require a degree of skill and finesse beyond the average worker.

There was a great interest in projection equipment and one got the impression that churches were now earmarking funds for the purchase of such equipment at the first opportunity. The manufacturers made a great contribution to the workshop—greater than they understood. Their representatives came to explain, teach, and demonstrate and *not to sell*. The staff of the workshop was there to teach and *not to recommend* any specific equipment. The fine spirit and cooperative attitude of the commercial people impressed every one and built valuable good-will and understanding.

WHAT OF NEXT YEAR?

By the end of the week many enrollees and leaders felt that next year's workshop should have a lecture-discussion treatment of the basic educational and psychological principles which are peculiar to the effective utilization of visual aids in promoting religious growth and experience. The experience of the public school in using visual aids needs to be applied to the problems in the field of the church, and the implications of the vast development of visual aids in training Army and Navy personnel need to be pointed out and understood.

TWO MEN WANTED!

Man with proven background of experience in distributing motion pictures to all types of non-theatrical audiences.

Man with demonstrated ability to sell special purpose motion pictures and prepare own presentations.

Both excellent opportunities with exciting post-war future.

Box 35

BUSINESS SCREEN

157 E. Erie St. Chicago 11, Ill.

For Dutch Liberation

♦ A film has been produced to be used in Holland—when that country is liberated—to recruit men for the allied offensive against Japan. It was previewed in Melbourne in September. Made under the auspices of the Netherlands-Indies Government Information Service, the picture will be shown throughout liberated Holland under the title, *Indie Roept*—(The Indies are Calling). It appeals to Dutchmen to remember the heroism and sacrifices of the Netherlands forces that opposed the Japanese in 1942. Commentary is by the Dutch broadcaster, Onno Liebert.

Included in the film are a number of action shots of the guerrilla fighting on Timor Island culminating in scenes showing some of these veterans of the Timor campaign back in action with the allied troops that liberated Netherland-New Guinea.

New Wilson Film Catalogs

♦ More in each issue and three times as many issues is the 1915 schedule for the *Educational Film Catalog* announced by the publishers, the H. W. Wilson Company, New York 52. This descriptive catalog of non-theatrical films has been growing in scope and completeness since its first appearance.

Beginning in January, the *Catalog* will be issued nine times a year (monthly except June, July, August) superseding the present fall, winter and spring plan. This will bring new films to the attention of subscribers almost as soon as they are available. Subscribers will not, however, have to consult many alphabets to discover all films on a given subject. Every other issue of the *Catalog* will combine in one alphabet the new films of the month with the films listed in the previous issue or issues. In June 1915 subscribers will receive a strongly bound volume containing all 1915 films through May, plus the 2,930 films still available that appear in the 1911 catalog.

The new plans call for inclusive, as well as the former selective listing, and the interpretation of "Educational Films" has been broadened to include practically all non-theatrical films. This is especially true in the 16mm field where the emphasis remains. Subscribers, however, will not lose the selective feature as more films than ever will be described and evaluated. Insofar as obtainable, entries for all films will contain such data as producer, distributor, price, rental, sound, silent, running time, etc.

On the Spot in the NATION'S CAPITAL



BYRON'S

INCORPORATED

1712 CONNECTICUT AVE.
WASHINGTON, D. C.

The Most Complete 16mm

Sound Motion Picture Studios in the East

—SOUND SLIDE FILMS—

CREATIVE, EDITORIAL, and CONSULTING SERVICES on VISUAL AIDS

Research, ideas, manuscripts, complete training courses; production assistance, program administration, advisory and other special services on slide-films, manuals, motion pictures, and related media:

for EXECUTIVES, PRODUCERS,
BUSINESS ORGANIZATIONS,
EDUCATORS, AGENCIES, etc.

Products, processes, and principles EXPLAINED;
engineering and technical subjects VISUALIZED
for salesmen, prospects, consumers, mechanics,
servicemen, technicians, and trainees.

Complete charge of program, or co-operation with
existing set-up, or limited assistance as the client
desires.

G. W. KELLY

61 East Park Street, East Orange, New Jersey

A NATIONAL DIRECTORY OF VISUAL DEALERS

These qualified visual education dealers, specializing in products and services for the use of projected training and informational aids in industry, education and government, are at your service. A majority of firms listed can provide official War Films, U. S. Office of Education training subjects, and other visual aids as well as screens, projectors



(to eligible purchasers) and accessories. Projection service facilities, including operator and equipment, may also be arranged through a majority of the firms listed. For specific information concerning locations not listed please address the Reader Service Bureau, Business Screen Magazine, 157 E. Erie, Chicago, Illinois.

SEE THESE CONVENIENT REGIONAL SOURCES FOR EQUIPMENT, FILMS AND SERVICE

EASTERN STATES

CONNECTICUT

Hebert Studios, Inc., 53 Allyn St., Hartford 3, Conn.

DISTRICT OF COLUMBIA

The Jam Handy Organization, Inc., Transport Bldg., Washington 6, D.C.

Paul L. Brand, 816 Connecticut Ave., Washington 6, D.C.

MAINE

Stanley Dana Corp., 263 St. John St., Portland, Maine.

MARYLAND

Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2, Md.

Stark Films, 537 N. Howard St., Baltimore 1, Md.

MASSACHUSETTS

Visual Education Service, Inc., 131 Clarendon St., Boston 16, Mass.

NEW HAMPSHIRE

A. H. Rice and Co., Hollis, N. H.

NEW JERSEY

Audio-Film Libraries, 41 Washington St., Bloomfield, N. J.

NEW YORK

Buchan Pictures, 79 Allen St., Buffalo, N. Y.

Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York City

Walter O. Gutlohn, Inc., 25 W. 45th St., New York 19, N. Y.

The Jam Handy Organization, Inc., 1775 Broadway, New York City 18

King Cole's Sound Service, 203 E. 26th St., New York City

John E. Allen, Inc., Box 383, Rochester 7, N. Y.

PENNSYLVANIA

Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7, Pa.

SOUTHERN STATES

ALABAMA

Wilfred Naylor, 1907 Fifth Ave., No. Birmingham 1, Alabama.

FLORIDA

Ideal Southern Pictures Co., 9536 N. E. Second Ave., Miami, Fla.

GEORGIA

The Distributor's Group, Inc., 756 W. Peachtree St., N.W., Atlanta, Ga.

Calhoun Company, 101 Marietta St., Atlanta 3, Ga.

Stevens-Ideal Pictures, 89 Cone St., N. W., Atlanta, Ga.

KENTUCKY

D. T. Davis Co., 231 W. Short St., Lexington, Ky. (Also Louisville, Ky.)

LOUISIANA

Stanley Projection Company, 211 1/2 Murray St., Alexandria, La.

Jasper Ewing & Sons, P. O. Box 1023, Baton Rouge, La.

Feltus B. Stirling, 2005 Ferndale Ave., Baton Rouge 15, La.

Ideal Southern Pictures Co., 336 Barrow St., New Orleans, La.

MISSISSIPPI

Herschel Smith Company, 119 Roach St., P.O. Box 1187, Jackson 110, Miss.

TENNESSEE

Ideal Pictures Corp., 18 S. 3rd St., Memphis, Tenn.

Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11, Tenn.

VIRGINIA

Ideal Pictures, 210 E. Franklin St., Richmond, Va.

MIDWESTERN STATES

ILLINOIS

Ideal Pictures Corp., 28 E. 8th St., Chicago, Ill.

Walter O. Gutlohn, Inc., 19 S. La Salle St., Chicago 3, Ill.

The Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1, Ill.

McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4, Ill. (HARrison 3329)

Garland B. Fletcher Studios, 218 W. Main St., Urbana, Illinois.

IOWA

Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids, Ia.

Ryan Visual Aids Service, 409-11 Harrison St., Davenport, Ia.

KANSAS-MISSOURI

Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas

Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)

Erker Bros. Optical Co., 610 Olive St., St. Louis 1, Mo.

Swank Motion Pictures, 620 Skinker Blvd., St. Louis, Mo.

MICHIGAN

Engleman Visual Education Service, 701 W. Warren Ave., Detroit 1, Mich

The Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11, Mich.

Capital Film Service, 217 W. Grand River, East Lansing, Mich

MINNESOTA

Film Preview, 1504 Hennepin Ave., Minneapolis, Minn.

National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2, Minn.

OHIO

Lockard Visual Education Service, 922 Roslyn Ave., Akron 2, Ohio.

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati, Ohio.

The Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2, Ohio.

Twyman Films, Inc., 29 Central Ave., Dayton 1, Ohio.

Martin Sound Systems, 50 Charles Ave., S.E., Massillon, Ohio.

Cousino Visual Education Service, 1221 Madison Ave., Toledo 2, Ohio.

WISCONSIN

Photoart House, 844 N. Plankinton Ave., Milwaukee, Wis.

WESTERN STATES

CALIFORNIA

Donald J. Clausonthue, 1829 N. Craig Ave., Altadena, Calif.

Ideal Pictures Corp., 2408 W. 7th St., Los Angeles, Calif.

The Jam Handy Organization, Inc., 7046 Hollywood Blvd. Los Angeles 28, Calif.

Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14, Calif.

Walter O. Gutlohn, Inc., 4247 Piedmont Ave., Oakland 11, Calif.

Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11, Calif.

Photo & Sound, Inc., 153 Kearney St., San Francisco, Calif.

Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4, Calif.

Herbert M. Elkins, 10116 Ora Vista Ave., Sunland, Los Angeles Co., Calif.

COLORADO

Ideal Pictures Corp., 1739 Oneida St., Denver, Colo.

OREGON

Ideal Pictures Corp., 915 S. W. 10th Ave., Portland, Oregon.

Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5, Ore.

Screen Adettes, Inc., 314 S. W. Ninth Ave., Portland 5, Ore.

TEXAS

Walter O. Gutlohn, Inc., 302 1/2 S. Harwood St., Dallas 1, Texas.

National-Ideal Pictures, 2024 Main St., Dallas, Texas.

Visual Education, Inc., Twelfth at Lamar, Austin, Texas. Also. Cotton Exchange Bldg., Dallas 1, Texas.

WASHINGTON

Rarig Motion Picture Co., 5514 University Way, Seattle 5, Wash.

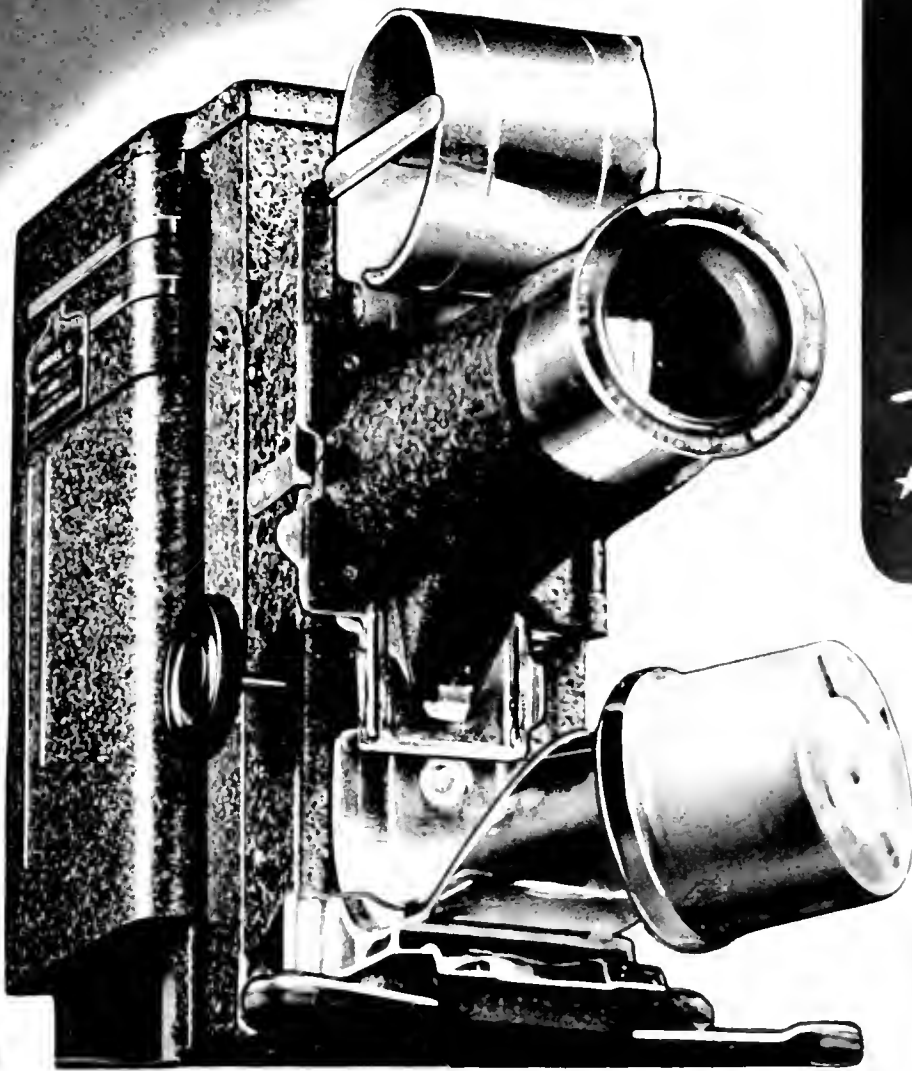
HAWAII

Motion Picture Enterprises, 121 S. Bere-tania Honolulu, T. H.

This Directory Is Restricted to Specializing Visual Dealers

*For the convenience of Business Screen readers, listings in this National Directory are restricted to qualified visual dealers and branches of national organizations. Qualified dealers should apply for application form. (See address above.)

Your Inquiry Is Invited

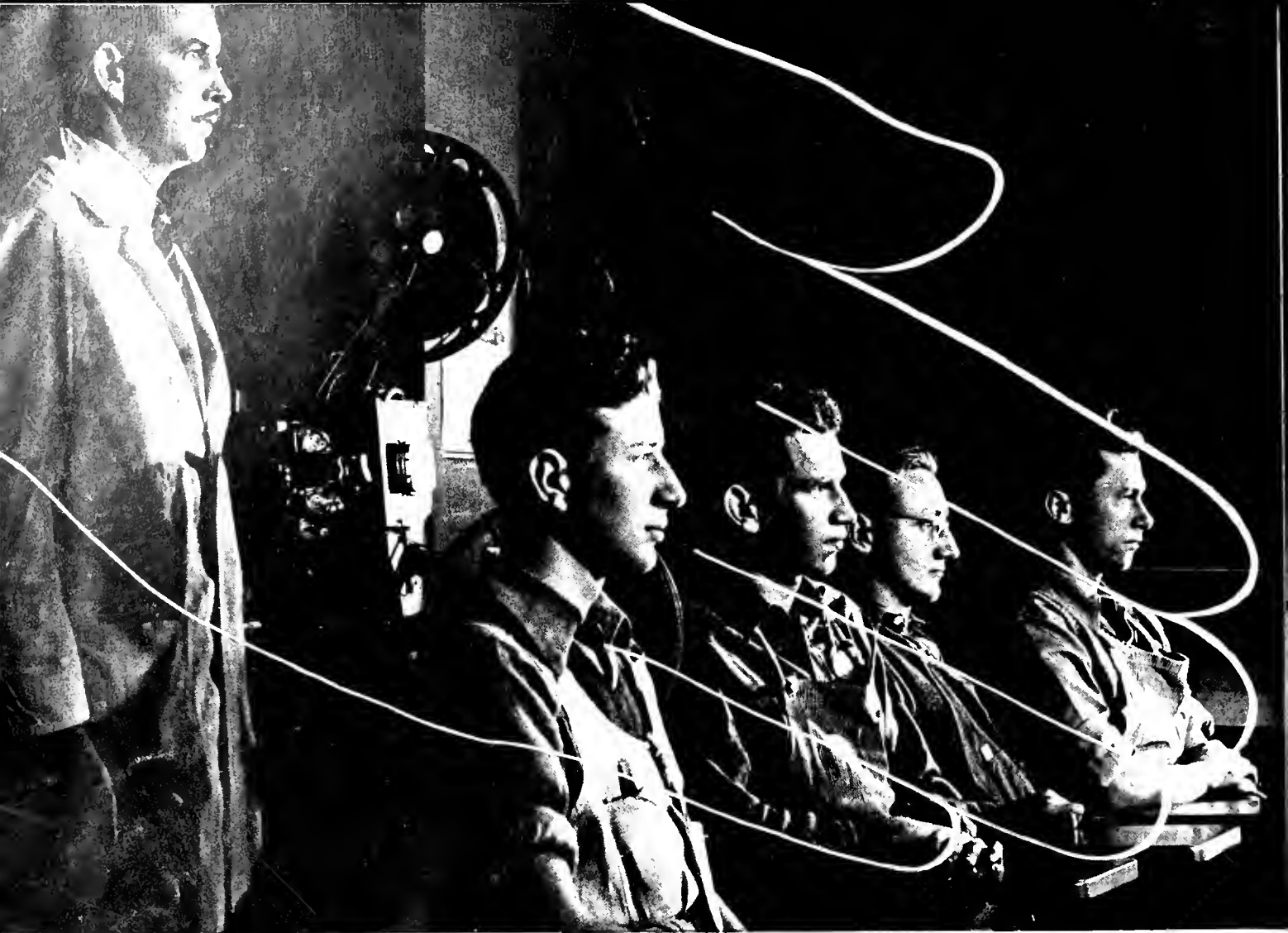


S.J.E. 300-B and Model G Slidefilm Projector

As the Society celebrates its Silver Anniversary, culminating 25 years of service to industry, schools, churches and the Armed Forces of our nation, it looks forward to the opportunities which lie ahead for still further improvements in visual training material, projection equipment and other aids to more thorough learning.

SOCIETY FOR VISUAL EDUCATION, Inc.

100 EAST OHIO STREET • CHICAGO 11, ILLINOIS



© SPERRY CORPORATION

YOUR FUTURE IS IN THEIR HANDS

How quickly can they be retrained?

Far-sighted companies are making certain that postwar training makes full use of the lessons learned in the war effort. In the armed forces improved methods of group instruction have speeded indoctrination and quickened the transfer of skills.

Pictures to a purpose are made by *The* **JAM HANDY**
Organization

TRAINING PICTURES • TRAINING ASSISTANCE • SLIDE FILMS

NEW YORK 10

DAYTON 2

CHICAGO 7

LOS ANGELES 28

100 E. Canal Blvd.
Admission 2/30

570 Labor Building
ADams 6289

230 N. Michigan Blvd.
STate 6758

7046 Hollywood Blvd.
HEmpstead 3809



Visuals to Stimulate War Production

(SEE PAGE 18)

No. 2 1945 • THE NATIONAL MAGAZINE OF
VISUAL AIDS TO INDUSTRY & EDUCATION



Bendix N. Y. Premiere Party



On the Smokestack Circuit



Industrial Film Technique



Target for Today—Buy Bonds!





The finest and the first in 16mm projectors, with their designer, Alexander F. Victor, whose inventions and improvements over the past 21 years have bridged the gap between the first Victor Ciné Projector (right) and the new Victor Animatophone (left).



International Relations: "After the war we have all got to learn to live together . . . we can't all travel around the world to learn to understand each other . . . we can do it through 16mm film better than any other way," said C. R. Reagan, director, non-theatrical division, Bureau of Motion Pictures, Office of War Information.



Better Education: "This medium of communication makes possible . . . to bring the truth to millions upon whom depends the realization of our democratic goals," declared Dr. Clyde V. Arnsperger, vice president of Encyclopedia Britannica Films, Inc.

16mm BECOMES OF AGE

21 years old August 12, 1944; Born August 12, 1923

NOW 21 YEARS OLD, has the 16mm industry reached its full growth? Are there new horizons of achievement before it?" The answer was given by leaders of education, business, industry, and government as they honored Alexander F. Victor, designer and producer of the first 16mm camera and equipment. The magic of 16mm sight, sound and sequence has already transformed methods of teaching, training, selling and entertainment. But as 16mm Comes of Age, its future will even overshadow its brilliant present. Almost every field of endeavor in every corner of the world will look to Victor who first brought 16mm into being to provide the 16mm camera and projector of tomorrow.

Victor, whose advanced designs and constant improvements have blazed the trail for 21 years of 16mm achievements, is ready to meet the responsibility of the future.



Post-War Markets: "Through 16mm motion pictures in Latin American countries new post-war markets are being created . . . standards of living raised . . . and all American business and industry will benefit," predicted Robert C. Maroney, director of motion picture distribution for the Coordinator of Inter-American Affairs.



Twenty-one years ago the first 16mm cameras, projectors and films in the world were announced in this full page newspaper advertisement which A. F. Victor, president, and S. G. Rose, executive vice president of Victor Animatograph Corporation are re-reading as the 16mm industry comes of age.

First in the fight for a safety standard for non-theatrical film and equipment, first to design and produce 16mm cameras and projectors, A. F. Victor responds to the tributes paid him by leaders in education, business, industry and government.

For Peace and Prosperity—
Buy More War Bonds

VICTOR ANIMATOGRAPH CORPORATION
ESTABLISHED 1910
Home Office and Factory: **DAVENPORT, IOWA**
NEW YORK (18)—McGraw Hill Building, 330 W. 42nd St.
CHICAGO (1)—188 W. Randolph



Industrial Relations

An Ever-Broadening Field in which Training Films
Can Perform a Valiant Service
Better SUPERVISION . . . Increased PRODUCTION

ON THE FIGHTING FRONT OF EDUCATION

IN ADDITION to the many training films Caravel is now producing for use by the Navy, we call particular attention to the following, produced under the direction of the U.S. Office of Education:

Eight Films on "Supervision"

A new Supervisor Takes a Look at His Job . . . Introducing The New Worker to His Job . . . Instructing The New Worker . . . Placing the Right Man on the Job . . . Supervising Workers on the Job . . . Maintaining Workers' Interest . . . The Supervisor as a Leader, Part I . . . The Supervisor as a Leader, Part II.

Two Films on "Rehabilitation"

Employing Blind Workers in Industry . . . Instructing the Blind Worker on the Job.



WITH ATTENTION STILL CENTERED on all-out production, the problem of training workers on the job, maintaining workers' interest, lifting "supervision" to a higher level, has become acute.

To those who are seeking new and effective ways to meet this problem, we commend a series of ten training films we have recently made for the U.S. Office of Education.

Today America has full employment. War has created this condition; and the full power of the U.S. Government will support it till the Day of Victory.

But what then? What of the need for adjusting the men of our fighting forces to new peace-time jobs? What of the need for evaluating jobs in the light of changed conditions? What of that vitally essential spirit of cooperation between Management and Labor?

Already training films — and particularly those to which we have just referred — are pointing the way to a great new service in the ever-broadening field of INDUSTRIAL RELATIONS.

Moreover, the plans you develop NOW can immediately be put to work toward a Quicker Victory.

This time why not be READY when the signal flashes? Write us today for suggestions as to a sound and practical procedure.

CARAVEL FILMS

INCORPORATED

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



For
Wartime
TRAINING

and
Peacetime
SELLING

CHOOSE **DA-LITE** SCREENS!

Learn by watching movies or a program of slidefilms . . . that's the way G. I. Joe does it . . . that's the way Rosie the Riveter does it . . . because it's fast. If one picture is worth a thousand words, how much is a set of slides or a movie worth?

And what will private business do with their projectors and screens when the war ends? Keep right on using them . . . even more extensively . . . to teach - to demonstrate - to sell every product under the sun. That's why it

pays to own screens that will last . . . screens with a respected trademark . . . with Da-Lite design. From 1909 to today . . . the finest ever built. For better pictures - enduring service - pick Da-Lite when you buy a screen.

We have a booklet "More Learning in Less Time". Tells you how to use visual aids. It's yours for the asking.

Projected picture of postwar kitchen courtesy of Edison General Electric Appliance Co., Inc.

DA-LITE SCREEN COMPANY, INC.

Dept. 12 BS 2711-23 No. Crawford Avenue Chicago 39, Ill.



Reg U S Pat Off

Buy More War Bonds!

FOR OVER ONE-THIRD OF A CENTURY MAKERS OF THEATRICAL AND NON-PROFESSIONAL SCREENS

Tested in a Worldwide Laboratory

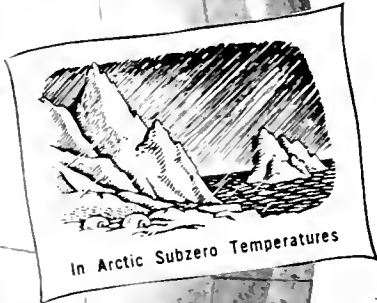
On far-spread fighting fronts Ampro 16 mm. sound projectors have been subjected to the most rigorous tests ever devised. As an integral part of the training and entertainment equipment of the armed services, these machines have had to stand steaming, corroding humidity—congealing, sub-zero temperatures—dust storms and jarring vibrations—plus day after day operation with a minimum of service facilities.

Add to this more than a decade of pre-war experience in building 16 mm. projectors for thousands of schools, universities, industrial concerns, government agencies, churches, clubs and homes the world over—and you will understand why Ampro provides continuous, efficient operation under the most adverse conditions.

For full details on Ampro 8 mm. and 16 mm. projection equipment, write Ampro Corp., Chicago 18, Ill.



In Humid Tropical Regions



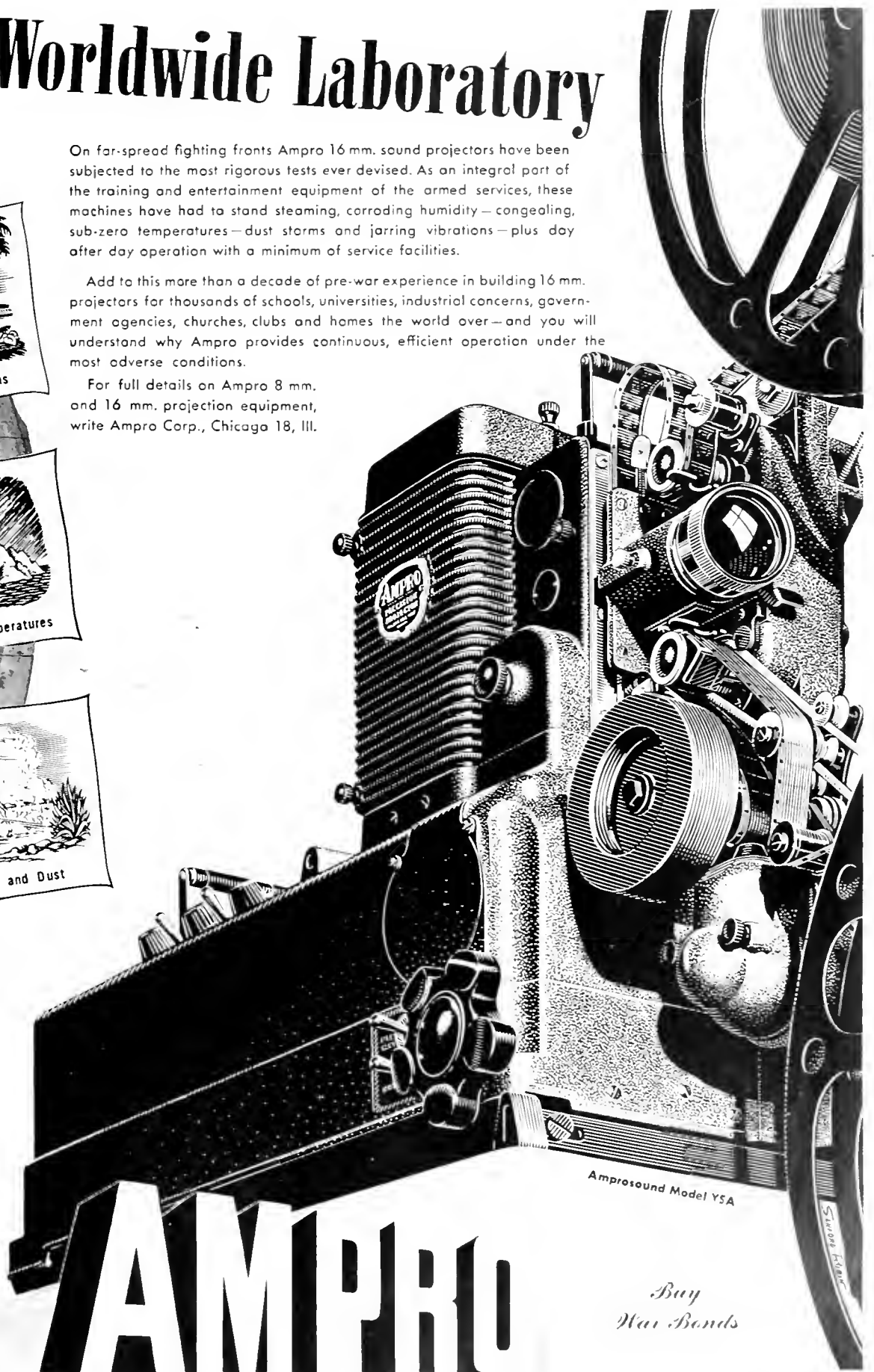
In Arctic Subzero Temperatures



In Desert Heat and Dust

Ampro
Corporation
Chicago 18

Precision
Ciné
Equipment



AMPRO

Buy
War Bonds

Invaluable!

FOR WARTIME TRAINING! FOR PEACETIME EDUCATION!

NEW U. S. OFFICE OF EDUCATION FILMS FOR YOUR CLASSROOM

★ Complete series of films... graduated in difficulty... planned as a visual course of study!

★ Step by step presentation... each job in detail from start to finish!

★ Instructional aids... a film strip and instructor's manual clinch educational effectiveness of the motion picture!

★ Low price... \$17.35 for a 400-foot reel... film strip only \$1.00... 10% discount to schools!



AVIATION

- 143 The Five Tuck Splice
- 25B Attaching and Aligning Wings
- 296 Building a Wooden Rib
- TF 1-160 Aerodynamics: Air Flow
- TF 1-245 Aerial Navigation: Maps and the Compass



INDUSTRIAL ARTS

- 50 The Bevel Protractor
- 54 Sectional Views and Projections, Finish Marks
- 59 Boring to Close Tolerances
- 190 Oxy-acetylene Welding Light Metal
- 240 Filing an Internal Irregular Shape



SCIENCE

- 173 X-Ray Inspection
- 175 The Electron
- TF 1-133 Modern Weather Theory
- TF 1-472 Principles of Radio Receivers
- MN 61a Chemistry of Fire

Technical accuracy and authenticity are "musts" in Office of Education films. Each subject is planned and supervised throughout production by U.S.O.E. technical and visual education specialists. Technical consultants work with script writers. Each script is checked by a technical advisory committee of from 3 to 8 members. Competent, experienced workmen are the actors. Shooting is done in factories or vocational schools. The edited picture and proposed commentary are checked by U.S.O.E. specialists, technical consultants, and the advisory committee. Only then is an Office of Education film approved!

HOW TO OBTAIN U. S. O. E. FILMS

- 1 Order the films from your Visual Education Dealer (Federal funds may be available for the purchase of films. Check and find out.)
- 2 If your dealer does not have the films, write Castle Films, Inc.
- 3 Ask your dealer for *new* 1945 descriptive catalog listing all the U.S.O.E. films now available.
- 4 Send in your name to be put on our mailing list for monthly data on new films.

CASTLE FILMS
INC.

25,000 U. S. O. E. FILMS PURCHASED

Since November, 1941, when the first Office of Education training films were released, 25,000 prints have been sold to war plants, vocational schools, colleges and universities, and other civilian users.

30 Rockefeller Plaza
New York 20

Field Bldg.
Chicago 3

Russ Bldg.
San Francisco 4

Distributor for

THE UNITED STATES OFFICE OF EDUCATION

You get

Uniformly Brilliant Illumination

with the *RCA Projector*

The light system is correctly engineered. Effective coordination of all elements assures efficient performance. The coated projection lens increases light transmission and picture brilliance.

1. Lamp: Any standard 750- or 1000-watt lamp with medium prefocus base can be used.

2. Reflector: A properly designed reflector redirects 30% to 45% of the light which would otherwise be lost. The precision-built RCA reflector is made from heat-resistant pyrex glass that has a silver coating.

3. Projection Lens: A fast two-inch F 1.65 lens is standard equipment. All air-glass surfaces are coated, assuring brilliant illumination — plenty of contrast and snap.

4. Condenser Lens: A large two element condenser with one element "aspheric" to produce more uniform illumination at the screen.

1919-1944 25 YEARS OF PROGRESS IN RADIO AND ELECTRONICS

Other Features: The new RCA 16mm. projector will include other important advances in projector design, such as even-tension take-up; completely removable gate; simplified film path for easy threading; amplifier with inverse feedback for true sound; centralized controls; rewind without changing reels; one point oiling; standard tubes and lamps; sound stabilizer to keep sound on pitch; aerodynamic cooling to prevent hot spots; lower film loop adjustable while in operation; theatrical framing.

Availability: Because of military demands these new RCA projectors are not available now for civilian use. But plan to see the new RCA projector before you purchase post-war equipment. RADIO CORPORATION OF AMERICA, Sound Equipment Section, Camden, N. J.

RCA 16 mm. PROJECTORS



RCA VICTOR DIVISION • CAMDEN, N. J.

LEADS THE WAY... In Radio... Television... Tubes...

Phonographs... Records... Electronics

ACTION!



TODAY Is Not Too Soon To PLAN—

You can plan your coming film program with full knowledge of what to expect to pay — and what to expect for your film dollar.

For factual answers to your questions about production and application of motion pictures and sound slidefilms in business, get in touch with our Client Planning Service — today.

*Leading in New Picture
Techniques Since 1893*

BURTON HOLMES FILMS
Incorporated
7510 North Ashland Ave. Chicago 26
R0Gers Park 5054

The Editor's Forum NOTES AND COMMENT ON SOME MATTERS OF CURRENT INTEREST TO THE FIELD

*FROM OUR EDITORIAL MAILBAG, we select a typical letter on a subject of real importance to the industry we serve:

To the editor:

I am a medical-discharged veteran who has set up in the visual aids business here in my home town of York, Pa. I did this same type of thing in the Army, showing training pictures and slides.

I desire to know how to be a qualified dealer, also any other information that may help me. What national organization should I join to help me in my work? I am making contact with all local war plants, churches, clubs and social organizations. Since it has been less than a month since I've been discharged I am in great need of help.

Thanking you for helping a veteran get started in life, I am sincerely,

H. Frank Smith
215 W. Maple Street
York, Pa.

* * *

Dear Frank:

I hope you won't mind finding your letter in my column this month. Your problem is one in which our entire industry has a real interest and in this answer to you, we hope to find the answers we need for hundreds of your buddies for whom you are, in this instance, the advance guard of the new battalions of manpower and womanpower who will help us bring this great medium to the fore in the next few years.

For you have the right spirit, Frank, when you ask how to become a *qualified* dealer. Those qualifications mean a great deal more than the usual prerequisites of good credit and a stock of well-known brands of visual equipment and accessories. You can sum it up in these lines about *consistent, unvarying service* to all who call upon you in York, in *straight-shooting on prices*, discounts and other matters of fair trade and in the humble recognition that our schools and industries vitally need the kind of *specialized* service which you should provide.

LEARN ALL YOU CAN ABOUT VISUALS

There is no substitute for experience, Frank, so you'll have to *learn* all you can to make that word *qualified* stick. First line visual education dealers like Ted Foss, Jasper Ewing, Dick O'Neill, D. T. Davis, Hazel Callhoun, Lucille South and the many others we should name have been hard at work in this field for many years. You can't telescope these years of experience in meeting the problems of schools and other customers but you can start now, stick to those principles we mentioned and thus provide your town with the same kind of service.

For when you do that, Frank, York becomes another strong link in the powerful chain of this industry and the whole visual medium moves ahead. To the producers of educational and industrial films and to the distributors of this product and to the national manufacturers of projectors and screens, *a new market area has been opened.*

Getting started is your immediate problem, however, so here are a few practical suggestions. First, take inventory of *all* your resources. You, personally, are the most important of these, for if you play straight, learn the principles and stick to them in these leaner years, you will be your own greatest asset.

EXTEND YOUR DISTRIBUTION SERVICE

You've already started in the right way to provide projection service to your community. C. R. Reagan of the OWI and Boh Maroney of the CIAA need that kind of distribution service during these critical war years. But be sure to visit Castle Films and Modern Talking Picture Service in New York if you are set up to provide this kind of service in a permanent way.

This is a real *national* need. Be sure that every show is a *good* one for your audience. The *best in projection and sound* is your constant aim. Be there on time, handle the show with technical perfection and you'll prosper. Audiences like the visual medium. They are hungry for the interesting screen programs you can provide. War plants are vitally concerned about bringing this kind of showing to their workers.

York is a good industrial center. Are plants there using films for training, for safety education, for morale? If not, they are customers for showing, for prints and for equipment. Uncle Sam says that this kind of customer gets first preference on any available equipment.

VICTORY IS OUR BUSINESS NOW

We don't have to tell you about our war job, Frank. You've already done a good bit of yours and you are just starting a new one. For that's what every visual education dealer and every manufacturer regards as his first responsibility until the end of Hitler and Hirohito.

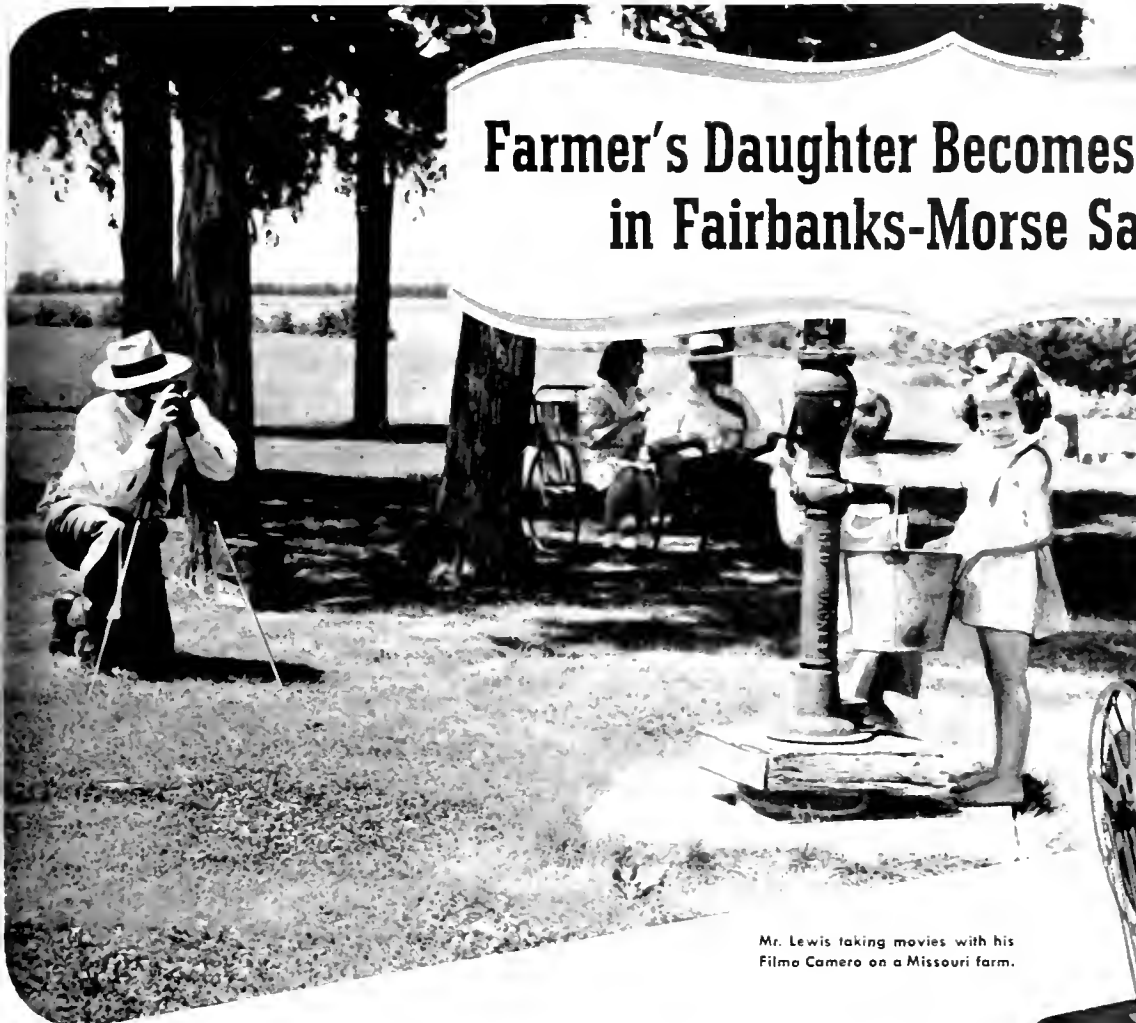
This concludes our first installment but we figure this is only the beginning. You ask about the national organization you should join. That's the easiest answer we can give: write today to Bernard Cousino, Secretary-Treasurer of the National Association of Visual Education Dealers and one of the best in the business, himself. We'll be proud to hear that you've become a member of NAVED because all that we have said to this point is only the NAVED credo. What really counts is living up to those principles. But we're betting on you Frank and we're going to make a pretty sizeable investment in time and space making that bet pay out.

Here's to you, Frank, and to every G. I. Joe and G. I. Jill who pays this visual industry the singular honor of selecting our business as their life work in the years ahead. It is to all of you that we dedicate the future of the industry.

December 20, 1941 OTT COELN

Issue Two BUSINESS SCREEN MAGAZINE Volume Six
Issue Two, Volume Six of Business Screen, the National Magazine of Visual Aids to Industry and Education. Issued by Business Screen Magazines, Inc., 157 East Erie Street, Chicago 11, Illinois on December 30, 1941. O. H. Coeln, Jr., Editor; E. T. Lundgren, Production Director; Felice Mendenhall, Eve Erickson, Rosemary Kemp, Editorial Assistants, Staff Members in Service; Lt. Robert Seymour, Jr., Pvt. H. L. Mitchell, Subscriptions: \$2.00 for eight consecutive numbers (one complete volume); Foreign and Canada \$3.50, including duty. Entire Contents Copyright, 1941 by Business Screen Magazines, Inc. Reprint permission granted on special request, Trademark Reg. U. S. Patent Office.

Farmer's Daughter Becomes a Screen Star in Fairbanks-Morse Sales Film



Mr. Lewis taking movies with his Filmo Camera on a Missouri farm.

The Postwar Filmosound

Embodying new features resulting from B&H engineered, combat-tested principles of OPTI-ONICS, the Filmosound of tomorrow will set wholly new standards in industrial film projection.



Support the Sixth... Buy MORE War Bonds

In using motion pictures to help sell farmers water systems and other farm equipment, Fairbanks, Morse & Co. found that *actual farm scenes, featuring real farm folks*, are more convincing than "staged" action by professionals.

That's why the farmer's daughter, and her brother and father and mother, play leading roles in the many successful Fairbanks-Morse sales films.

But opportunities to film the most desirable *authentic farm scenes* can't always be anticipated, says Russell W. Lewis, manager of the Fairbanks-Morse farm equipment sales division. So Mr. Lewis always carries a Filmo Camera when afield. Thus he has recorded many se-

quences which make his films outstanding in realism.

* * *

Perhaps motion pictures could help make the advantages of *your* products or services seem real and impelling to your prospects... or help train your salesmen or factory workers... or serve effectively in your employee relations work. To investigate the rich possibilities, read the new booklet giving full details on how to make movies work for you. Send for your copy by pinning the coupon to your letterhead.

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

Products combining the sciences of OPTICS • electrONICS • mechanICS

PRECISION-MADE BY



Bell & Howell

BELL & HOWELL COMPANY
7108 McCormick Road, Chicago 45, Ill.

Please send, without charge, a copy of your new industrial film booklet giving full details on how to make movies work for us.

Firm

Address

City

State

Requested by

Translating a thought to the screen involves many talents and many skills from the spark of an idea to that blazing moment when the completed production moves and speaks. We offer a comprehensive service with a diversified organization in control of every step in that intricate process. Sometimes that means our corporate roof must span the continent, as when a story is written in New York or Cleveland, goes before the cameras in Chicago, Detroit, or Hollywood and is released from our laboratories in Chicago. Every operation is under a Wilding roof and is performed by permanent members of the Wilding staff.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



From "FOR SAFETY'S SAKE" IN NATIONAL SAFETY COUNCIL.

From "RECITAL OF FAITH" of REYNOLDS METAL CO.

Filming of the U. S. OFFICE OF EDUCATION'S productions.

Filmed demonstration of INTERNATIONAL HARVESTER one-man combine.

From REPUBLIC STEEL'S "WOMEN OF STEEL."

From ALLIS-CHALMERS "INSIDE A SURFACE CONDENSER."

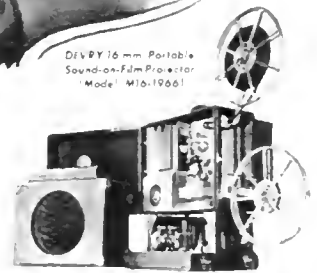
Scene from CURTISS-WRIGHT'S "PRODUCTION SOLDIERS."

FOR YOUR POSTWAR SALES AND TRAINING FILMS... CONSULT

Experienced
INDUSTRIAL PRODUCERS



DEVRY 16 mm Portable Sound-on-Film Projector Model M16-19661



See our glass test cases... for the best training or instructional equipment in the world.

This message is dedicated to America's Industrial Motion Picture Producers—those trained men and experienced organizations whose specialty is the planning, directing and producing of Business and Industrial sales and training films.

Planning and production of commercial motion picture sales and training films are matters for careful planning, thoughtful consideration, skilled scripting, intelligent direction and technical perfection. America is fortunate to have readily available

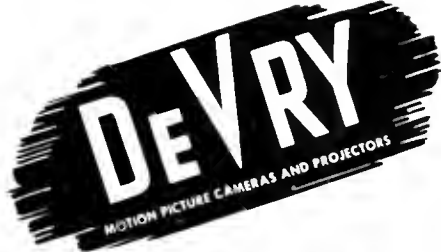
competent, experienced and forward-looking Industrial Motion Picture Producers eager to confer—without obligation—on your motion picture projects.

For your company's postwar films, consult *experienced* Industrial Producers. And when it comes to the motion picture equipment you will need for taking your productions to the conference rooms and crossroads of the world, take a page from the experience of FORD MOTOR

COMPANY INTERNATIONAL HARVESTER MINNEAPOLIS MOLINE ALLIS CHALMERS GOODYEAR GOODRICH and other top-flight enterprises. Scores of companies such as these have bought Devry—because that Devry motion picture sound projectors give them the long trouble-free performance—the simple operation and low-cost maintenance—the brilliant, steady pictures—and the clear, natural



4 Time Winner
DEVRY alone has been awarded four consecutive Army-Navy 'E's for Excellence in the production of Motion Picture Sound Equipment



Buy War Bonds!



FOR 31 YEARS AN OUTSTANDING NAME IN THE CINEMATIC WORLD



G-E PROJECTION LAMPS...

Engineered for Greater Screen Brightness

TODAY, G-E Projection lamps are helping the Army's reconditioning program, cheering the wounded. Tomorrow, they'll help speed better visual education in business and schools.

**In war, in peace,
you can depend upon G-E quality**

1. Designed for specific optical needs and for maximum performance.
2. Differentially coiled filaments for uniform brightness (on most popular sizes).
3. Built for extreme precision.
4. Rigidly inspected for correct source dimensions and accurate position.

G-E MAZDA LAMPS

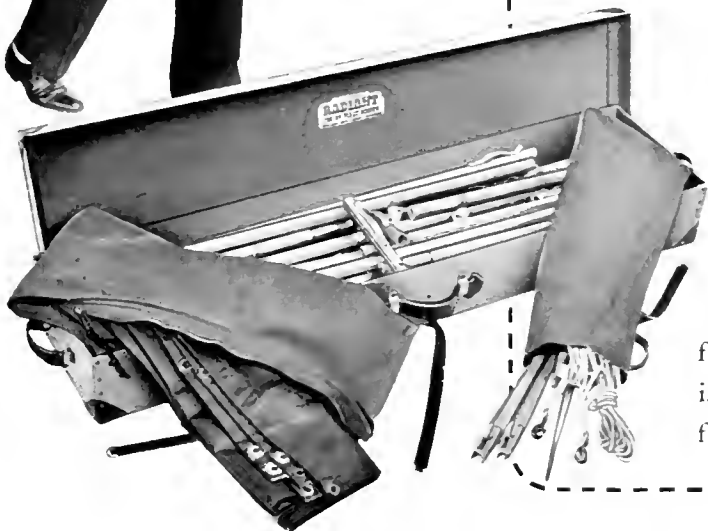
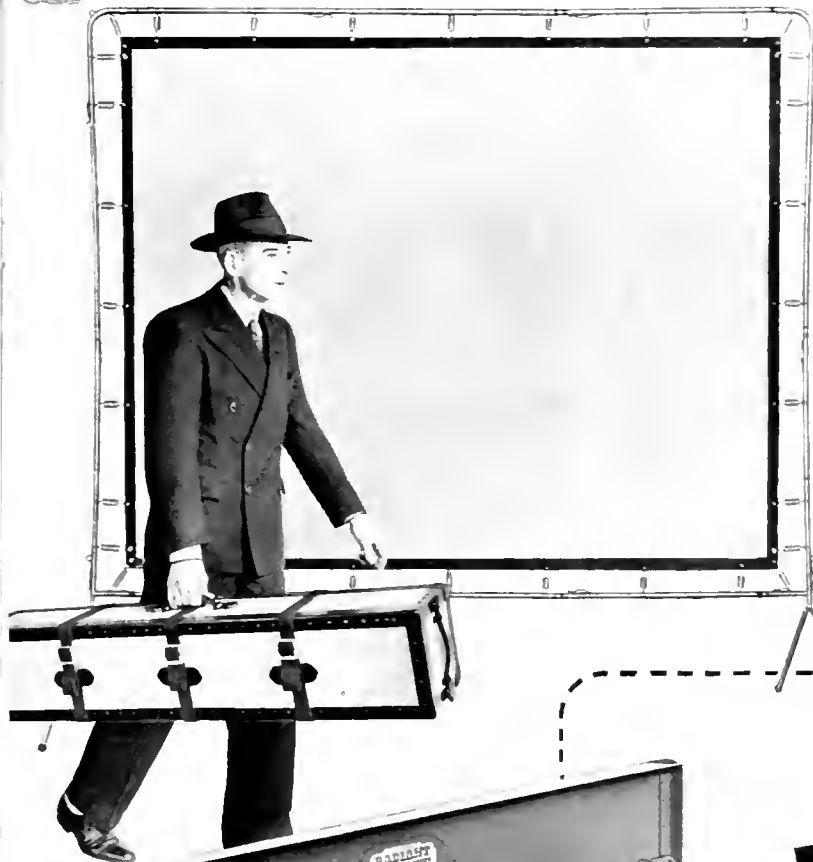
GENERAL  ELECTRIC

**BUY WAR BONDS
AND HOLD THEM**

A Really Practical Large Size Collapsible Projection Screen

**A Complete Portable Screen
In Sizes Up to 11 Feet by 14 Feet Can
Be Set Up Anywhere In a Few Minutes**

Here for the first time — is a large size efficient Projection Screen that is really portable. Consists of light but sturdy rust-proof collapsible steel frame—with springs to hold Screen smooth and flat—supported firmly on legs that raise Screen as high as 58" above ground. Has new improved plasticized Screen fabric that is foldable, washable, fungi and moisture proof—and possesses unusual brightness. Guy ropes provided for outdoor use. Entire Screen can also be suspended from above. Can be easily assembled and set up in a few minutes. When dismantled the complete unit fits into compact portable carrying case.



The New **RADIANT**

FOLD-PAK

is ideal for use on big stages, for large outdoor gatherings, road shows, sales conferences, conventions—for use in meeting halls, in factories, camps—wherever a large, brilliant Screen is needed for projection purposes. Available in 4 sizes from 7 ft. x 9 ft., 8 ft. x 10 ft., 11 ft. x 14 ft. to 12 ft. x 14 ft.

Write for Circular

For complete specifications, description, illustrations and prices on the new Radiant Fold-Pak Screen write today.

RADIANT MFG. CORPORATION
1184 W. SUPERIOR STREET, CHICAGO 22, ILLINOIS

RADIANT

BETTER SCREENS FOR BETTER PROJECTION

* CEILING AND VISIBILITY UNLIMITED



* A motion picture produced for
BENDIX AVIATION CORPORATION
by SOUND MASTERS, INCORPORATED.

SEVENTY-THREE THOUSAND Bendix workers and their families review the inspiring saga of their war contribution and thrill to a record of accomplishment. Men and women in thirty plants from coast to coast learn how products of their brains and hands, created almost overnight, help America's fliers do the incredible and the impossible. ★ These builders of the Bendix "Invisible Crew" learn how the precision instruments they make guide thousands of warplanes through foul weather and extreme altitudes, provide "ceiling and visibility unlimited"—help reduce to nothing the seven-year advantage of powerful and ambitious enemies. ★ Bendix workers, learning *this*, know their work is good and resolve that it shall continue—through the war and into the tomorrow when the fleets of the skies and the seas and the land shall serve the purposes of peace and human progress.

THE SOUND MASTERS STAFF will be glad to discuss with you YOUR EDUCATIONAL PROGRAM OF TOMORROW—the use of motion pictures and slide films in employee relations, public relations, sales and training programs.



SOUND MASTERS, Inc.

165 WEST 46th STREET ★ NEW YORK

War Bonds to V-Bombs

FILMS VISUALIZE A SERIOUS WAR IN REPORTS TO WORKERS AND AT NATIONWIDE BOND SHOWS

AS AMERICA GIRDS ANEW for a tough, serious two-front war in Europe and the Pacific, the sobering facts of life and death on the battlefield are being brought to the worker and the housewife through the medium of 16 mm. sound films.

Hundreds of official distributors located in towns and cities throughout the nation are cooperating with the armed forces and war agencies in bringing these factual reports from the fighting fronts to the home front. Cooperating with Army and Navy industrial incentive officers, with the War Finance Division of the Treasury and with the Office of War Information are men and women of the visual industry, many of them pioneer specialists in the distribution and utilization of this modern-day medium of sight and sound idea communication.

25,000 PROJECTORS HARNESSSED

In these 48 states and territories such as Hawaii, more than 25,000 16mm sound projectors have been harnessed to this urgent war mobil-

ization job. They are training war workers in industrial classrooms, preparing high school youths in pre-induction subjects, teaching farm workers the mechanics of keeping old equipment going through special training films and showing the housewife how to maintain the family through rationing and other shortages. Meanwhile, at bond rallies and noon-hour showings to workers, between shifts and after church on Sunday evenings, other projectors are mobilizing idle dollars for E Bond purchases.

Thus 16mm films emerge into the future of a potent and independent medium. Its servants in the production and distribution fields are experienced specialists. The men who manufacture this precision equipment are specialists, too, with years of pioneer development behind the smooth-working parts of their projection apparatus. The classroom and auditorium use of this medium is equally specialized, demanding good showmanship and experienced technique for sure results.

OTHER NATIONS ARE ACTIVE

Neighbors to the North and South of these United States are equally active in the development of the 16mm medium. The National Film Board of Canada has, in fact, set many a goal for U. S. leaders to equal in the quality of production, the extent of its distribution organization over the far-flung acres of remote Canadian prairies, forests, and frozen wastes. Industrial and rural circuits in Canada are the most thoroughly organized of any of the United Nations governments.

The Coordinator of Inter-American Affairs has enlarged the scope of 16mm activity within most of the Latin-American countries. Not only U. S. projectors but hundreds of U. S. films, translated in Spanish and Portuguese, have made their way to our neighboring countries of South and Central America.

FILMS TELL A GRAPHIC STORY

The new British Ministry of Information short (*111*), being released in 16mm in January, shows the damage and destruction caused by the robot bomb. In films like these, U. S. audiences learn of the full portent of war and of the nature of sacrifices and effort required to win the final victory and the peace thereafter.



Above: RETURNING FROM HIS LAST MISSION over Nazi Germany, Major Clark Gable describes enemy fighter action to Col. Robert Burns, group executive officer. Gable flew five missions to obtain footage for the AAF film "Combat America."

"Combat America" to Bond Shows

"COMBAT AMERICA," Major Clark Gable's technicolor production of Flying Fortresses in action, is being released in 16 mm, exclusively to promote the sale of war bonds during the month of January. The War Finance Division of the Treasury Department has announced.

STATE CHAIRMEN IN CHARGE

The Army Air Forces, through the Office of War Information, is making available 300 prints in 16 mm, technicolor sound film to the War Finance Division. These will be booked through the 16 mm. chairmen of the State War Finance Committees in cooperation with 16 mm. educational and commercial distributors.

War Bond premieres, with admission only to buyers of extra war bonds, will be held in all states of the nation in January. The film will be booked only for war bond rallies and showings during the entire month. Bond promotion will be focused on the sale of the all-important E-bonds.

REAL STIMULANT TO SALES

The *Washington Post's* critic, Nelson B. Bell, called the commentary delivered by Major Gable "highly dramatic and deeply human." War Finance officials here who previewed the film call it "beautiful, grim and moving" and are enthusiastic about its possibilities as a stimulant for E-Bond sales. The film as cut for War Finance release runs 65 minutes.

On order of General H. H. Arnold, the picture was made by Major Gable as an orientation film for aerial gunners. The motion picture star is the narrator and appears in several scenes. Gable, Captain Andrew J. McIntyre and Master Sergeant Robert Boles were awarded the Air Medal for making the combat scenes in raids over France and Germany.

Back of the release of the film for war bond showings is a special promotion campaign directed by Merriman H. Holtz, of Portland, Oregon, Motion Picture Consultant of the War Finance Division in Washington, in cooperation with the corresponding section of OWI's film division under Taylor Mills and C. R. Reagan.

PROMOTION MATERIALS SUPPLIED

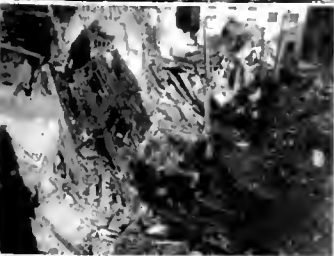
Stills and one-sheet posters are supplied to all distributors cooperating. A four-page, inexpensive leaflet is supplied them for distribution to exhibitors. Because of the paper shortage only 30,000 copies of this were printed.

State and local War Finance Committees will assist in promotion, advertising and exploitation and set the scale of war bond admission.

Private showings to the press and radio commentators in all the larger cities were put on between Christmas and New Year's.

To book this film for your plant or group showing call local headquarters of the War Finance Committee in your community. Ask for the name of the state chairman in charge.

Below: SCENES FROM "V-1" new British 16mm short subject showing the robot bomb and its heavy toll of damage in English towns and cities under attack



PICTURES WHICH ALL INDUSTRY CAN USE

Sixteen New Films on Problems in Supervision

of Industrial Relations for the Hammerlund Mfg. Company. After selecting the best of many possible "cases" we worked out the dramatic treatment. Throughout all phases we received invaluable assistance from Mr. Theodore Karp, project supervisor for the Office of Education."

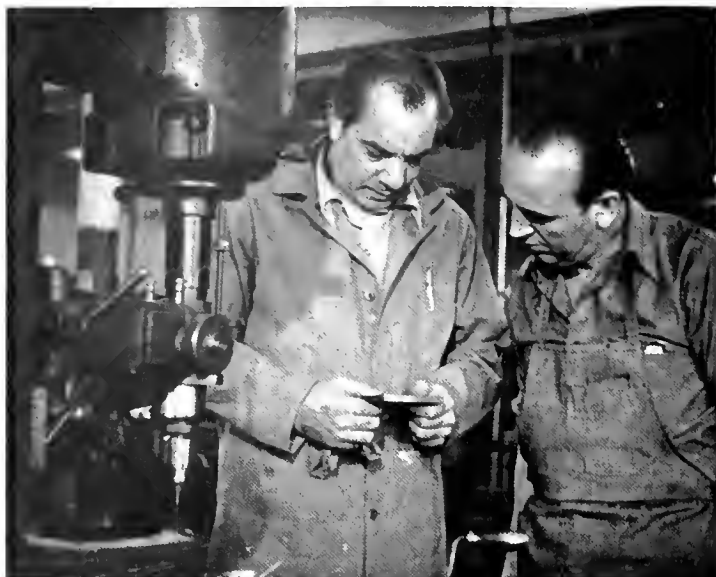
SCREEN PRESENTATION IS SUPERB

Not only are the pictures well-planned in content—they were expertly cast and directed, superbly

PRINT COST IS NOMINAL

Cost of 16mm sound prints of these subjects ranges from a little over fourteen dollars to a maximum of twenty-one. The *entire library* of sixteen titles may be purchased for only \$294.76. With the government's original investment in production somewhat over \$100,000 this is indeed a great opportunity for all who face these problems in industry.

Group discussion manuals are



(Above) Scene from one of the new U. S. Office of Education film series on "Problems in Supervision" produced by Caravel Films, Inc.

THE NEW SERIES of sixteen 16mm sound motion pictures on *Problems in Supervision* recently completed for the Division of Visual Aids of the U. S. Office of Education may well prove to be the most popular of the entire library of nearly 500 highly-useful war and postwar training subjects released by that agency.

GOOD BASIS FOR PREDICTION

Reasons for this prediction were made apparent at the many recent previews attended by industrial leaders and vocational school executives. Plant executives and training experts alike were unanimous in their praise of the films. No attempt is made to provide final answers but many practical suggestions are offered, common-sense rules provided and considerable thoughtful discussion is provoked at every showing.

A selected few of the *Supervision* films are pictorially reviewed on these pages from the outstanding titles produced by Caravel Films.

Other subjects were produced by Mode-Art Pictures. National distribution and print sales is being handled by Castle Films, Inc., official contracting agency for that service.

PRODUCTION CAREFULLY PLANNED

As is customary in this huge but well-integrated production program, the *Supervision* subjects were most carefully planned and expert collaboration is evident in the results. F. Burnham MacLeary, executive-in-charge for the producer, Caravel Films, gives valuable testimony on this score:

"Each subject offered enough material to fill a good-sized book. The purpose of each picture was NOT to provide the answers but to stimulate independent thinking, so it was decided to restrict the number of situations (in each picture) to four or five only.

"Our next step was to consult with practical men in the field of supervision and we were fortunate in retaining as our counsel, Mr. Harold B. Schmidhauser, Director



"Well, here's the machine . . . and it's all set up."



"Look, Joe, we got to finish an A-15 spindle right away and get it out."

photographed for the screen and are altogether pleasing to the eye and ear. These are not unimportant details in putting over lessons in human behavior in this vital area of industrial relations.

Each of the titles tackles a common problem . . . introducing a new worker to his job, supervising women workers, combating lateness, loafing and absenteeism. They will be as useful in foreign lands and in many commercial pursuits as they are vital on America's war production lines throughout industry where these problems occur.

also provided with each of the titles. These contain brief reviews of the subjects, together with discussion points, outlines and other pertinent data helpful to the trainer.

Both the producer and the U. S. Office of Education acknowledge the helpful cooperation of officials of the Sperry Gyroscope Company's Great Neck, Long Island plant. To President R. E. Gillmor, Industrial Relations Director Andrew J. Percival, Employee Training Director K. P. Crowell, and his assistant Kimball Wiles, credit must be given for their efforts.

PICTORIAL PREVIEWS OF SELECTED FILMS FROM THE NEW U.S.O.E. SUPERVISION SERIES

A New Supervisor Takes a Look at His Job

Length, 475 feet.
Running time, 13 minutes



Next morning Jack reported with his arm in a sling . . . and all of Pete's careful plans went haywire.



He talked with the men . . . and he found they were being slowed up at the wash room.



H'm where have you been, Mr. Big? Breakfast in bed, I suppose?

Introducing the New Worker to His Job

Length, 575 feet.
Running time, 16 minutes



"Hey, Buddy, can you tell me where I'll find Mr. Kilgore?"



"How about shifting Tony to that finish operation until we pick up a good hand?"



"Why, that's on my way down in the morning. Suppose I pick you up."

Placing the Right Man on the Job

Length, 475 feet.
Running time, 13 minutes



"The interviewers do their best . . . but how much can they really learn?"



"I was just thinkin' what I was gonna do when I get through weldin' school"



Sure enough, Frank was found to have an allergy to oil and was transferred.

Supervising Workers on the Job

Length, 375 feet.
Running time, 10 minutes



"I see you're making good progress on that jig, Wally."



And so Francine is shown, step by step, this simple operation.



Some people call it over-supervision. Others call it just plain nagging.

Maintaining Workers' Interest

Length, 475 feet.
Running time, 13 minutes



Sometimes a worker does a poor job because his real interest lies elsewhere.



"Say, Mr. Didge . . . what's the chance of my getting a transfer?"



"There she is . . . that's what makes the set really work. Like to hear it?"

The Supervisor as a Leader Part I

Length, 500 feet.
Running time, 14 minutes



"And what does O'Donnell do? He brings in a pal of his . . ."



"I'm all through working for a guy that plays favorites."



"Hey, shorty . . . got any A-16 spindles in stock?"



Business Screen Goes to a N.Y. Preview

BENDIX AVIATION CORPORATION SHOWS A NEW WAR REPORT PRODUCED BY SOUND MASTERS TO INDUSTRY AND THE PRESS

GOOD INDUSTRIAL PICTURES sometimes run for years in the audience field but first hours of an important preview always seem the longest. Usually tradition calls for a quiet hour in the studio projection room but officials of the Ben-

dix Aviation Corporation felt that the company's new picture *Ceiling and Visibility Unlimited* told a war effort story that deserved the attention of other war industries and the press at a special preview.

To a representative audience of Eastern industrialists, financiers and members of the press, this dramatic 15 minute presentation of the Bendix Corporation's wartime creative engineering and production achievements was thus unveiled at the Starlight Roof of the Waldorf-Astoria Hotel. Host at the preview was Ernest R. Breech, president of Bendix, Sound Masters, Inc., of New York City and the producer of *Ceiling and Visibility Unlimited*.

IDEA FOR OTHER INDUSTRIALS

Complete picture coverage is accorded this preview party by the Editors of BUSINESS SCREEN through special cooperation of Carl Byon & Associates. This picture report offers a twofold pattern: it shows the importance of this present type of war effort report and its eventual field use among the company's 75,000 employees in the 30 Bendix plants located in 23 cities from California to Massachusetts. It also shows a significant idea for other industrial sponsors who might give their own film efforts this well-planned and stimulating send-off.

Briefly, the audience was top-flight and the entire event possessed an effect of significance and keen

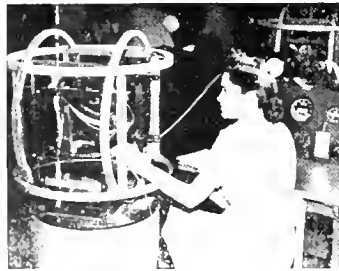


ERNEST R. BREECH, President of Bendix Aviation Corporation, introduced the company's new film at the Waldorf preview.

audience interest. The guests included other corporation executives, bankers, members of the armed services and editors of outstanding national publications.

PICTURE COVERS WIDE AREA

The picture portrays at a brisk pace the highlights of the research, development, planning and enterprise which made it possible for the Bendix "Invisible Crew" of scien-



(Left to right) H. E. Wolfe, general manager of Marine division; and Marjorie Theodora McLean, general manager of Marine division; Ernest R. Breech, president of Bendix Aviation Corporation; H. E. Sheppard, director of public relations and chief engineer of Bendix; and George Hammond, vice president of Carl Byon & Associates, prepared at the Waldorf preview.

(Left to right) H. Henry, general manager of Synthetic Magnets division; N. B. McLean, general manager of Marine division; Commodore Hays Wood, guest of honor; President Ernest R. Breech; Arthur F. Raabe, vice president and group executive of Bendix Aviation Corporation; W. A. Roedel, director of engineering; Elmer Pioneer, division producer; Harold Woodell; and K. P. Eisinger, vice president of Bendix.

(Left to right) President Ernest R. Breech; Frank K. Houston, president of the Chemical Bank & Trust Company; Joseph W. chairman of the board of Graham-Paige Motors; and Tony, vice president of Carl Byon & Associates. The group was picture the informal gathering which preceded the screening of the new film at the Waldorf recently.





time devices equipment to play a potent role in nearly every plane, tank, ship, truck and jeep that rolls off America's production lines.

A highlight of the film is a realistic portrayal of a bombing mission. In this sequence the camera analyzes vividly the individual and collective functions of such Bendix aircraft devices as starters, carburetors, magnetos, compasses, drillmeters, electrically power driven gun turrets and other engine components and flight and navigational instruments.

BENDIX COMPANY'S 30 PLANTS

The camera also inspects the company's technical laboratories, engineering departments, and assembly lines in 30 plants located in 23 cities. In introducing the film to the preview audience, President Brech of Bendix brought the importance of this objective home when he declared: "This film was produced primarily to show the company's 3,000 engineers and 70,000 employees an integrated picture of the war production achievements of the corporation as an entirety."



Left: H. A. F. ... Right: ...
 (names partially obscured)



... H. A. F. ...
 ... N. S. B. ...



... A. V. ...
 ... G. ...



... F. ...
 ... G. ...



Pictures for War Workers



(Above) Scene from the new War Department film release for war workers "The Birth of the B-29" reviewed here

THE B-29 Super-Fortress raids on Japan have made some of most exciting news items of the war to date. The raids these mighty aircraft have carried out on Manchuria, Formosa and Japan proper have been the focal point of newspapers and radio throughout the country for the past month.

Distance? The B-29 has made the whole world its backyard. The height from which it can drop its huge loads of destruction is still a conjecture in the imagination of all, including the Japanese.

AN EXCLUSIVE SOUND FILM

To satisfy the interest that every man and woman in this country feels for this plane, the War Department is releasing the first exclusive picture on the B-29. The title—*Birth of The B-29*.

Every war worker should see it! *Birth of The B-29* will be of equal interest to a cotton worker or to an employee in an aircraft plant. This film pays tribute to ALL

Americans on the production front, and it shows that the powerful "weapon" has helped us reach "the beginning of the end."

PRESSBOOKS ARE AVAILABLE

Posters and special press-books have been prepared for *Birth of The B-29*, and can be obtained by your organization through the local film distributor in your area, or Industrial Services Officer in your territory. This material will aid you in publicizing the showing of the film to your employees and associates. If your film distributor and Industrial Services Officer can be of further help to you, call on them to assist you in making the showing of *Birth of The B-29* a big event in your plant or community.

★ ★ ★

★ A new War Department film for war workers is *Highballing to Victory*, a 20-minute on the supply lines in Europe and Asia and their resulting problems.

THE EIGHTH EDITION of Castle Films' *News Parade of the Year* was released in mid-December, and like previous issues of each year going back to 1937, this sound movie reviews all the important events of 1941. It is a film of unusual interest for workers in war plants . . . especially when used with Army or Navy Incentive Films, many of which may present the full detail of a single event that has had much to do with the overall pattern of 1941's march toward victory.

AN ACHIEVEMENT IN EDITING

The editing of *News Parade of the Year* is an achievement in the use of motion picture material to present with a maximum of economy in time the big news stories of the year so that collectors and future historians will have a tabloid review of events shaping the whole future of the world. Contents include the American invasion of Ger-

many, the battle for Antwerp, the liberation of France, Belgium and Holland, the sensational battles for the Marianas, the Philippines, the ordeal of London under robot bomb attack, and the recent election.

★ ★ ★

Two British Films

★ Two British films are worthy of special interest to all U. S. industrials. The first of these is *Partners in Production*, actually produced by the National Film Board of Canada in Britain. This 28-minute subject tells of the work of the British Joint Production Committees.

The other is *Back to Normal*, a 16-minute film on the rehabilitation of war casualties, particularly those who have lost legs or arms. The film reveals the part played by modern science in making and fitting of artificial limbs and the results in restoring men and women to useful work.

"CAMERA THRILLS OF THE WAR" are glimpsed in action scenes like this one from the new 16mm sound release by Castle Films, now available from dealers nationwide.



Castle's "Camera Thrills" a War Epic

★ A new Castle 16 mm sound film which is expected to play an important part in factory incentive programs is *Camera Thrills of the War* which has been compiled of sensational scenes made on several battle fronts. The film is replete with action of the most heroic nature showing men of the Army and Navy fighting in the air and on the ground in the South Pacific and in Europe. Many scenes have been obtained through sheer luck . . . the cameraman happening to be taking pictures when the unexpected has occurred.

Factory workers cannot fail to be thrilled by the picture and inspired by its numerous scenes of combat action, particularly in one sequence of fighting during the taking of a small island north of New Guinea. No camera has ever been closer to

enemy fire than the man who photographed this fighting in which American troops use hand grenades and flame throwers within a stone's throw of the enemy. Gun camera scenes taken by combat planes over Germany are thrilling evidences of the deadly accuracy of American aces as several Nazi planes are clearly shown being torn to pieces and bursting into flaming wrecks.

Camera Thrills of the War is especially recommended to factory personnel managers who book incentive films as it is not only authentic but presents the stark brutality of modern war as well as the courage and sacrifice of the men of the fighting forces who must wage it. The new picture is available from all photographic dealers in 16mm, sound on film as well as in a complete 16mm, silent version.

On the Navy's Smokestack Circuit

• THE STORY OF THE NAVY INCENTIVE FILM PROGRAM •

THEIRS is not the realm of plush-seats, air-conditioning and festooned balustrades. Theirs is the smokestack circuit, developed since the war—a circuit comprised of factory aisles, locker-rooms and cafeterias.

More than 3,500,000 workers monthly in factories and shipyards are viewing motion pictures produced and distributed by the Navy's Industrial Incentive Division. These pictures, based on combat footage, for the most part, illustrate to the American worker his role in the war effort. And they are shown in the very shadow of his work-bench.

PICTURES SPEED OUTPUT

Two years of this program has demonstrated the vital role the motion picture medium is playing in stimulating production, in giving the worker a better understanding of the importance of the fighting men of the fleet attached to products he produces. For in these pictures the worker sees the equipment he makes in actual combat. As a result, he sees himself as an integral part of every Naval or air action.

Charged with the stimulation of war production, the Navy's Industrial Incentive Division, headed by Rear Admiral C. H. Woodward, USN, has been utilizing the motion picture intensively. Commander S. J. Singer, USNR, is the execu-

tive Officer of the Division. Thousands and thousands of feet of combat footage, flown into Washington from the war zones, are viewed by officers and enlisted men with wide experience in motion picture producing. This footage is assembled, edited, scored, and narrated so that the end product gives the American worker an up-to-the-minute account of the production problems currently confronting the Navy.

EXCLUSIVELY FOR WORKERS

The incentive film is for exclusive showings to war workers. They can not be seen by the general public. Their purpose is information, dramatically presented, not entertainment. They are the Navy's film reports from the battle fronts to the men and women on the production fronts.

As a result, the smokestack circuit competes in no way with the exhibition of motion pictures by the entertainment film industry.

RUNS LESS THAN 20 MINUTES

Prints are available in both 16 and 35 mm. and occasionally they are made in color. Subjects are timed for showing at shift changing and lunch periods, therefore are short, seldom running over 22 minutes. Experience has proven that more than two subjects presented at one time lose their effectiveness on the worker.

In many localities factories and

shipyards are renting theatres during mornings and afternoons in order to show the Navy's films to large blocks of their employees. But the general public is not admitted.

In some instances, larger factories have gone to the expense of building miniature theatres right in their plants, such as the Bell Aircraft Company, Buffalo, New York. Another method of exhibition is by means of mobile shadow-box screens. Wide distribution in recent months has been recorded among union groups who view combat films in their meeting halls on their regular meeting dates.

USEFUL FOR INDOCTRINATION

In addition to their use as production stimulants, the Navy's films are used often times as part of a plant or shipyard's employee indoctrination and training program and sometimes in connection with showings of plant safety films.

Maximum circulation is sought through a limited number of prints. Distribution is handled in the following manner: War plants desiring the Navy's films must write to the Industrial Incentive Division, which request, in turn, is relayed with an approval to local distributors. Once a plant goes on the approved list, it thereafter deals directly with the local distributor.

The Division accompanies the re-



NAVY FILM 'It Can't Last' was produced for the 6th War Loan Drive.

lease of each new picture with a well-rounded promotion program. Captioned stills, bulletin board displays, employee publication stories, and trade and labor press announcements are released. In addition, spots are prepared for public address system announcements.

"Premieres" come in for their share in the general promotion scheme. In some cases new subjects are presented in industrial areas in the form of previews in order to acquaint plant executives and labor leaders with the new releases. Chambers of Commerce usually cooperate in such presentations with high ranking Navy officers and re-

(PLEASE TURN TO PAGE 36)

BREWSTER AERONAUTICAL CORPORATION utilizes a traveling portable projection unit for daylight showings of incentive films

AT MARE ISLAND SHIP YARDS in California this type of mobile shadow box projection unit makes possible worker showings.





pany demanded more and more of their product.

NEW INVENTION AIDED GROWTH

In the midst of this promising success, an invention of Professor Gray caused the small shop to outgrow its limited facilities. The invention consisted of an improved printer telegraph which automatically printed telegraph messages on a paper tape.

General Anson Stager, a vice president of Western Union, instantly recognized the commercial possibilities of this device and, after acquiring a financial interest in the partnership, he persuaded Gray and Barton to move the business to Chicago, center of the Mid-West's market.

In 1871 the Chicago fire burned

ican Bell Telephone interests resulted in Western Electric's becoming their manufacturing unit.

At that time, telephone calls were limited to the subscriber's immediate



community. Year by year Western Electric ingenuity, coupled with Bell System engineering talent, stretched the distance—two

The Picture Saga of Western Electric

"HERITAGE FOR VICTORY" PRESENTS THE COMPANY'S OWN AUTHENTIC STORY

DURING November nearly 100,000 men and women, comprising the nation-wide family of the Western Electric Company, celebrated the organization's 75th Anniversary. Western Electric, the manufacturing, purchasing and supply unit of the Bell System has become, during World War II, the Nation's largest producer of communications and electronic equipment for the Armed Forces.

As part of the anniversary observance, employees of the Company in key cities from Coast to Coast previewed a feature length motion picture entitled *Heritage For Victory* which dramatizes the growth of the organization over three quarters of a century and demonstrates how the cumulative skill, technique and experience gained through 75 years have made it possible for Western Electric to meet the great challenge this war has imposed upon it. *Heritage For Victory* was produced by Wilding Picture Productions. A stellar cast and unusual technical perfection in production characterize this historically accurate picture story.



Pictures on this page show typical scenes from the film's interesting historical episodes.

The Picture in Review

As reenacted by the film, the story of Western Electric began in Rochester, New York, during the dark and uncertain days following the Civil War. Enos Barton, an alert young telegrapher, was fired with ambition to enter business for himself—to manufacture finer tele-



graph instruments. With youthful optimism, he brushed aside the gloomy predictions of neighbors and well-meaning friends. Then aided by \$100.00, which his mother raised through mortgaging her home, he headed for a small model shop in Cleveland, Ohio. There, he met a kindred spirit in Elisha Gray, a prolific inventor and former professor of science at Oberlin College.

They formed a partnership and soon their reputation for quality workmanship transformed the humble shop into a mecca for inventors, among them Thomas A. Edison. The Western Union Telegraph Com-

pany almost to the doorstep of the new establishment. The rebuilding of Chicago created a tremendous demand for electrical equipment, and the following year the firm adopted



the name—Western Electric Manufacturing Company.

In the meantime, the fertile brain of Professor Gray was busy. He learned to send music over a telegraph wire. Concerts were transmitted by his "harmonic telegraph" from Milwaukee to Chicago four years prior to the invention of the telephone. Shortly after, he reproduced an entire concert electrically in New York's Carnegie Hall. Given a little time, Gray was certain he could send speech over a wire. But Alexander Graham Bell emerged as winner in the race for that honor.

COMPANY WORKED WITH BELL

News of Bell's patent came as a crushing disappointment to Gray and Barton. But, operating on the theory that the world will seek out the builder of a better mouse-trap, they began perfecting the telephone. Their effort was rewarded in 1881 when negotiations with the Amer-

ican Bell Telephone interests resulted in Western Electric's becoming their manufacturing unit.

By then modern science had become firmly entrenched as the handmaiden of manufacturing and a seemingly endless stream of communications marvels flowed from the combination.

TODAY'S IS A STORY OF WAR

Today, no U. S. pilot takes to the air without the support of some Western Electric essential. Radio sets from the skilled hands of telephone makers plunged across the Siegfried line in U. S. tanks. Electrical gun directors, containing elements from nearly all of the Company's dozens of manufacturing sites, helped to blunt the counterattacks of the Luftwaffe and to transform many a buzz-bomb into a harmless puff of smoke. In the motion picture, *Heritage For Victory*, the results of these miracles of peacetime technology — armed-for-war — are shown in battle-front action on land and sea and in the air helping our fighting men speed the day of peace.





PACIFIC THEATER



A Great Navy War Loan Exposition in Chicago Attracts 4,000,000 Visitors to Visual Exhibits

THE NAVY'S BEST in modern combat equipment and the most effective training aids and special devices, hitherto unrevealed to the public, were shown to record-smashing throngs far exceeding 4,000,000 persons at the Navy's 6th War Loan Exhibition in Chicago last month.

A pictorial tour of the exhibits, with special emphasis on the visual and training aspects of the show, is presented to the readers of BUSINESS SCREEN in these official Navy photographs. Here you see, for the first time, excellent views of the remarkable special devices and training aids responsible in good measure for the Navy's outstanding combat results. In no other way, will thousands of towns and cities throughout the U.S. see this equipment for the duration.

All Bureaus of the Navy were represented in the acres of exhibit buildings and nearby anchorages but in these pages, attention is focussed on Bureau of Aeronautics and Bureau of Naval Personnel activities.

The Bureau of Aeronautics, under Admiral Dewitt Clinton Ramsey, sent the featured exhibits of aircraft equipment as well as dramatic visual presentations of air operations such as those on Aerology and Attack, and many types of synthetic training devices. Director of Photography for the Bureau is Commander Robert Quackenbush. Special Devices are under the direction of Captain Luis De Floréz, inventor of many of the synthetic trainers and recent winner of the Collier Trophy.

The Visual Industry takes special pride in the creative contribution of Lt. Commander Orville Goldner, head of the Training Film Branch, Bu Air, and Lt. (jg) Scott Faron and Lt. Morris

Baker for their conception of the show. The Bureau of Naval Personnel delegation to the Chicago exhibition was ably represented by Lt. A. L. Chapman and other officers concerned with training aids and their utilization within the Navy.

It was particularly fitting that Chicago be chosen for this great show, for many of the visual devices and projectors were constructed here. The Ampro Corporation, Bell & Howell, the DeVry Corporation, Mills Industries, the Society for Visual Education and other well-known makers of visual equipment, including Dalite and Radiant screens, were represented. From Detroit, the Jam Handy Organization contributed design and engineering talent for the brilliant 3-A-2 gunnery trainer.



ALL SCENES IN THIS SPECIAL SECTION ARE
OFFICIAL UNITED STATES NAVY PHOTOGRAPHS



Training Devices and Visual

A LARGE PROPORTION of the naval aviation exhibit was devoted to training devices designed and produced by the Navy's Special Devices Division of the Bureau of Aeronautics. Such training devices are used for many types of gunnery, aerial navigation, bombing and other operations necessary to successful prosecution of the War. The use of these training devices is predicated on the same objective as is all naval training, to train men to fight with a minimum of danger to themselves and a maximum of deadliness to the enemy—safety and success in combat. Among the more spectacular of the training devices exhibited were the Gunairstructor 3-A-2, panoramic gunnery trainer, and the spot light animator. Although for the casual operator these training devices have all the lure of interesting games, their purpose is most serious and their use has saved many lives and much time and money.

The Gunairstructor is a fixed gunnery trainer in which the neophyte pilot learns not to fly his plane but to fight with it, in fact



☆ ☆

3-A-2 GUN TRAINER SHOWN IN ACTION

★ Scenes above and left show BuAir exhibit areas featuring synthetic training devices. A favorite of the throngs was the 3-A-2 gunnery trainer in which enemy planes are shown in simulated combat against actual Navy air gunnery. Jam Handy, Detroit, aided development of this device. Ampro projectors are used.



☆ ☆

☆ THE NAVY GUNAIRSTRUCTOR IN ACTION



Spectators view Navy Photography Exhibits

View of mezzanine of BuAir Exhibit: Main hall

Cameras and photographic equipment displayed





...tured at Chicago Exhibition

... use it as a gun, to aim the plane itself in order to get his target. The student sits in a real fighting plane cockpit while his instructor occupies another cockpit from which he can control the action of the enemy plane as it is thrown on a motion picture screen.

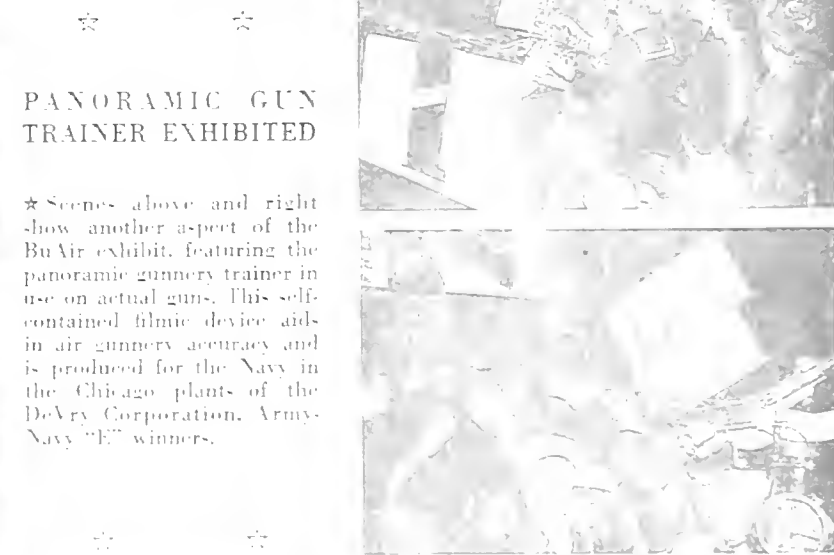
The panoramic gunnery trainer is self-contained and can be mounted on various guns. In the Chicago Exhibition several machine guns as well as the 20mm. gun were used.

The 3-A-2 is a gunnery trainer in which motion picture films of actual Japanese aircraft in combat are used. The gunnery students use actual guns at the diving targets but instead of bullets they use beam of light.

Many other training devices were shown in the Naval Aviation exhibit at the "Pacific Theater." Among them was the electric inter-question and answer machine that is used for answering various sets of questions on general naval subjects. These special training devices or synthetic trainers, as they are frequently called, attracted great attention among the thousands of visitors.



CONTINUOUS FILMS ATTRACT THROUNGS ☆



PANORAMIC GUN TRAINER EXHIBITED

★ Scenes above and right show another aspect of the BuAir exhibit, featuring the panoramic gunnery trainer in use on actual guns. This self-contained filmic device aids in air gunnery accuracy and is produced for the Navy in the Chicago plants of the DeVry Corporation, Army-Navy "E" winners.

Interpretation display: BuAir Exhibits

Aerology display: BuAir Exhibits: Main hall

Special BuAir display "Attack" in Main hall



Bu Pers Exhibits

TRAINING AIDS & EDUCATIONAL PROGRAMS OF THE BUREAU OF NAVAL PERSONNEL



SECRETARY OF NAVY. James Forrestal has said, "Building the world's biggest fleet was only part of the job of making America the mightiest Naval power in all history. An equally important part was to man that fleet with trained personnel."

"During the past fiscal year ending June 30, 1944, the Navy trained 1,303,554 personnel, manning 4,063 new vessels—or 11 ships each day—plus more than 20,000 landing craft and keeping pace with the Naval Air Arm which doubled the number of planes on hand. In spite of the fact that Navy training includes more than 450 enlisted specialists and petty officer ratings, no vessel or unit has been delayed in commissioning through lack of trained personnel."

At the Navy Exhibition, held at the Navy Pier in Chicago in connection with the Sixth War Loan Drive, the people of Chicago were shown how training aids have assisted in making this accelerated Navy training program possible.

The use of training aids in the Navy's training program was shown in the drill hall exhibit and in the overseas training aids library. The drill hall exhibit consisted of a sample of the great variety of training aids used in training the Navy man from raw recruit to fighting man. Films, posters, charts, models, recordings, mock-ups, and pamphlets, directly from Navy classrooms, were displayed and demonstrated. The amphibious ship-to-shore trainer (photographs 3 and 4) was the chief center of attention in the drill hall.



A complete overseas training aids library contained the training aids used at advance bases and in ship-board training. Groups were taught to read signal flags well enough to recognize "Buy War Bonds" when spelled out by signal flags. Fire fighting and first aid teaching by means of movies was illustrated. Semaphore and blinker training devices, recordings, pamphlets, maneuvering boards, navigational training aids, practice boards for knot-tying were popular.

The Navy way of teaching plane and ship recognition during the day and at night was presented dramatically in a show every 15 minutes at the "Friend or Foe" exhibit. (Bottom three photographs). The audience participated in the recognition of friendly and enemy ships and planes. A brief lesson in using their eyes at night, as would be required of a lookout aboard ship at night, was given each group. The enthusiastic reception given the "Friend or Foe" show is illustrated by the fact that crowds were so large that groups had to be limited during the exhibition.

The Navy's off-duty Educational Services program was presented in five-20-minute shows. (Top two photographs). The audience actively participated as a class in Melanesian Pidgin English, in a demonstration of standard Navy foreign-language instruction with recordings and printed language guides. The other four shows employed visual aids. Screen subjects on the enemy and enemy propaganda served as a springboard to an open forum: a slide film, accompanied by a narrative read over the public address system, told the story of the hospital educational program; colored glass slides supplemented a background lecture on the war; and a recent documentary film on Japan illustrated a part of the Navy's program of War Orientation.



In the Column of Pictures

(Top to Bottom) Two scenes showing crowd watching film demonstration in Education Hut. Two scenes below that show Lt. A. L. Chapman, Bu Pers, giving demonstration with typical gun and ship model equipment.

"Friend or Foe" Recognition Exhibits at the Navy's "Pacific Theater"

Demonstration in Recognition hut



Three-Dimensional Recognition viewers in use



Another Recognition demonstration show



Industry's Current Film Programs in Review

PRODUCTION of training films among the nation's topflight specialists in this field continues to play a major role in studio activity. The Armed Forces and war industries are the industrial film producers number one and two customers in that order with little time, personnel or material remaining for any other purpose.

Employee "incentive" and morale-building films are second only to actual job training subjects on the production schedules. These must necessarily be specific in viewpoint, directed to the particular employee groups of the company served in order to achieve their purpose. They are ably enough "seconded" by the general war reports produced by the armed forces. Both types of program material work very well together.

VETERAN EDUCATION RISING

Preparation for the return of thousands of war veterans is a rising factor in the film planning of the nation's industries. The retraining of these returning "vets", the rebuilding of worker attitudes in the plans underline the importance of this task.

More than 70,000 veterans are being released from service each month, according to new and reliable estimates of the War and Navy departments.

New Allis-Chalmers Film Explains Gas Turbine

♦ The Jam Handy Organization, Detroit, has produced for Allis-Chalmers Mfg. Co., Milwaukee, a 23-minute sound educational motion picture titled, *Tornado In A Box*. This film is the third of a series of similar subjects released to the educational field by the sponsor, the first, *Magic Of Steam*, being the story of the steam turbine, the second, *The Surface Condenser*, being that of the condenser.

Tornado In A Box explains for the first time in motion pictures, development and operation of the gas turbine which has been called "the power plant of the future". The purpose of this picture is to portray in simplest possible terms, and by the use of animated drawings, the principle of this new source of prime power. The film takes the conservative side of the subject, however, making it clear that to the tremendous engineering effort already applied in development, much more must be spent before the potential success of these

EMPLOYEE MORALE AND JOB TRAINING FILMS DOMINATE INDUSTRIAL PRODUCTION SCENE

developments can be realized.

Schools and colleges may borrow or purchase prints of this subject direct from Allis-Chalmers Mfg. Co., Milwaukee (W. Wis.).

Carstairs Shows Process

♦ Judging from audience reaction, Carstairs Bros. Distilling Co., Inc., has solved a problem that has been perplexing distillers for years: how to tell effectively the story of how good whiskey is made. The solution that has been enthusiastically acclaimed both by Carstairs salesmen and by distributor salesmen is a sound film with music that uses cartoons and drawings to tell the flow chart part of the story, the part that usually is incomprehensible to a lay audience.

The Carstairs film, *The Man Who Cares, Knows*, already has been shown to the Carstairs staff and is in process of being shown to distributors and their organizations. Later it will be available for showing before fraternal organizations, luncheon clubs, and other consumer groups. The film tells the whole story of whiskey production from the time a ear of grain arrives at the distillery until the finished product is in the bottle.

E. Paul Hamilton, director of merchandising for Carstairs, originated the idea for the film and

directed its production. The film was made by Transfilm, Inc.

Kodak's George Eastman In a Picture Tribute

♦ *George Eastman: Some Scenes from His Life*, assembled by Tom Craig of Eastman Kodak Company, highlighted the firm's 25-year testimonial. Gathered from company files, Mr. Eastman's own film library, various news-reels, films taken by Martin Johnson and from other sources, the various cuts of and about the late film pioneer were assembled in chronological sequence together with footage of a number of stills dating from before the advent of movies to make an interesting pageant of photographic progress and pay tribute to a leader in its development. A recorded commentary also in Mr. Eastman's voice at a point in the film where he sent a message by sound film, in its early days, to a meeting of the Society of Motion Picture Engineers.

Interstate Oil Compact Shows Educational Reel

♦ *Oil For Tomorrow*, the new sound and color motion picture recently completed by the Interstate Oil Compact Commission as a part of its nation-wide educational program, is now available for free in-

dustrial and civic showings, according to an announcement from Compact headquarters in Oklahoma City.

Oil For Tomorrow, with 250 scenes from 13 of the oil producing states, is beautifully filmed in technicolor. Given its world premiere at the Compact's spring meeting in New Orleans before an overflow audience of state and government officials and representatives of the oil industry, the film was promptly acclaimed as outstanding.

The picture in its thirty minute running time dramatically spans the ages as it unfolds the gripping story of oil, from its prehistoric origin to ultimate utilization by a modern civilization. It vividly demonstrates by scenes of actual oil field operations, the widespread benefits of applied modern efficient engineering principles and practices and the desirability of diligent conservation efforts in oil's production.

To meet growing requests to borrow the film, the Interstate Oil Compact Commission has a number of prints for distribution at its headquarters office in the State Capitol, Oklahoma City. Applications for use of *Oil For Tomorrow* for free showings before civic, industrial and educational groups should be addressed to that office.

Kimberly Clark Workers See Firm's Film Story

♦ Jan Handy, Detroit, has also recently produced for The Kimberly Clark Corporation, a sound motion picture, *These Are the People*, the purpose of which is to persuade men workers to stay on their jobs in the Company's paper mills instead of going into some more glamorous phase of war work. It is also designed to show that the Corporation is a civic asset to the community and not a liability; to reduce absenteeism among women workers, and to acquaint the many small nearby agricultural areas with the Corporation as an institution. The film shows mill scenes and reveals how Kimberly Clark products are being used directly in the war effort, how, for instance, a paper mill was converted into a plant for the production of machine gun mounts.

♦ *It's Up To You*, 1943 Kodak home production, with direct sound recording, is being released under sponsorship of the Stars-Ribbons Foundation.



Below: Scene from the latest Allis-Chalmers motion picture "Tornado In A Box" produced by Jan Handy, Detroit. Picture shows development and operation of gas turbine and is available on free loan basis to schools and libraries from company's office in Milwaukee, Wisconsin, on written request.



TECHNICIAN HEDGE IN ACTION

★ **Y-FORCE OPERATIONS STAFF, SOUTHWEST CHINA**—Technician Fifth Grade Arthur W. Hedge, 31, who was principal of the Dodge, North Dakota, High School and manager of various North Dakota motion picture interests when inducted into the army on June 24, 1942, has "covered" much of the Salween Campaign, fought over the world's highest battle ground, as an Army Signal Corps motion picture cameraman attached to Y-Force Operations Staff. Before entering the Army he had some experience in producing educational films.

Y-FORCE TRAINS CHINESE

Y-Force, America's largest military mission, headed by Brigadier General Frank Dorn, is the organization which trained and supplied the Chinese Expeditionary Force for their Salween Campaign. This push aimed at driving the Japanese from west of the Salween River and reopening the Burma Road in China to join with the Ledo Road from India as the first land supply route since May, 1942, between China and the other United Nations.

American liaison teams of doctors, veterinarians and certain specialized military technicians and observers are furnished by Y-Force to accompany each Army and certain lower echelons into battle to assist and advise the Chinese commanders. It was with one of these liaison teams that Hedge accompanied a Chinese Army across the Salween (angry river) when General Wei Li-huang ordered the "big push" starting May 11. His assignment was to record in motion pictures as much as possible of the action in this first major Chinese offensive in seven years' war with the Japanese.

SET HISTORIC PRECEDENT

Chinese engineers had been taught the American technique of crossing

FILMS AT WAR: A CHINA EPIC

Now It Can Be Told: An Editor's Comments

★ *The story is just beginning to come in now: we are learning of the heroic role played by these friends we knew and of their adventures. In this dispatch from*

the Indo-China theatre, the exploits of one of these Yanks tell something of the work and the sweat behind their camera records of war. —OHC

streams in rubber assault boats, which the Chinese had been supplied. Several of their units in crossing the roaring, tumultuous Salween at the start of their drive used these rubber boats, which the Chinese said were the first boats on the upper Salween in more than two centuries.

The Chinese Army which Hedge was accompanying crossed the Salween well south of the old Burma Road and surprised the Japanese in the fortifications they had built during two years of occupancy. The

attackers made a lightning dash to the key Salween bend strongpoint of Pingka in the 10,000-foot Kaoli Kung mountains. The Chinese captured Pingka May 15. Japanese reinforcements from the Lungling-Mangshih area counterattacked in force and retook the fortifications May 23.

Hedge with his movie camera documented all this action including part of the following siege in which the Chinese Army beat off more Japanese columns trying to reinforce their garrison at Pingka

and again liberated the city September 23.

COMBAT REPORTING TOLD

"Shooting" combat in the Pingka area at considerable personal hardship and hazard over a period of several weeks is the most exciting of his U. S. Army Signal Corps photographic assignments, according to Hedge. However, a more interesting though peaceful job, to his mind, was photographing 75 stage, screen and radio stars at Madison Square Garden, New York City, back in April, 1943.

Hedge's motion picture experience goes back some years. He wrote and produced North Dakota's first full length movie, *Campus Days*, in 1935, and also produced a number of local newsreels and travelogues plus educational pictures for agricultural use in North Dakota.

ACTIVE IN THEATRE FIELD

In addition to his position as principal of the Dodge High School, he managed motion picture theaters at Dodge, Werner and Dunn Center, all in North Dakota. During the school vacation in the summer of 1941 he was owner and manager of a roadshow featuring the movie, *Hitler—Beast of Berlin*.

Since his induction into the Army, Hedge has served at New York City; Camp Crowder, Mo.; Fort Jackson, S. C.; and in India and China. He arrived in India February 8, 1944 and after a short duty there was flown over the Himalaya "Hump" to China and attached to Y-Force to photograph the start and early decisive phases of the C.E.F.'s Salween Campaign. He was awarded the Good Conduct Medal at Camp Crowder and was promoted in the field in China to the grade of Technician Fifth Grade. For his services attached to Y-Force Operations Staff in the Salween Campaign, Hedge is entitled to wear a bronze star on his Asiatic Campaign ribbon.

★ ★ ★

Reynold's Film to Theatres

★ *Recital Of Faith*, Reynolds Metals Company's film describing the steps in aluminum production, will be distributed in one reel version to a thousand "first class" theatres of the United States through the J. Walter Thompson Company, New York.

Longer 16mm sound version, running 30 minutes in length, is being distributed through nationwide projection facilities of Modern Talking Picture Service and company offices. Production was by Sound Masters, Inc., New York.

☆☆☆ *IN STEP*

... with a permanent and growing staff, complete facilities and the experience of years in the production of films that do their jobs well—these are **AUDIO** assets which answer the call of **INDUSTRY** and **GOVERNMENT** for services urgently needed in those all-important tasks of training on every front.

AUDIO PRODUCTIONS, INC.

630 Ninth Avenue • New York City
Film Center Building

SEE..

THE SURFACE WITH THIS NEW VISUAL TOOL

FAXFILM MAKES POSSIBLE ENLARGED, 3-DIMENSIONAL PROJECTION OF A CONTACT IMPRESSION OF ANY SURFACE

There is a great new idea for the science classroom, sales demonstration, and the industrial laboratory. FAXFILM, a simple, economical method of reproducing surface finishes in three-dimensional replica, now makes possible instant comparison of surfaces for standards of roughness, waviness and lay, and for checking surfaces for cleavage, cracks, porosity, dents, scratches, etc., by means of projection on any slide or slidefilm projector. Samples of machined finishes can be studied for quality control; materials, fibres, cloth, paper, minerals can be studied at 10,000 times enlargement or 100 diameters. FAXFILM will show details of the most irregularities up to .0001.

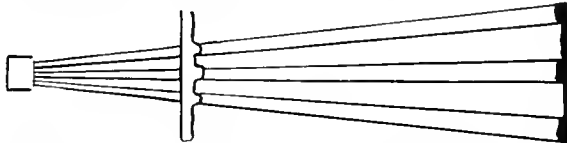
HERE'S HOW FAXFILM OPERATES

The operation of Faxfilm is simple and economical. One side of a clear plastic film is softened by the action of a small amount of Faxfilm solvent so that when it is pressed onto any surface, it penetrates every irregularity of the surface. The illustration shows how



A contact impression is made in the film. The piece of film when mounted into a 2" square slideholder (furnished in every Faxfilm kit in quantity). It can be used for identification and future use. Within a

minute, this frame can be used in any type of slide or slidefilm projector and can be enlarged to 100 diameters or more.



The second illustration shows how the variation in the thickness of the film, causing a variation in the amount of light which penetrates the film results in the ripples, waves, etc. which appear on the screen. The thicker the film, the darker the "valleys." For process control, Faxfilm "spot checks," economical-sized slideframes are furnished.



Sanded Oak Block



Porous Chrome Finish



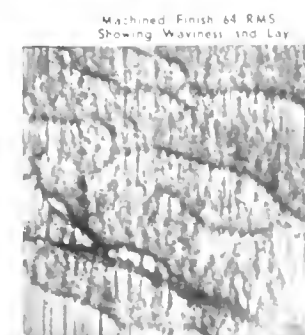
Epsom Salt Crystals



Galvanized Plate



Machined Finish 250 RMS



Machined Finish 64 RMS Showing Waviness and Lay

FAXFILM

IS FURNISHED IN A COMPLETE KIT

FAXFILM IS EASY AND SPEEDY TO USE!



Here is the Faxfilm Kit: 250 Faxfilm frames, solvent, roll of plastic film, moistener and instruction folder. Complete Kit as illustrated \$15.00 5 kits or more 10% Reduction (No Priority Required)

1. Cut off 1 inch of film with scissors.
2. Wet surface specimen with solvent—about 2 drops is all that is necessary.
3. Press film firmly on surface.
4. Let dry for 30 to 60 seconds.
5. Using moistener supplied in Kit, moisten entire gummed surface of frame so that adhesive will be softened to hold film when ready.
6. Peel Faxfilm from specimen.
7. Affix in gummed Faxfilm frame for projection.

Faxfilm frames fit any standard projector. Illustrations at right show enlargements of 100 diameters and one 4/1950 of 1/2" Faxfilm projected 100 diameters.

Order your Faxfilm kit direct, or phone, write or wire for further details from

FAXFILM

Trade Mark Reg. U. S. Pat. Office

REX D. McDILL • ENGINEER AND PHYSICIST
5109 MAYFIELD ROAD • CLEVELAND 21, OHIO

INDUSTRIAL sponsorship of television programs remains in the experimental stage. Meanwhile sponsors are becoming aware the sound motion picture is, in itself, a television program with the advantage of direct audience selection.

N.B.C.'s Televised "World"

★ A new television program titled *The World in Your Home*, sponsored by the RCA Victor Division of the Radio Corporation of America, was inaugurated in November over NBC's television station WNBT. Charles B. Brown, advertising director of RCA Victor Division and John F. Royal, NBC vice president in charge of television, have announced in a joint statement. The new series brings to television set owners in the New York metropolitan area a well-rounded program of science, education, entertainment, sports news and special events.

The first offerings introduced to television some of the unusual films produced by Walt Disney for the Coordinator of Inter-American Affairs. Originally filmed for South American consumption, these Disney productions have attracted considerable attention wherever exhibited. Among the subjects televised are *Defense Against Invasion* and *Grain That Built a Hemisphere*. The program also presents Victor recording artists in a series of live talent entertainments. Other selected films dealing with electronics, chemistry and associated science topics will also be scheduled.

Aetna Edits for Television

★ The Aetna Life Affiliated Companies, Hartford, Conn., are sponsoring a series of television programs over NBC Station WNBT. The program was inaugurated on Monday, Nov. 27.

According to Stanley Withe, of Aetna's Safety Education Department, the programs will consist of films especially edited for television. The opening telecast presented *As the Twig is Bent*, an educational feature based on the problems of juvenile delinquency.

★ ★ ★

American Way in "Liberty"

★ A most dramatic and inspiring presentation of the American way of life can be found in the new one-reel color film entitled *Liberty*, just released in 16 mm. sound by Walter O. Gutlohn, Inc.

This beautifully photographed and highly significant motion picture portrays the hopes of the immigrant upon approaching our

OF TELEVISION and FILMS

FILM SPONSORS BEGIN EXPERIMENTS IN NEW MEDIUM THROUGH 16MM USE

shores, his aspirations, and his contributions to our culture.

Liberty documents in a striking fashion the contrast between the foreign "isms" and the democracy we enjoy. It clearly shows the need for a better understanding of the peoples who make up our nation and their innate love of freedom.

This outstanding documentary is a film that should be shown to all audiences, for the message it conveys is of interest to all Americans, young and old.

Complete information about this film may be obtained from Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, New York, or from their branch offices throughout the country.

DEVRY SHOWS FUND FILM

★ DeVry Films and Laboratories announces that the Illinois Education Association's film, *Backing Up the Guns*, which has been shown throughout Illinois for the purpose of aiding the Association in obtaining additional educational funds, has been made available to all other state educational associations. *Backing Up the Guns* is a 16mm. sound motion picture. The running time is about 15 minutes.

The picture shows how our schools are promoting the physical fitness of pupils and how teachers guard and develop the ideals upon which Democracy was founded. It closes with a strong appeal to the taxpayer to vote to equip their

schools better for the tremendous educational task that faces all public schools when peace comes.

Backing Up the Guns has the endorsement of the American Association of School Administrators and the United States Office of Education. It is recommended for showing before school board associations, taxpayer's leagues, service clubs, parent teacher associations, organized labor and church and professional organizations.

★ ★ ★

South Africa Active

★ Education departments in the Union of South Africa are "fully aware of the advantages of visual education" says the *Native Teacher's Journal*. Thousands of educational films are now circulating to hundreds of schools.

ANNOUNCE WAR STANDARDS

★ Two new American War Standards in the photographic field, Photographing Aperture of 35-mm Motion Picture Cameras and Picture Projection Aperture of 35-mm Motion Picture Projectors, have been approved by the American Standards Association. Both are part of a series of war standards being developed at the request of the Armed Forces and the War Production Board.

BACKED BY LONG EXPERIENCE

The new standards are inter-related and are the result of long experience in industry as to the proper size of the image to be registered on film in professional motion picture cameras and the optimum part of the picture to be projected in motion picture theaters, taking account of the various variables introduced in the processing and projection of the film, such as film shrinkage, and camera, printer, and projector wear.

COMBINED EFFORT CREDITED

These standards were developed through Subcommittee H on 35-mm Cinematography of the ASA War Committee on Photography and Cinematography, Z52. This committee had the active cooperation of the Society of Motion Picture Engineers and the Research Council of the Academy of Motion Picture Arts and Sciences in its work.

The American War Standard, Photographing Aperture of 35-mm Motion Picture Cameras (Z52.35-1911) and the American War Standard, Picture Projection Aperture of 35-mm Motion Picture Projectors (Z52.37-1911) may be obtained for 10 cents each from the American Standards Association, 70 East 45th Street, New York 17, New York.



NO advertising man has denied himself the thrill of thinking about televised ads—ads that move and talk; ads that employ Sight plus Sound plus Movement! Ads that can demonstrate a product...reproduce its actual use.

Such a product presentation is available *right now*, today—through the use of MINUTE MOVIES. These dramatic one-minute motion picture shorts may be shown on the screens of more than 10,000 theatres from Coast to Coast—cut into the program as a regular part of the show.

You'll find other advantages too: Your ad is reproduced on a screen as big as a 24-sheet; no outside duties interfere with the concentration of your audience. Full, rich color is available.

Write Today For Full Information

Do they pay off? Write today for *facts and figures* about the experience of national advertisers (sectional accounts, too) who have been using MINUTE MOVIES for years!

GENERAL SCREEN ADVERTISING, INC.
2300 Wrigley Building, Chicago 11 ★ 500 Fifth Avenue, New York City 18

NEW! NEW!

Audio-Visual Medium for Training!

Audio-Visual Training and Product Merchandising through the proven method of picture sound and motion has demonstrated amazing results. This dual application of training and merchandising represents visual education at its best. When your messages are dramatized through interesting sound motion pictures, your story is more easily and quickly understood, more impressive and more effectively received by a responsive audience—whether training or selling. The vehicle through which your motion pictures are shown should be easily operated without involving time-consuming, technical tasks. That is why many prominent industries and directors of visual education in schools are enthusiastic about Mills Audio-Visual Cabinet Projector.

A SELF-CONTAINED CABINET UNIT

This newly-designed Commercial Projector is a self-contained unit. It includes all operating parts—projector, speaker, amplifier, screen, reels and controls—thus eliminating the need of darkening rooms, hanging or setting up a screen, mounting a projector and amplifier, placing a speaker at a distant point, stringing long lines of cord, focusing lens for varying distances, framing the picture, and other time-wasting operations.

That you may be sure to obtain the number of projectors required during the first twelve months following European V-Day, we suggest advising us of your requirements.

Note: While we cannot forecast postwar material and labor costs, we plan to price the SONO-VISION competitively with any comparable projector equipment. Such price, we are sure, will be interesting to all firms, institutions, and schools planning to use 16 mm. sound motion pictures after V.E. Day.



A few of the many users of our Pre-War Cabinet Projectors

- U.S. Navy
- U.S. Army
- U.S. Marine Corps
- U.S. Coast Guard
- U.S. Army Signal Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps
- U.S. Army Air Corps

ADDRESS INQUIRIES TO INDUSTRIAL SALES, AUTOMATIC PROJECTOR DIVISION
MILLS INDUSTRIES, INCORPORATED
 4100 FULLERTON AVE • CHICAGO 26, ILLINOIS



THE UNITED NATIONS WORK TOGETHER IN FILMS. A typical monthly meeting of the United Nations Central Training Film Committee at the National Archives Building in Washington. Left to right (from end around far side of table) Lieut. Harold B. Roberts, USN, Section Officer; G. B. Nesbet, RCAF; Lieut. Jorge Bolet, Cuba; Maj. B. I. Lebedev, USSR; Lieut. Col. R. I. Angus, Canada; Capt. Morten Krog, Norway; Col. C. Caravitis, Greece; Lieut. C. J. E. Hughes, Gondi, C. E. Fenwick, Subj. 1st, J. F. Blackman, all of Great Britain; Major Ira H. Gend, USA; Dorothy Wallrick, Secretary; Squadron Leader E. F. Smith (chairman), RCAF. Foreground (left to right) Lieut. Guillermo Hernandez, Sagaria, Mexico; Capt. I. A. Davidson, Canada; Capt. A. G. Cameron, Great Britain; Lieut. A. Nijdam, Netherlands; Lieut. J. H. McClelland, USN; Capt. Julian E. Lesser, USMC; Flight Lieut. M. J. B. Brimston, New Zealand; Capt. James Vaughn, USA; Alice Lichtenstein, secretary; John G. Bradley, Chief of Division of Motion Picture and Sound Recordings, National Archives.

In the News Parade

PICTURES AND PARAGRAPHS ABOUT THE PEOPLE WHO SERVE THE MEDIUM OF VISUAL EDUCATION



AMPRO, Inc. J. Pospolaki and F. S. Schweng (left) and John Lang and Joseph Netzel (right) 25 years ago, join in informal ceremony with Chief Naval Inspector I. W. Daniels and President W. C. DeVry in the occasion of the company's fourth Army-Navy "E" award for production excellence.

(Below) For the record we give you this official Navy photo of incentive film distributors Harry Spess and Murray Goodham (left and right), Castle Film inventors, with Warrant Officer George Ray, Fleet, USN (center), the Navy radio electrician who clocked the jobs on Orion for 24 months. Trio was photographed at a New York preview of Navy films.



TO THE VISUAL INDUSTRY'S war record add the fourth Army-Navy "E" Award for production excellence to the Simpson Optical Company, Chicago. Congratulations to President Egin and his co-workers! DeVry Corporation, Chicago, is another consistent Army-Navy "E" winner, receiving their fourth award as the picture (left) shows. Jam Handy, Detroit, also added the third "E" star recently.

Meanwhile the industry slogan remains: *Victory First!*

JOINS AMPRO FAMILY



ERVINE N. NELSEN

★ The appointment in December of Ervine N. Nelsen to the post of Educational Sales Director has been announced by the Ampro Corporation. Formerly a principal and teacher and for the last five years, supervisor of visual education in the St. Louis Park Schools, Minneapolis, Minn., Mr. Nelsen's appointment is consistent with Ampro's life-long policy of experienced assistance and service to schools.

Mr. Nelsen comes to Ampro with thorough schooling in the field of visual education in the elementary and secondary schools and a keen appreciation of the future possibilities of the medium. Ten years of varied experience has included considerable time in industry where he



HAZEL CALHOON

★ First woman in the visual industry to take factory training at Bell & Howell and one of leading ladies of the field is Hazel Calhoun, president of the Calhoun Company, Atlanta, Georgia.

To her list of firsts must also be added her present post as a member of the Board of Directors of the National Association of Visual Education Dealers.

has supervised the production and distribution of visual aids.

The visual education program which he organized and developed at St. Louis Park in Minneapolis, is considered by many educators a model for this type of comprehensive service to schools. In cooperation with the U. S. Department of Agriculture, Mr. Nelsen has also specialized in photography, using all types of movie and still cameras for production of visual aids. Assistance to school and other visual aids users is available through Mr. Nelsen's department as a public service contribution of the Ampro Corporation.

Briefs About People in the News

♦ Jasper Ewing, member of the Board of Directors of the NAEED organization and well known Louisiana visual specialist, addressed the December meeting of the Southern Press Association in New Orleans.

♦ John Gould Curtis has joined the research staff of the American Council on Education. Formerly with Atlas Educational Film Company, Oak Park, Mr. Curtis' new residence is 133 Morningside Road, Worcester 2, Massachusetts.

♦ The Washington gatherings for visual workers (held each Wednesday) should be duplicated in other sections of the country.

★ E. L. Schroeder, General Sales Manager and Director of Advertising for the Victor Animatograph Corporation, Davenport, Iowa, leading manufacturer of 16-mm projectors and cameras and allied equipment, has just rounded out a full quarter of century of service with the organization. Schroeder, or "Ernie," as he is known to a host of friends in the business, is one of the oldest executives in point of service in visual education.

With Ernie it is a case of a hobby being turned into a life's vocation. As a youth in Davenport he made an avocation of photography and when he found that the Victor Corporation was producing hundreds of thousands of lantern slides for the then *Billis Better America* lecture series, he applied for a job in the dark room. This was in 1919, nine years after the organization was established. Ernie got the job, which included everything from printing and developing to cleaning up the dark room.

Schroeder forged rapidly to the front. He made it a point to learn all phases of the business, including sales. In his upward march, he was made Manager of the Lantern Slide and Stereopticon Department. He built up the Victor slide library from a stock of some 1,300 negatives to a total of nearly 71,000.

In 1923, when Alexander F. Victor designed and produced the world's first 16-mm cameras and projectors, Schroeder was appointed Director of all dealer sales, and he has the distinction of being among the very first to sell 16-mm products. He also was the first to set up a specially trained force of salesmen to sell and service 16-mm sound projectors.

SALES ARE HIS HOBBY



E. L. (ERNE) SCHROEDER

In the dark depression days of 1930-31, Schroeder acted as Manager of the Corporation's New York Offices and reorganized the entire East Coast dealer sales structure. In 1934, when he was made General Sales Manager, he applied the same sound equipment dealer organization pattern and sales policy to first trained sales organization in the U.S.A.

Today Ernie probably knows more distributors, dealers and users of 16-mm equipment than any other one person in the nation and he has an intimate knowledge, through personal experience, with everything having to do with the varied applications.

Sales today are Ernie's chief interest and he is so much engrossed in it that he is one of the most active members of the National Association of Sales Executives and devotes much time to teaching classes in sales technique.

USOE OPTICAL FILMS GET AN OFFICIAL COMPANY WELCOME



A COMPANY PREMIERE of the USOE Optical Craftsmanship films, produced by Bell & Howell, attracted this large and enthusiastic audience including (first row, right) President J. H. McNabb and the film producer, W. F. Kruse, head of the Films Division at Bell and Howell.

♦ Officially premiered in Chicago and Washington, the new USOE series on Optical Craftsmanship produced by Bell & Howell under the direction of William F. Kruse, head of the Films Division of that Company, are now in active use in the training of optical workers. First reports show real stimulus in inter-

est and a definite up-swing in training impetus among optical workers seeing the films under the guidance of the B & H Training Department.

Films will prove as useful in peacetime production as they are vital to increased output during the continued war period, according to company officials.

LEADERS IN THEIR RESPECTIVE FILMS met in Chicago recently when members and officers of the Photographic Manufacturers and Distributors Bureau attended a Midwestern conference. (Below) Lieut. Gen. Berman of the Army Pictorial Service, Signal Corps Photographic Center Long Island (formerly with Burleigh Brooks), is greeted by Radiant Manufacturing Company Vice-President Adolph Wertheimer of Chicago. At industry gatherings like this, restricted for the most part to local areas during the war, company executives are completing their plans for the important months of reconversion ahead, even while maintaining all production facilities on vital war materials needed now.



ADVISORY GROUP CONFERES ON "HIGHER FUTURE SET" at the plant of Gould & Eberhardt, Inc., Irvington, New Jersey, during filming of five USOE films on Gear Hobbing by Emerson York Co. studios. (Left to right below) A. Miller, Gould & Eberhardt; Frederick L. Eberhardt, President, Gould & Eberhardt; Stanley Bourhill, Asst. Dir., Paterson Vocational School, Roy Brook, Tech. Spcs., USOE; Emerson York Co. producer, Granger Davenport, Asst. Chief Eng., Gould & Eberhardt; Charles G. Pfeiffer, Prod. Eng., Wright Aeronautical Corp.; G. F. Spies, Secty., Gould & Eberhardt; George Griffith, Regional Director, USOE; and Harry Sherrill, Asst. Asst. Spcs., USOE.



★ The Board of Trustees of the University of Chicago have provided funds for the establishment in the Department of Education of a Center for the Study of Audio-Visual Instructional Materials. This Center is planned as one unit of a larger Center which will provide opportunity for the study and development of all kinds of instructional materials.—textbooks, apparatus, encyclopedias, dictionaries, pamphlets, charts, maps, tests and models.

FOUR PRINCIPAL FUNCTIONS

As at present contemplated, the functions of the University of Chicago Center for the Study of Audio-Visual Instructional Materials will primarily be:

1. To provide persons interested in undertaking research investigations of the audio-visual media with facilities and guidance.
2. To enable teachers to study critically a large amount of audio-visual instructional materials in order to reach better judgments regarding the use of such materials in the classroom situation.
3. To provide consultative service regarding audio-visual instructional materials to school systems and individuals.
4. To make possible, in collaboration with the Department of Education and the University of Chicago Laboratory School, the demonstration of enlightened use of audio-visual materials in teacher training and elementary and secondary school situations.

PLAN LIBRARY AND THEATRE

In order to serve these functions the Center will house a selected library of sound and silent motion pictures as well as other kinds of audio-visual instructional materials. Arrangements have already been made for a basic library of six hundred motion picture prints. As part of the Center there will be a film viewing theater equipped for research purposes. Modern projecting, recording and sound equipment will be available for study.

★ ★ ★

VISUALS RELIGIOUS FIELD

★ Recognition of visual aids continues to expand in a widening circle. In Washington, D. C., recently, Protestant ministers and directors of religious education heard Dr. MARY L. PALMER, associate director of the International Council of Re-

CHICAGO'S NEW FILM CENTER

ligious Education, declare that motion pictures and color slides are highly desirable tools in teaching Sunday School Bible lessons. Dr. Palmer pointed out that a number of films already are available which tie in with Bible teaching.

expressed a belief that others would be forthcoming as the churches themselves adopted and used them. Meeting at which the remarks were made formed part of the sessions of the National Mission to Christian Teachers.

Westinghouse Sets Up An Educational Department

★ Looking toward closer ties with the Nation's educational system, Westinghouse Electric & Mfg. Company has set up a new coordinating educational department at its offices in Pittsburgh, with three main divisions covering school service, university relations, and student training.

Already offering 61 scholarships totaling more than \$10,000 annually to high school seniors, the school service division will provide teachers and students with learning aids to science study in the form of motion pictures, charts, posters, booklets and other materials. Work of this division carries through the

high school level and Charles W. MacLean is manager.

Howard C. Madsen has been named manager of the university relations division, which will maintain close contact with colleges and universities, administer the company's scholarship and fellowships, and supervise recruiting of graduate student employees.

Training of all graduate students for engineering, manufacturing, sales and other company departments is supervised by the third division, headed by O. D. Montgomery.

★ ★ ★

COAST GUARD PRODUCES MERCHANT MARINE FILM

★ SERVING THE MERCHANT MARINE, a dramatic three-reel motion picture summarizing the United States Coast Guard's many services to the nation's gigantic merchant fleet at sea and ashore, is currently being distributed by Coast Guard Headquarters.

Filmed by Coast Guard combat photographers, the action-packed picture opens with scenes of the tremendous fleet of merchant ships, laden with implements of invasion, off the Normandy coast on D-Day. Giving a candid account of the Merchant Marine supplying the battlefronts of the world, the film shows how the Coast Guard, through research and inspection, protects merchant vessels by preventive and corrective measures. Spectacular highlights are scenes of Coast Guard cutters convoying merchant ships, blasting enemy U-boats from the shipping lanes, and rescuing survivors of ill-fated freighters from the seas.

Work of the various Merchant Marine agencies is reviewed, with graphic explanations of how each contributes to the protection and effectiveness of the merchant fleet.

How the Coast Guard establishes and maintains its 33,000 aids to navigation on U. S. rivers and lakes and off the seacoasts is another informative portion of the film. *Serving The Merchant Marine* also shows both the methods and contributions to the war effort of Port Security work.

Serving The Merchant Marine has been termed a "fast-moving, informative film." It depicts with emphasis a little-known function of the Coast Guard. Prints of the picture are being distributed through Coast Guard Public Relations Offices in each of the Naval Districts of the United States, Alaska, Honolulu, and Puerto Rico. The Chicago office is at 610 South Canal Street.

BRIGHT

SIGHT SOUND

Radiant
MOTION PICTURE
LAMPS

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

Radiant Lamps bring out all the brilliance, color and tone quality in your film and sound track.



Jap bomb splashes in sea, astern of American carrier. Official U. S. Navy Photograph.

Join the Navy cameramen and see the war



Death by night. Inferno-like glare illumines a battle in the central Salamans. Official U. S. Navy Photograph.



Seasoned gunners hold their ears as a U. S. battleship pairs shells at paint-blank range. Official U. S. Navy Photograph.

THE Navy's in at the beginning of every big show. And right up front where nothing can get between them and their pictures, you'll find the Navy's Combat Photography Units.

In the Navy, as in all the armed forces, combat photography owes much to "the movies." The movies have sent a lot of their young cameramen to war. Many of those too old to go have served as instructors, turned "green" kids into capable cameramen in an amazingly short time.

And of course movie men with movie methods edit, cut, and mold separate "shots" into finished productions that help plan and fight the war . . . that provide the very best kind of training films . . . and that bring the war to us at home. The Navy combat cameramen's pictures are the basis for an illustrated history of war at sea such as the world has never seen.

Eastman Kodak Company
Rochester, N. Y.

J. E. Brulatour, Inc., *Distributors*
Fort Lee Chicago Hollywood

One of a series of
advertisements by
KODAK testifying to
the achievements of
the movies at war



PLANT PICTURES

(CONTINUED FROM PAGE 21)

turned combat men on hand to lend support.

As a result, attendance to these showings have been mounting weekly. Results have been so satisfactory that many plants and shipyards are eyeing post-war possibilities in utilizing the motion picture as intra-plant morale boosters.

Although in almost all cases, the Navy's films are produced by personnel in the Industrial Incentive Division, a departure from this practice was recently made. One of the commercially-produced subjects was *The Battle Against Shop 13*. This short-subject, which tells a moving story of a typical American war worker who becomes an aerial gunner, constituted a new experiment in the production of incentive films. The film was produced for exclusive showings to war workers.

WON AN ACADEMY AWARD

The Academy Award for "The Most Outstanding Documentary Short Subject of the Year" was given *December 7th*, one of the films distributed by the Incentive Division. Some of the other recent releases included are *Return to Guam*, an amphibious review of war; *Behind Nazi Guns*, captured film showing the inside story of Germany's industrial power today; *For Distinguished Service*, a subject prepared especially for 100-octane production; and *Invasion, Nazi Version*.

Voices familiar to the audiences are oft-times used to narrate the work producing shorts. Among the commentators have been William L. Shirer, Edwin C. Hill and Quentin Reynolds. New vistas in the use of the motion picture have been opened by the development of the smokestack circuit. The factual motion picture industry is watching them with interest.

Philippine Invasion Filmed

★ The historic American invasion of Leyte island in the Philippines has been recorded in an action-packed documentary film called *Going North*, made by a Netherlands East Indies film unit, according to Aneta, Netherlands News Agency.

The picture vividly portrays the American soldiers leaving their invasion barges and going ashore under the terrific barrage of the warships. The bombardment and its results are also photographed. One of the cameramen on this assignment was wounded in the action.



EMPLOYEES OF TIMKEN at Canton, Ohio, attend showings of wartime incentive film programs at local theatre.

**CARTOONS • COMEDIES • TRAVELS
MUSICALS • ARTS AND CRAFTS**

**SPORTS
FOOTBALL
SKIING
BASEBALL
HUNTING
BOATING
SWIMMING**

TELEVISION

Our vast library of 16mm. sound films for Television is available on exclusive or non-exclusive basis for experimental and sponsored programs. Also, a number of 35mm. subjects are available. Send for complete information including new low prices.

NOW MORE THAN EVER—

With the successful conduct of the War it is important that production be kept at the highest level.

Let's Finish the Job QUICKLY!

Show These Inspiring SOUNDIES—3 Minute Musicals
DON'T BE AN ABSENTEE DON'T CHANGE YOUR JOB
HAIL THE U. S. MARINES

16mm. Sound Film Sale Price \$7.50 each

WALTER O. GUTLOHN, Inc.

25 West 45th Street New York 19, N. Y.

19 So. LaSalle St., Chicago 3, Ill. • 4247 Piedmont Ave., Oakland 11, Calif.
302½ So. Harwood St., Dallas 1, Texas

**SCIENCE
POPULAR
PHYSICAL
SOCIAL
BIOLOGICAL**

6th WAR LOAN

(OTHER TREASURY NOTES ON P. 20)

★ Mobilization for the first time of all units and factors of the National 16MM distribution field into a small-screen version of the 35MM War Activities Committee has been accomplished for the Sixth War Loan.

A total of 325 representative 16MM exchange men will make available 25,000 projectors for the showing of twelve films produced by Army, Navy and Coast Guard exclusively for the Sixth War Loan, it was revealed today by Ted. R. Gamble, National Director of the War Finance Division, Treasury Department. "The industry aims at an audience of 25 million".

"This coordination of our Industry into a powerful selling force for the success of the Bond Campaign is an indication of what an industry can do once it is organized", said Merriman H. Holtz, Treasury Consultant on the 16MM Program. "It indicates a greater cooperation in future war loans and other worthwhile efforts."

According to Gamble, a leading 16MM executive in each state has been appointed as State 16MM Chairman and is a Member of the State War Finance Committee. He works directly with each distributor and coordinates the exhibition and use of all prints allocated to a State and routed to groups.

French-Canadian Songs

★ A series of five films featuring French-Canadian Folk Songs combined with animated cartoons has just been released by Walter O. Gutlohn, Inc.

The titles of these delightful one reel shorts are:

Chants Populaires No. 1: "En roulant ma boule" and "A la claire fontaine".

Chants Populaires No. 2: "Envoyons d'avant nos gens" and "Aupres de ma blonde".

Chants Populaires No. 3: "Labas sur ces montagues" and "Trois canards".

Chants Populaires No. 4: "Filez, filez, o mon naviro" and "J'ai tant dans".

Chants Populaires No. 5: "Je m'enfouyais" and "C'est l'aviron".

The songs are sung by the Alouette Quartet in French and range from 16th Century favorites to popular present-day folk songs. They are available on an attractive rental and sale basis from Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, New York or from any of their branch offices.

★ FOURTEEN NEW motion pictures to aid in the training of war production workers in vocational schools and war industries have been released by the United States Office of Education, the Federal Security Agency announced this month.

WIDE VARIETY OF SUBJECTS

The new films cover such subjects as aircraft maintenance, pipe-fitting, welding and engineering. One of the pictures shows how to calculate proportion, percentages, squares and square roots on a slide rule. A previously released Office of Education film shows how to multiply and divide on a slide rule. Persons who have never before used a slide rule can, after seeing the motion pictures, pick up a rule and perform simple calculations, the Office of Education said.

In addition to the motion pictures, film-strips, which review and clarify important points in the films, and instructor's manuals, which describe the best ways of using the visual materials, are also available. Motion picture, film-strip, and manual form an "instructional unit of visual aids."

SUPERVISED BY EXPERTS

The 14 new Office of Education films, like the 177 other titles al-

U.S.O.E. ANNOUNCES 14 TITLES

AIRCRAFT WORK, WELDING, ENGINEERING AMONG NEW SUBJECTS

ready in use, were planned and supervised by technical experts and visual educators. Subjects were chosen for today's training needs and were approved by the War Manpower Commission. Actual production was done under contract by eight different motion picture producers—Loucks & Norling Studios, Ted Nemeth Studio, Patheoscope Company of America, and Willard Pictures, New York City; DeFren-

and Company, Philadelphia, Pa.; Calvin Company, Kansas City, Mo.; Ray-Bell Films, Saint Paul, Minn., and Gene K. Walker, San Francisco, Calif.

Office of Education training films may be purchased from Castle Films, Inc., 30 Rockefeller Plaza, New York City, and may be rented from many 16-mm educational film libraries. Film-strips sell for \$1 each. Instructor's manuals are furn-

ished without charge to users of the films in schools and industry.

Adult Education Workshop

★ The Chicago Film Workshop in Adult Education, recently organized to make available to representatives from Labor, Industry, Schools, Libraries, Social Service Agencies and Settlement Houses, facilities to preview films and observe various techniques in effective film utilization, held its third open meeting December 3.

The primary objective of the Film Workshop is to identify areas of need in education and to try to supply that need through educational films. From the questionnaires filled out by the representatives attending the first two meetings it was found that the majority wanted programs built around a specific subject at the same time demonstrating different techniques in utilization. The third program is built around the subject of Labor and Management Relationship. The films to be shown are: *Valley Town*, *A Man and His Job*, and *Partners in Production*.

Carl King, of Douglas Aircraft, discussed the films from industrial management's point of view and George Guernsey represented labor at the last session.

FOURTEEN NEW U.S.O.E. FILMS NOW AVAILABLE

★ Following are the titles, running times, and prices of the 14 motion pictures described on this page. Schools receive 10-per cent discount.

NUMBER	TITLE	LENGTH	PRICE
19.	<i>Precision Gage Blocks</i>	18 min.	\$25.22
50.	<i>The Bevel Protractor</i>	15 min.	22.73
122.	<i>Pipe Fabrication with Jigs</i>	22 min.	23.33
175.	<i>The Electron An Introduction</i>	16 min.	23.35
189.	<i>The Guided Bend Test</i>	17 min.	24.60
190.	<i>Oxy-acetylene Welding Light Metal</i>	21 min.	27.71
239.	<i>Sawing an Internal Irregular Shape</i>	32 min.	23.13
240.	<i>Filing an Internal Irregular Shape</i>	27 min.	33.78
257.	<i>Installing Landing Gear</i>	19 min.	26.47
258.	<i>Attaching and Aligning Wings</i>	20 min.	27.09
351.	<i>The Slide Rule (Percentage, Proportion, Squares and Square Roots)</i>	21 min.	27.71
376.	<i>Porcelain Protected Surface Wiring</i>	19 min.	25.85
377.	<i>Cable Surface Wiring</i>	17 min.	24.60
401.	<i>Feeding the Patient</i>	15 min.	22.11

We don't believe
MASS PRODUCTION
makes good
Motion Picture **PRODUCTION**

We're one of the oldest commercial motion picture producers (since 1910). Some of the nation's largest companies are among our clients (Deere & Company; Minneapolis-Moline; F. W. Fitch Company; U. S. Navy; General Mills; Cincinnati Milling Machine Company) — yet we've never departmentalized our service.

When you do business with Ray-Bell Films, you meet and talk to those specialists who will work on

your problems — the planning, the writing, the direction, the editing. This direct and personalized contact makes certain *your* purpose and ideas are directly translated into *your* film.

Currently producing the largest contract awarded by the U. S. Office of Education for war training films, we invite the chance to discuss with you your coming peacetime motion picture needs.

RAY-BELL FILMS, Inc.

2269 Ford Parkway

St. Paul 1, Minn.

THE GEORGIA EXTENSION SERVICE, through its visual education program of movie production, has found an effective way of taking demonstrations and other worthwhile teachings to the farm people of the State.

Just being completed are four new motion pictures produced in Georgia under the direction of J. P. Nicholson, who is in charge of visual education work for the Extension Service. These new movies, in natural color and sound, star Georgia farm people and they were filmed by J. Ambrey Smith, Extension motion picture specialist.

Two fundamental principles of the Extension Service, Director Walter S. Brown points out, are helping farm people to help themselves and the use of the demonstration as an effective teaching device. "We realized," he continued, "that much valuable material was being developed on Georgia farms and that it would be impossible for as many people as we would like to visit these farms. So we decided to take the results to the people through a motion picture production program."

PLANNED PROGRAM IS RESULT

The program now underway on a regular basis is the fruit of several years of activity, and more than that, it is the dream come true of Nicholson, who first conceived the idea when serving as county agent in Catoosa County, Georgia.

In 1933, while still serving as a county agent, he produced a four-reel, silent, color film in his north-west Georgia county and followed that up in 1940 with a 2½-reel color film.

State Extension leaders, recognizing movies as a valuable teaching aid, brought Nicholson to the State office in Athens in February of 1941 to head up a visual education program. During that year, *Our New Farm*, a professional film in sound and color was produced by the Georgia Extension Service.

TOO FEW PROJECTORS

While the demand for this Georgia produced material was five times as great as for material produced elsewhere, it still wasn't being used too widely because only 10 counties had projection equipment.

Steps were taken to aid county Extension agents in securing projection equipment and in securing an adequate amount of suitable material. Eighty-two counties now have projectors available for use and to meet the need for materials suitable for Georgia, the Extension Service

RURAL EDUCATION in GEORGIA

THE GEORGIA EXTENSION SERVICE REACHES FARM AUDIENCES

in 1913 launched a continuous movie production program.

Movie production, however, is only one of the duties performed by the visual education office. It works with a committee from the county and home demonstration agents' association in planning visual material, helps agents in securing equipment, trains them in its use and distributes to county agricultural and home agents all material produced by the Georgia Extension Service, as well as films produced by the U. S. Department of Agriculture, the Office of War Information, and applicable commercial productions.

FILMS FEATURE FARM EFFICIENCY

The four new movies now being released include: *The Living Rock*,

Treasure Land, *Suwanee Pine*, and *The Woods and A Way*. Five others are now in production and will be released early next year. Prints of these pictures can be secured by other state Extension Services and others, at the net laboratory price.

SHOWS THE 4-H STORY

Treasure Land is an inspirational picture and shows how 4-H club activities promote self-discipline and build character in citizens of the future. The film seeks to inspire rural youth to make its greatest contribution to the war effort. Leading characters in the 4-H club movie are Joy Benton and Billy Youngblood, outstanding Emanuel County, Georgia, 4-H club members and Mr. and Mrs. Talmadge Peeples, Eman-

uel County farm family. The major portion of the picture was filmed in Emanuel County.

Proof that the average farm woodlot can become a continuous source of farm income is found in the new picture, *The Woods and A Way*. The picture shows how conservation and wise utilization of farm woodland can reward southern farmers. The leading role in this picture is taken by William Breedlove, an Oconee County, Georgia, farmer.

The Living Rock opens with scenes associated with the old South when a row crop system of agriculture predominated. Cotton and other row crops were grown to be shipped to all parts of the world and with this product of the soil went the life of the soil itself. The film shows how soils low in minerals affect the well being of man and his land and how by the use of minerals such as lime and phosphate on the land, crops and man can grow better. Through years of toil, this farm family sees the way to a healthier, happier existence on the land and because they have been successful in their endeavors they want to show others the way to a better living.

ROLES PLAYED BY REAL FOLKS

Mr. and Mrs. Jack Brown and their son, Roy, of Catoosa County, where the picture was filmed, play the leading roles. Other characters are Dr. Harlan L. Erwin, Dalton; J. C. Killibrew, Harshfield; Steve Williams, Ringgold and Miriam Camp and T. M. Corn, Extension agents in Ringgold.

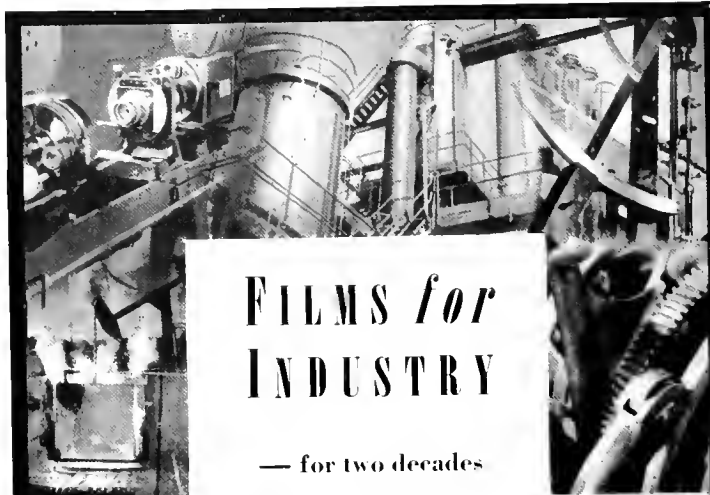
So that all may see and learn about the production of naval stores the Extension Service filmed *Suwanee Pine*. The southern states produce a large portion of the world's supply of naval stores and about one-half of the entire world's supply is produced in Georgia. This new picture shows how these products are produced, beginning with gum flowing from the trees, being taken to the still, where the rosin and the turpentine are separated, and some of the uses of finished products. It was filmed in and around Valdosta.

★ ★ ★

Two on Meat Handling

♦ The Calvin Company, Kansas City, recently completed two new U. S. Office of Education films on cutting and boning of beef. Dr. J. B. Francioni, Louisiana State University, expert in animal husbandry, was technical advisor.

Pictures are distributed by Castle Films, official distribution agency to the U. S. Government.



FILMS for INDUSTRY

— for two decades

Back in the old days it was not easy to sell the use of visual aids in training and selling. The war has changed all that. The Navy alone during the past fiscal year ending June 30, 1944 trained a personnel of 1,303,554 using motion pictures and slidefilms very effectively. We produced many of these films and are making many more.

We are again making films for industry where the subject aids in the war effort.

Write us regarding the type of film that can be made.

LOUCKS & NORLING

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

HEADLINERS

THESE NAMES MADE NEWS
IN THE RECENT MONTH

★ **WILLIAM H. WILSON**, formerly chief of operations, Bureau of Overseas Motion Pictures, OWI, has joined the motion picture department of the J. Walter Thompson Company, in New York.

Visual Training Appoints Sylvester to Market Staff

★ **Visual Training Corporation**, Detroit, Michigan, announces the appointment of **Elmer L. Sylvester** to its sales and contact staff as a marketing counsellor.

Mr. Sylvester brings to the promotion and training field an exceptional background of engineering training and professional marketing experience. After serving as sales manager in the home appliance field for DeLoe Division of General Motors and Nash-Kelvinator, he became Publication Manager in the office of B. C. Forbes Publishing Company, and finally manager of the Ladies Home Journal in the Detroit office of Curtis Publishing Company.

Although still heavily engaged in creating visual training programs and technical manuals for the armed forces, Visual Training Corporation is now active in formulating plans for training and market development programs for clients in a number of fields.

India Sends Delegate to Visual Conference

★ **Akbar Fazalbhoy**, of Bombay, has arrived in the United States as a representative of the Indian motion picture industry's Postwar Reconstruction Committee to confer with film executives in America on future plans of the industry for India.

In addition, Mr. Fazalbhoy has served as an advisor to the Indian delegation attending the International Business Conference, held

at Rye, N. Y., Nov. 10-18, where representatives of some 40 countries met for discussion of postwar trade. The Indian business leader is Managing Director of RCA's subsidiary company in India, RCA Photophone Equipments Ltd., of Bombay.

Joris Ivens to Indonesia

★ **JORIS IVENS**, noted Dutch documentary film director and producer, is headed for Australia under assignment as Film Commissioner for the Netherlands East Indies government. Plans, still incomplete, call for newsreel reporting of the war in the Pacific in collaboration with U.S. photographic units and with special emphasis on the part the Dutch armed forces are playing in the United Nations struggle; production of a full-length documentary on the liberation and future development of Indonesia; production of short 16mm fact films with Indonesian tongues dubbed in; and a long-range program of educational films covering the Indonesian islands.

No stranger to war, Ivens has already photographed aspects of the Spanish revolution, the Chinese resistance, a fact film on submarine hunting in the North Atlantic for the National Film Board of Canada, other productions.

A staff of thirty-five Dutch, American and native cameramen and technicians will start the historic film project.

RCA Appoints Heidenreich

★ **Mr. J. W. Cocks**, Southern Regional Manager for RCA Victor, has announced the appointment of **Mr. Max N. Heidenreich** as 16mm Sales Manager for the fifteen Southern States.

Mr. Heidenreich until recently was a Commercial Engineer in the RCA Camden Plant and prior to that was in charge of 16mm Assembly Production at their Indianapolis Plant. After leaving college, he obtained seven years' experience in advertising, both in an agency and on a metropolitan newspaper.

Mr. Heidenreich will make his headquarters at the Radio Corporation of America's Atlanta office, carrying out dealer organization work and the encouragement of better utilization of Audio-Visual aids in the educational and commercial fields.

I want results!



Film users are no longer buying visuals on a hit or miss basis, hoping that by some means the distribution and use will be effective. The emphasis is on *planning* complete programs in which slidefilms and motion pictures are integral parts.

Parallel to this is the need for a producer whose *manpower* is equal to the consultative requirements in planning such programs!

Quality in production plus quality in planning service are both features available to Sarra clients. *Investigate!*

WRITE FOR OUR FREE FOLDER ON PROBLEM SOLUTION

SARRA, Inc.

CHICAGO - NEW YORK - HOLLYWOOD

ADDRESS INQUIRIES TO 16 EAST ONTARIO STREET, CHICAGO 11, WHITEHALL 5151

PROTECTION FOR MOVIE FILM
against
**WEAR ... OIL
WATER
CLIMATE
SCRATCHES
FINGER-
MARKS**

RATE

VAPORATE

ONE TREATMENT LASTS THE LIFE OF THE FILM

ASK YOUR DEALER

VAPORATE CO., Inc. BELL & HOWELL CO.
130 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. Lohrea, Hollywood

STANDING HIGH among post-war needs of the Nation and needing early action to take advantage of available talent and manpower is a new National Library, dedicated to preservation of the entire pictorial and recorded history of World War II and providing availability of these materials to teachers, lecturers, writers, newspapers, publishing houses, and motion picture producers.

The *Washington Post* claims credit for instigating the idea which followed discovery that a motion picture film of Gen. John J. Pershing made in France during the last war had so deteriorated through lack of care that it has become valueless. Though, obviously, there was relatively little recording of major military actions on film during the last war as compared with this one, whatever was done might have been useful during the early days of planning strategy of the Allies, and of our own forces especially. Yet almost nothing could be found, for when the war ended some of the military services kept their own films, some turned them over to National Archives, and other simply disappeared.

PREVIOUS LOSSES RECALLED

Comdr. Edward J. Steichen, USNR, head of the Naval Aviation Photographic Unit, recalled that only five months after hostilities ceased he was unable to locate valuable war prints.

That the suggested undertaking should not be simply a museum was the consensus; rather, it should be confined to an educational film, art and recording library. It was agreed that advantages of a single library outweighed by far any undertaking of individual units to maintain their own libraries. Cost of separate, properly air conditioned vaults, provisions of adequate staffs, duplication of material, and inconvenience of access to materials were cited as some of the objections to any separate unit plans.

MUCH CULLING IS NEEDED

At the same time it was pointed out by Comdr. Steichen that a terrific amount of culling would be necessary even to make the existing footage usable, and it was asserted that it should be done now, by men who know how.

Some opinions of the project, gained by *Post* interviews, include the following:

Comdr. E. J. Long, USNR, officer in charge, pictorial section of Public Relations: "There should definitely be a World War II Library, and in Washington. The library

THE NATIONAL FILM LIBRARY

should be dedicated to Peace, with a 'Lest We Forget' angle. Films and pictures would be available to teachers, writers, publishing houses, newspapers, motion picture producers and lecturers. The material could be card-indexed in other sections of the country—New York, Chicago, Los Angeles—for reference for those who wish to borrow the films.

MIGHT INCLUDE FINE ARTS

"The material in the library should also include many of the magnificent paintings of this war. A board of representatives should be in charge jointly with a civilian

civil service administrator. . . . This Americana is too priceless to be forgotten in the excitement of peace."

Comdr. Steichen: "We need a library for photography—a library without paintings, or flags or trophies—but one that would parallel our libraries for books. For photographs, both still and motion, are the only means by which those not present can see what happened.

"Today there is a magnificent job being done in photographing the war. These photographs should be an integral part of such a library. Technical and tactical photo-

graphs belong to the military forces, but the human pictures of America at war belong to the Nation—to those who fought it with guns and those who produced the guns. . . . Such a library can become a potential weapon for peace."

GEN. DENIG APPROVES PROJECT

Brig. Gen. Robert L. Denig, director of Marine Corps Public Relations: "It's a great idea. The library should contain a complete and competent selection of the best photography, still and motion; the best books and other written documents, as well as a selection of recordings made during combat. Art work should also be included."

Col. Charles S. Stodter, assistant chief, Army Pictorial Service: "Excellent plan. Anything that would bring a pictorial record of World War II to the American people following the termination of the war would be excellent."

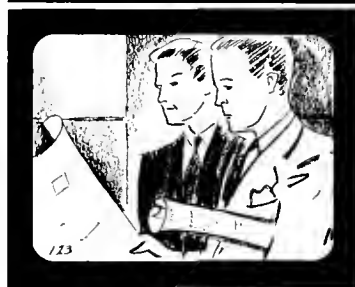
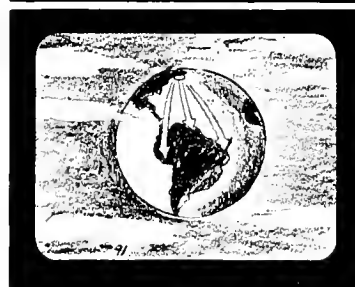
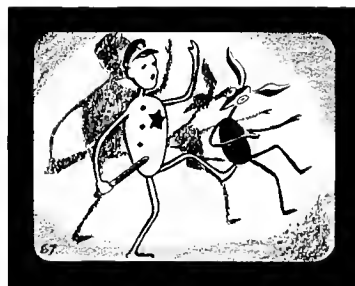
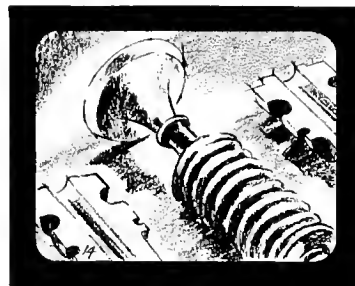
Maj. Frank Muto, chief of still pictures, Signal Corps: "This is a wonderful idea. Everything would be centralized and accessible without having to go through 10 or more different agencies to get a picture, book, etc., in years to come. It could also stand as a monument to our boys in this war."

Lt. Col. C. W. Williams, chief, Historical Division, Army Air Forces: "I definitely think all worthwhile war pictures should be preserved. Too priceless and valuable for them to be lost. If all films can't be put in one place, or if the various services can't agree, then at least a complete card index system should be set up for future reference."

CITES EDUCATIONAL NEEDS

Maj. James W. Snyder, former history professor at New York University, and now chief of the Audio-Pictorial Branch of the Historical Division, AAF: "As a former professor I can see a great field ahead for many of these films in visual education. I also agree that whatever is to be done with these pictures should be decided upon soon. They should either be all together, with facilities for lending out, or if they are kept separately, there should be a master indexing system."

Lt. Col. Francis Davis, former engineering professor at Ohio State University, now chief Photograph Administrative Branch, Signal Corps: "I can also see excellent possibilities for future visual education in regard to many of these war pictures. Having everything in an accessible place would facilitate



No. 3 OF A SERIES
ABOUT OUR STAFF

To guide client, writer, and production staff to a similar visualization of a film, Springer Pictures provides the services of CHARLES MARSCHALEK, whose long and varied experience as "visualizer" enables him to quickly produce story-boards of unusual clarity and continuity.

SPRINGER PICTURES, INC.

FISHER BUILDING
DETROIT, MICHIGAN

35 WEST 45th STREET
NEW YORK, N. Y.

MOTION PICTURES

ANIMATION

SLIDE FILMS

visual education a great deal."

Elmer Davis, director, Office of War Information: "I am anxious that worthy pictures, both stills and movies, be preserved for the benefit of future generations. OWI shall take appropriate steps when the time comes to turn over films and pictures in our custody to whatever agency may be designated as a permanent repository."

Archibald MacLeish, Librarian, Library of Congress: "I think there must be a central film depository and a central film service of these pictures in and for the Federal Government."

John G. Bradley, chief, Division of Motion Pictures and Sound Recordings, the National Archives: "I would like to see a National Film Library of Government World War II films. There could be a chang-

ing exhibit of enlargements and a small reference library. Exhibits could be set up in conjunction with future news such as an Eisenhower exhibit on his birthday, etc. "I do think, however, that museum pieces such as flags, should go to museums, and that books should go to the Library of Congress. But I am certainly in favor of a rich warehouse of World War II Americana for all films.

Not mentioned by anyone in the account of the project but deserving consideration for inclusion in any such library would be films made by the American Red Cross, by private industry in conjunction with the war effort, by our Allies, and certainly a representation of the films of our enemy including, if nothing else, examples of their propagandist work on celluloid.



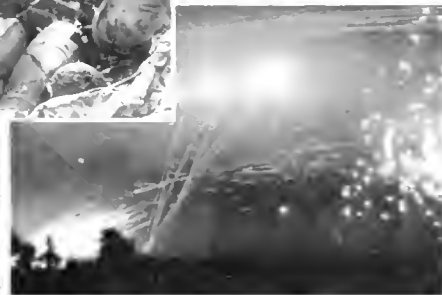
The Film of the Robot Bomb Available in 16mm Sound

HERE is the first photograph to report on the robot bomb since destruction was lifted. In this nine-minute capsule of buzz-bomb terror, 'V.I.' brings to the screen in 16mm sound-on-film a subject which will arouse its audiences to a vivid realization of the terror that life in London must be under the robot. 'V.I.' includes spectacular shots



of the bombs being destroyed in mid-air by anti-aircraft fire and by fighter planes. Available January 16. Loan 50¢. Sale \$10.00.

Scenes include: robot attacks which killed 2,000 persons by Regge 30, 1944, and destroyed damaged a million lives. There is one memorable death when an one of the men, a member of the British Royal Air Force, is killed by a British plane.



AN OLD CLIENT

A NEW SUBJECT

Richfield's new 'Cat Cracker' is the latest in a long line of oil refineries photographed by Fred Rockett, producer of motion pictures and slide films for over nineteen years.

FREDERICK K. ROCKETT CO.

6063 Sunset Boulevard
Hollywood 28, California

BUSINESS SCREEN WILL HELP YOU PLAN IN '45

★ 1945 will be a crucial year in every respect. More than ever before industry must produce faster and better for war, meanwhile preparing for the peace that we *must* win in the months that follow. Films can play a vital role in these critical months.

To Know More About Films Read Business Screen!

OTHER NEW FILMS INCLUDE:

- Road to Paris
- Country Town
- Back to Normal
- Hospital School
- Second Freedom
- Looking Through Glass

(All available in 16mm Sound)

Write today for the latest catalog.

★ BRITISH INFORMATION SERVICES ★

An Agency of the British Government

30 Rockefeller Plaza, New York 20, N. Y.
360 North Michigan Avenue, Chicago 1, Ill.
260 California Street, San Francisco 11, Calif.
1005 Taft Building, 1680 North Vine Street, Hollywood 28, Calif.
1336 New York Avenue, N.W., Washington 5, D. C.
1238 Canal Building, New Orleans 12, La.

OR ANY BRITISH CONSULATE

ONCE AGAIN, The National Film Board of Canada has come up with a series of highly useful films on vital subjects of the hour. In addition to its regular war reports, the Board has produced many similar titles, practically all of which are available for U. S. distribution as noted here.

★ THE NATIONAL FILM BOARD of Canada announces that the following 16mm. sound productions are now available through Brandon Films, Inc., 1600 Broadway, New York City: *A Man and His Job*, *The Peoples Bank*.

The film, *A Man and His Job*, is the story of Joe Martin, a typical Canadian workman, from the depression years of the "twenties" to the present day, and attempts to show up the inefficiency and hit-and-miss nature of the past, when there was no centralized system of correlating available manpower and jobs. Out of the democratic pressure grew the Unemployment Insurance Act, not a panacea for all unemployment troubles, nor sufficient in itself to tide men over the periods of temporary industrial dislocation that must occur as long as there is change and progress, but a single part of a broader social pattern, all parts of which are interdependent and the sum of which is the Rights of Man.

SHOWS CREDIT UNION GROWTH

The Peoples Bank, describes the growth of credit unions in Canada. A credit union is a society organized on a co-operative basis, incorporated for the two-fold purpose of promoting thrift by systematic saving among its members, and of creating a source of credit for its members at moderate rates of interest, exclusively for "provident and productive" purposes. The education of its members on vital matters affecting their common economic welfare is also an important function of this form of co-operative group.

The following productions are being handled on an exclusive sales basis through Pictorial Films, Inc., 1270 Sixth Avenue, New York City: *The Main Dish*; *Vitamin-Wise*; *What Makes Us Grow*; *Vitamins A, B, C, D*.

CONSERVING MEAT RATIOS

The Main Dish (16mm; black-and-white, 13 minutes; sound. Purchase Price: \$30.00). Conservation needs and food planning in regard to wisely chosen cuts of meat. Various cooking methods demonstrated to help housewives plan meals economically.

The film opens with a reminder that half our meat production must

NEW TITLES on VITAL ISSUES

NATIONAL FILM BOARD OF CANADA ANNOUNCES FOUR FILMS

go directly or indirectly to serve the needs of war. There has been, during the past few years, a tendency on the part of housewives to prefer steaks, tenderloins and the other, more expensive cuts of meat. *The Main Dish* explains why this is had home economics and why the housewife should spread her buying over all the cuts. "Money spent for a good pot roast is wisely spent," says the butcher. And, following his words, careful housewives turn to braising, stewing or boiling cuts that come from all but the hindquarters of the animal. These cuts are shown first in diagram form, then on the butcher's chopping block, and finally in the

home where careful storage and sound cooking methods are essential to make appetizing meals from the cheaper cuts of meat.

Vitamin-Wise (16mm; black-and-white, 13 minutes; sound. Purchase Price: \$30.00). Explains the vitamin categories of the main fresh vegetables and proceeds to advise housewives to experiment, save and stretch, improvise, and obtain the maximum food value by employing proper cooking methods.

Warning against waste due to careless cooking and stressing the need for conservation of both food and fuel, *Vitamin-Wise* explains how meal planning demands not only common sense but also a good

deal of imagination. The film demonstrates graphically the vitamin groups of our staple vegetables and fruits and urges housewives to make the best of their larder's stock.

FOUR SHORTS ON VITAMINS

Vitamins A, B, C, and D (Four-short films, 16mm; black-and-white, 4 minutes each; sound. Purchase Price: \$6.00 each if purchased separately, \$22.50 for series of four.) Each film deals with one of the main vitamin groups and gives a graphic survey of the importance for both mothers and children of eating well-balanced meals in which these vitamin categories are contained in sufficient quantity to ensure a healthy new generation and to counteract wartime food limitations.

What Makes Us Grow? (16mm; black-and-white, 11 minutes; sound. Purchase Price: \$15.00). This film is made for a youthful audience, explaining the necessity for proper food. Experiments with rats show the fatal results of vitamin deficiencies, and children are advised to eat more eggs, fresh vegetables and fruit. Four glasses of milk per day should be the child's ration, with wholegrain bread, beans, potatoes, cabbage and peas as other body-building and protective foods.

★ ★ ★

Prisoners See Features

★ American prisoners of war in German-occupied territories are getting relief from "barbed-wire boredom" in the films provided to them by War Prisoners Aid, according to a cable recently received from Hugo Cedergren at the Stockholm office of the Y.M.C.A. section of this National War Fund member agency.

A steady supply of 16 mm. films, the gift of the American motion picture industry in cooperation with the Army Overseas Motion Picture Division, is finding its way into war prison camps in occupied Europe. Neutral representatives, traveling from Geneva through Germany to Stockholm, bring in the films and projection equipment in accordance with an understanding between the belligerent powers which makes this recreational service possible.

Through camp movie shows American prisoners are able to turn their minds away from the dreary routine of confinement. The music and comedy of the outside world, the familiar faces and scenes of home—these contributions of the screen, observers say, do much to keep their spirits up and relieve the monotony of the endless days.

PICTURES THAT HAVE

"Pace"

Motion pictures, to be effective, must put the audience in the right mood. They must visually project the people seeing them into the place of the characters . . . doing the things they do . . . feeling the emotions that the shadow on the screen portrays.

Mode Art technicians clearly understand this all-important fact—the value of "pace" in making an audience live with the actions on the screen every minute of the reel. That's one of the reasons why our industrial films have done their job so well. We take commonplace, inanimate subjects and make them into real, live, interesting stories.

MODE ART PICTURES, INC.

1022 FORBES STREET

PITTSBURGH, PENNA.



★ ★ ★ ★ ★ ★ ★ ★

James L. Baker, Director of Production

NEWS-FRONT

★ Four hundred prints of *Normandy Invasion*, the U. S. Coast Guard's motion picture coverage of the assault on Europe, are being distributed by the Treasury Department as a feature of the Sixth War Loan drive.

Copies of the film are being placed with 16 mm. film libraries throughout the country and will be available for showing in every state. Selected because of its timeliness, *Normandy Invasion* is one of several non-theatrical motion pictures to be used by the Treasury Department in boosting war bond sales throughout the nation.

NEW "HY-FLECT" SCREENS ADD SHOW BRILLIANCE

★ Pictures projected on the new Radiant "Hy-Flect" glass headed screens, instead of old, faded models and makeshifts, have infinitely more brilliance, depth and color. Black and white motion pictures, slides and slide films show up vividly and clearly with marked contrast. Colors take on new depth and brilliance. The reason? — Thousands of tiny glass optical beads firmly imbedded in the snow white

surface of the improved Radiant screens make the startling difference. These beads reflect light instead of absorbing it. Visual aids become more efficient when used with these perfected Radiant Screens—audience attention and interest are more effectively maintained.

HAS FIVE NEW FEATURES

Radiant's new portable classroom screens are unique, convenient, and incorporate five new outstanding features so simple and easy—a child can use it. Tripod legs can be set in any position for wide or narrow spread without set screws or plungers. All square sized Radiant screens for slides or strip films—are now convertible to oblong size for motion pictures—by merely raising screen to indicate size.

SCREENS ARE AVAILABLE

Radiant's Portable Model tripod screen, Model DS, permits raising and lowering to ANY position by means of the new "Auto-Lock". Radiant Screens, especially designed for schools and institutions—also include a complete range of wall, wall and ceiling screens, from 30 inches by 40 inches to 20 feet by 20 feet *are again available to schools and industry.*



From a Photo & Sound training production on Patternmaking Skills for the U. S. Office of Education

The startling new methods and techniques developed during the war have established a whole new set of patterns for postwar business... and chief among them are films.

FILMS FOR

TRAINING • MERCHANDISING • PUBLIC RELATIONS

produced by responsible film specialists

PHOTO & SOUND, Inc.

San Francisco's Leading Film Producer

WE BUY SOUND SLIDEFILM EQUIPMENT

Illustravox, Operado, RCA, Sound Projects, Picturephone, Webster Also Slidefilm Projectors

Dispose of Your Present Equipment and Buy Modern When Peace Comes.

Send us Full Details of Your Available Equipment Today.

O. J. McCLURE TALKING PICTURES

1115½ WASHINGTON BLVD—CHICAGO—CANal 4914

16MM & 35MM motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.
203 E. 26th ST., NEW YORK CITY LEx. 2-6781

Slide Films on Welding & Cutting

★ A complete and well integrated slide film training program on oxyacetylene welding and cutting operations is now available to teachers in vocational schools, many of whom are faced with the necessity of training a large number of welding and cutting operators in the shortest possible time. The Linde Air Products Company, a Unit of Union Carbide and Carbon Corporation, realizing the need for supplying both teacher and student with adequate instructional materials, has recently completed a series of how-to-do-it slide films together with supplementary literature covering the basic welding and cutting techniques that must be mastered. Vocational teachers, familiar with the benefits of a visual educational program will be quick to realize the advantages of a planned program which includes teaching aids, and is immediately available to their needs.

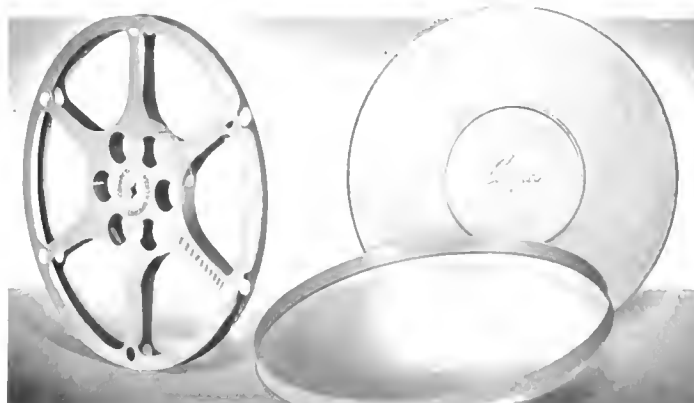
Linde slide films and accompanying literature are now completed and ready for distribution. They may be secured at any office of The Linde Air Products Company at a nominal price. Any Linde representative will aid in the selection of slide films and the planning and organization of individual training programs.

STEEL Motion Picture FILM CANS and REELS

AVAILABLE FOR PROMPT DELIVERY*

Don't accept substitutes when you can get *the very best* — Comco STEEL Cans and Reels, available for immediate shipment in a complete range of sizes. Write today for catalog sheet and price list.

Available on priority only, of course



COMMERCIAL METAL PRODUCTS CO.
2253 West St. Paul Ave. CHICAGO, ILLINOIS



YOUR STORY ON FILM

Do you have a sales message or progress story to relate . . . are you looking for a simplified method of teaching your personnel to do a better job? We are specialists in the making of special films that tell a retentive story, easily and quickly.

Let us know your problem . . . our experienced staff offers time-proved advice, with no obligation on your part.

FILMCRAFT PRODUCTIONS

Division of

SOUNDIES DISTRIBUTING CORP. OF AMERICA, INC.
201 W. Jackson Blvd. Chicago 6, Illinois

2826 Decatur Ave., Bronx, N. Y. — FOrdham 7-9300

AT THE NATION'S SERVICE:

★ 6TH WAR LOAN PICTURES

All special Treasury films just released are now available without charge from Ideal offices throughout the nation!

★ G. I. FILMS for WAR PLANTS

Army and Navy incentive films, for war plant showings, are another Ideal Pictures war service in many cities.

★ O.W.I. and C.I.A.A. FILMS

All Americans should see these authentic war informational films. Available throughout the nation from the Ideal Pictures distribution offices listed below.

All Government Films Available at Minimum Service Fees ONLY, no rental charge. For projection service and films see the Ideal office nearest your town.

IDEAL PICTURES CORPORATION

ADDRESS YOUR
ORDERS TO OUR
NEAREST OFFICE

DEFERAM WILLOUGHBY PICTURES, Inc., Suite 600, 1600 Broadway, N.Y.C.
IDEAL PICTURES CORP., 28 E. 8th St., Chicago, Ill.
IDEAL PICTURES CORP., 18 S. 3rd St., Memphis, Tenn.
IDEAL PICTURES CORP., 2408 W. 7th St., Los Angeles, Calif.
IDEAL PICTURES CORP., 1739 Oneida St., Denver, Colo.
SHEVENS-IDEAL PICTURES, 89 Lone St., N.W., Atlanta, Ga.
NATIONAL-IDEAL PICTURES, 2024 Main St., Dallas, Texas.
IDEAL PICTURES CORP., 915 S.W. 10th Ave., Portland, Oregon.
IDEAL-SOUTHERN PICTURES CO., 9536 N.E. Second Ave., Miami, Fla.
IDEAL PICTURES, 210 E. Franklin Street, Richmond, Va.
IDEAL PICTURES, Rm. 1, 926 McGee St., Kansas City, Mo.
IDEAL-SOUTHERN PICTURES CO., 336 Barrone St., New Orleans, La.

IDAHO'S MOBILE VISUAL UNIT

UNIVERSITY ANNOUNCES SERVICE TO RURAL AREAS

★ A preliminary step toward more extensive use of audio-visual aids in teaching was made by the University of Idaho recently when it created a mobile audio-visual unit designed to carry sight and sound training into the far corners of the state, an announcement by President Harrison C. Dale of the University disclosed today.

A truck with projection equipment for utilization of every means of visual aid in teaching, fitted with self-contained power generating equipment, screens, amplifiers, and horns has been completed by the University and is now on its initial run throughout the state in connection with the University's farm labor-saving tour.

ASSIGNED TO EXTENSION FIELD

The truck, which includes recording and amplifying equipment, has been assigned to the College of Agriculture for use in Extension teaching by audio-visual means. It is the first of its kind in use by a university agricultural extension service in the United States and will probably become the first of a series of similar units.

Three means of projection are possible. Projection of films, slides, sound motion pictures, strips, etc., is possible by mirror projection to a screen mounted on top of the truck. A translucent screen mountable at the rear doors provides projection in daylight and use of the portable projection equipment is possible under any auditorium conditions. Two projector units are carried permitting continuous projection in the professional theater manner where such projection is desired.

IS COMPLETELY EQUIPPED UNIT

A thirty-watt amplification system is also mounted in the truck. This can be used in many different ways. The amplification and mixing of sound to make radio transcriptions and record sound on film are being widely used on the present tour.

It will be used as a public address system (both mobile and stationary) for I-H fairs, farm tours, and county fairs, mixing voice and music for fair purposes. Motion pictures can be shown in the farm home yard regardless of power supply or light conditions.

Flood lights, special demountable poles for carrying overhead cables, special measuring sticks for comparative crop yield pictures, cables for power, microphone and

horn connections, as well as the projection units themselves are carried in specially built cabinets within the panel compartment of the truck. The seat next to the driver's seat is removable allowing it to be turned in any direction within the unit for easy manipulation of the equipment. Facilities have been provided for additional machines and equipment as progress is made in the audio-visual fields, radio, F. M. broadcasting, and television.

The portable generator which provides 3,000 watts of electric power can be operated within the truck or at a remote point. It will operate all the lighting equipment and projectors. Motion picture cameras in 16 mm size and still picture cameras in 4x5 and 35 mm sizes are carried. The unit has been designed to include every possible means of sound and sight coverage of an event.

President Dale of the University

KODACHROME STOCK SHOTS

To producers only, we offer quite a selection of 16 m/m Kodachrome stock shots. We also have hundreds of thousands of feet of black and white 35 m/m shots.

Need something? Maybe we have it.

FREDERICK K. ROCKETT COMPANY

6063 Sunset Boulevard
Hollywood (28) California

16 MM SOUND SERVICE

Rental, Repairs, Accessories

New 16 MM Sound Projectors
ON MRO Priority

AA-1 for Hospitals, Public Transportation Co., Police Dept., Fire Protection Post Office Department, AA-2 Schools, Printing and Publishing.

Victor 40 B, 12 inch speaker
\$425.00 F.O.B.

Write, wire, Phone 2509

ANCHOR SUPPLY SERVICE
Box 482 Ithaca, N. Y.

authorized construction of the unit and assigned it to the College of Agriculture. Dean E. J. Iddings, director of extension, approved the initial use in conjunction with the extension service's farm and home labor saving exhibit. It was built in the University shops under the supervision and direction of Hobart Beresford, agricultural engineer, and Neil F. Bliar, assistant extension editor.

DEVRY AID IS CITED

Valuable technical advice and cooperation in the construction of the unit was obtained from the DeVry Corporation of Chicago which recently constructed 20 mobile projection units for the Russian Army. The DeVry Corporation manufactures projection equipment and the same equipment as set up for the Russian units was selected for the Idaho unit.

After the initial use with the labor-saving tour, the unit will be used in connection with the University film library at Boise and will be able to take visual aids to the remotest of schools in Idaho.

B & H 25-Cycle Unit

A new Filmo-sound Model 150-VB 16mm sound projector, designed especially for 25-cycle operation (ideal for rural localities) is announced by Bell & Howell. Entire output of this model is allocated to military and high-priority civilian use but the unit will fill a real postwar need.



For 16mm. Film—400 to 2000' Reels FIBERBILT Cases are approved for Service by the Armed Forces, for shipping of 16mm. film.



GUN CAMERAS

★ To give new punch and meaning to movies of aerial combat, the Fairchild Camera & Instrument Corporation's machine gun camera may soon be used from a new vantage point on war planes.

Usually installed in the wing or nose, this tiny three-pound camera is now being tried out in the tail of Mustangs (P-51s). With this arrangement, its 35-mm. film not only photographs for the record the flight-direction of bullets toward the enemy plane targets, but shows the pilot-gunner himself in action during battle. The resultant pictures are centered, instead of off to one side, and because the film includes the pilot, it gives a clear and comprehensive view of the action, heightening drama and data content of gun camera movies.

VIBRATION IS REDUCED

A still more important advantage of this new installation is that the camera, when placed in the plane's tail, is removed from the guns and engines. This reduces vibration considerably, and makes for sharper, clearer motion pictures. Also, the instrument is more easily accessible for bore-sighting, changing of magazines, and general servicing.

Report of the change came from R. A. Troidl, a Fairchild technical representative in the European war theater, who said the installation was devised in co-operation with a representative of North American Aviation, manufacturer of the Mustangs, and members of a U. S. Army Air Forces squadron. They removed the fairing piece of a plane and attached a camera blister, designed and made in the field, to the top of the vertical fin by screws, running the wiring down the tail and through the plane to the power source. The blister is so small that it does not alter the craft's aerodynamics in the slightest, Troidl said. In the new position, the camera is out of the way of dust and propeller wash.

STILL IN EXPERIMENTAL STAGE

The arrangement, a result of ingenuity of men in the field working with makeshift materials, is still in the experimental stage, but according to Troidl, reports of performance in actual use are entirely favorable. After necessary tests have been run off in the U. S. and certain readjustments made by the Fairchild company, the tail emplacement for the gun camera may become standard in all types of war-front fighter planes.



MODEL MW 102—One of more than 50 made... holds 100-400 ft. reels... space in base... 100-400 ft. reels...

FILM PROTECTION

by

Neumade Metal Equipment is essential for longer film life against the ravages of dust, dirt, oil and grime... for clarity of performance and perfect projection... keep films safe... use Neumade Products.

Cabinets, Rewinds, Splicers, Film Cleaners, Tilt-top Projection tables, Reels, Cans, Handling and Shipping aids, etc.

Write for literature...

TRADE MARK
Neumade
PRODUCTS CORP.
427 WEST 42nd STREET NEW YORK, N.Y.

MENTION BUSINESS SCREEN WHEN WRITING THESE ADVERTISERS. Readers of BUSINESS SCREEN include the majority of America's leading film sponsors... Tell them where you saw it when you write

GoldE
FILMATIC
TRIPLE-PURPOSE
FILM-SLIDE PROJECTOR

MORE ILLUMINATION PER WATT
NO REWINDING NECESSARY
MOTOR DRIVEN
FORCED AIR-COOLED

3-WAY USE

- For 2 x 2 Paper or Glass Slides
- For Single Frame Slidefilm
- For Double Frame Slidefilm

It's easier, more economical to use this versatile 3-in-1 projector. Gives more illumination per watt — assures perfect clarity of image. Can be changed from film to slide showing — in a jiffy! Has Manumatic slide carrier — Kwik-Lok spiral focusing — smooth tilting — accurately centered optical system. 300 watt lamp capacity. Complete with custom-built carrying case.

Now Available on MRO Ratings to:
Educational Institutions — Army and Navy
Maritime Bases — Government Agencies
War Industries — Medical Professions, etc.

Instantly Set up
Corrected Lens—Can Be Cleaned Easily
Film Loops Naturally... Will Not Scratch
Conveniently Portable — Yet Very Stable

GoldE Manufacturing Co.
Dept. B, 1220 W. Madison St.
Chicago 7, U.S.A.

A NATIONAL DIRECTORY OF VISUAL DEALERS

For the convenience and guidance of industrial-educational users of motion pictures, slidefilms and other visual services, this National Directory provides selected sources for the rental or purchase of equipment, films,



projection service and operators and other special services provided by these Visual Education specialists. Write Reader Service Bureau of Business Screen, 157 E. Erie St., Chicago 11, for sources in your community if not listed here.

CONTACT THESE CONVENIENT REGIONAL SOURCES FOR EQUIPMENT, FILMS AND PROJECTION SERVICE

EASTERN STATES

CONNECTICUT

Hebert Studios, Inc., 53 Allyn St., Hartford 3, Conn.

DISTRICT OF COLUMBIA

The Jam Handy Organization, Inc., Transport'n. Bldg., Washington 6, D.C.
Paul L. Brand, 816 Connecticut Ave., Washington 6, D.C.

MAINE

Stanley Dana Corp., 263 St. John St., Portland, Maine.

MARYLAND

Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2, Md.
Stark Films, 537 N. Howard St., Baltimore 1, Md.

MASSACHUSETTS

Visual Education Service, Inc., 131 Clarendon St., Boston 16, Mass.

NEW HAMPSHIRE

A. H. Rice and Co., Hollis, N. H.

NEW JERSEY

Art Zeiller, 120 Central Ave., Glen Rock, N. J.

NEW YORK

Buchan Pictures, 79 Allen St., Buffalo, N. Y.

Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York City
Walter O. Gutlohn, Inc., 25 W. 45th St., New York 19, N. Y.

The Jam Handy Organization, Inc., 1775 Broadway, New York City 18.

King Cole's Sound Service, 203 E. 26th St., New York City.

S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

John E. Allen, Inc., Box 383, Rochester 7, N. Y.

PENNSYLVANIA

Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7, Pa.

SOUTHERN STATES

ALABAMA

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1, Alabama.

FLORIDA

Ideal Southern Pictures Co., 9536 N. E. Second Ave., Miami, Fla.

Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando, Fla.

GEORGIA

The Distributor's Group, Inc., 756 W. Peachtree St., N.W., Atlanta, Ga.

Calhoun Company, 101 Marietta St., Atlanta 3, Ga.

Stevens-Ideal Pictures, 89 Cone St., N. W., Atlanta, Ga.

KENTUCKY

D. T. Davis Co., 231 W. Short St., Lexington, Ky. (Also Louisville, Ky.)

LOUISIANA

Stanley Projection Company, 211½ Murray St., Alexandria, La.

Jasper Ewing & Sons, P. O. Box 1023, Baton Rouge, La.

Feltus B. Stirling, 2005 Ferndale Ave., Baton Rouge 15, La.

Ideal Southern Pictures Co., 336 Barone St., New Orleans, La.

MISSISSIPPI

Herschel Smith Company, 119 Roach St., P.O. Box 1187, Jackson 110, Miss.

TENNESSEE

Ideal Pictures Corp., 18 S. 3rd St., Memphis, Tenn.

Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11, Tenn.

VIRGINIA

Ideal Pictures, 210 E. Franklin St., Richmond, Va.

J. G. Haley, P. O. Box 703, Charleston 23, W. Va.

MIDWESTERN STATES

ILLINOIS

Ideal Pictures Corp., 28 E. 8th St., Chicago, Ill.

Walter O. Gutlohn, Inc., 19 S. La Salle St., Chicago 3, Ill.

The Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1, Ill.

McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4, Ill. (HARRISON 3329)

Garland B. Fletcher Studios, 218 W. Main St., Urbana, Illinois.

IOWA

Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids, Ia.

Ryan Visual Aids Service, 409-11 Harrison St., Davenport, Ia.

KANSAS-MISSOURI

Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas
Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)

Erker Bros. Optical Co., 610 Olive St., St. Louis 1, Mo.

Swank Motion Pictures, 620 Skinker Blvd., St. Louis, Mo.

MICHIGAN

Engleman Visual Education Service, 701 W. Warren Ave., Detroit 1, Mich.

The Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11, Mich.

Capital Film Service, 217 W. Grand River, East Lansing, Mich.

MINNESOTA

Film Preview, 1504 Hennepin Ave., Minneapolis, Minn.

National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2, Minn.

OHIO

Lockard Visual Education Service, 922 Roslyn Ave., Akron 2, Ohio.

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati, Ohio.

The Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2, Ohio.

Twyman Films, Inc., 29 Central Ave., Dayton 1, Ohio.

Martin Sound Systems, 50 Charles Ave., S.E., Massillon, Ohio.

Cousino Visual Education Service, 1221 Madison Ave., Toledo 2, Ohio.

WISCONSIN

Photoart House, 844 N. Plankinton Ave., Milwaukee, Wisc.

WESTERN STATES

CALIFORNIA

Donald J. Clausonthue, 1829 N. Craig Ave., Altadena, Calif.

Ideal Pictures Corp., 2408 W. 7th St., Los Angeles, Calif.

The Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28, Calif.

Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14, Calif.

Walter O. Gutlohn, Inc., 4247 Piedmont Ave., Oakland 11, Calif.

Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11, Calif.

Photo & Sound, Inc., 153 Kearney St., San Francisco, Calif.

Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4, Calif.

Herbert M. Elkins, 10116 Ora Vista Ave., Sunland, Los Angeles Co., Calif.

COLORADO

Ideal Pictures Corp., 1739 Oneida St., Denver, Colo.

OREGON

Ideal Pictures Corp., 915 S. W. 10th Ave., Portland, Oregon.

Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5, Ore.

Screen Adettes, Inc., 314 S. W. Ninth Ave., Portland 5, Ore.

TEXAS

Walter O. Gutlohn, Inc., 302½ S. Harwood St., Dallas 1, Texas.

National-Ideal Pictures, 2024 Main St., Dallas, Texas.

Visual Education, Inc., Twelfth at Lamar, Austin, Texas. Also. Cotton Exchange Bldg., Dallas 1, Texas.

WASHINGTON

Rarig Motion Picture Co., 5514 University Way, Seattle 5, Wash.

HAWAII

Motion Picture Enterprises, 121 S. Bere-tania Honolulu, T. H.

CANADA

General Films Limited

Head Office:

1924 Rose St., Regina, Sask.

Branches:

535 W. Georgia St., Vancouver, B. C.

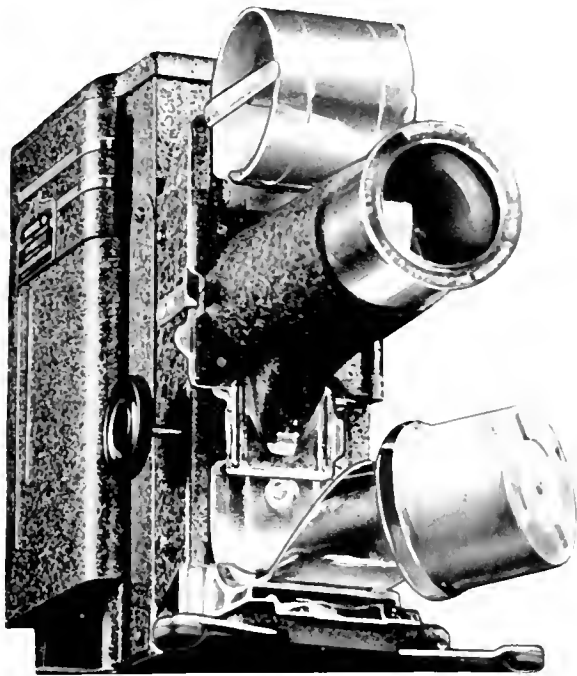
810 Confederation Life Bldg., Winnipeg, Man.

156 King St., West, Toronto, Ont.

1396 St. Catherine St., Montreal, Que.

NEEDED IN WORLD WAR I

. . . A REALITY IN WORLD WAR II



Planned in World War I and established at its close, the *visual training* services offered by the Society for Visual Education have played an important part in the development of American industry and education for the past twenty-five years.

Today, S. V. E. Projectors for slidefilms and 2" x 2" slides, by expediting the training of our Armed Forces, are making a valuable contribution toward the winning of World War II. They have been serving the United Nations for five years.

1. *In general instruction* - accelerating thorough acquaintance with plans, problems, policies and proceedings in the Armed Forces.
2. *In special instruction* - to facilitate group instruction in the recognition, assembly, operation and maintenance of all the many devices and equipments used in waging war.
3. *In technical instruction* - training quickly and thoroughly, the technical personnel of the Armed Forces and workers and technicians in industry to secure the required output of equipment for the Armed Forces.

Tomorrow, when this war is won, S. V. E. will expand its services to industry, schools, churches and other institutions which desire to accomplish thorough training in a minimum of time. These services are now being used by several industrial organizations which anticipate the stiff competition of the postwar period. Inquiries regarding these services will receive prompt and careful attention.



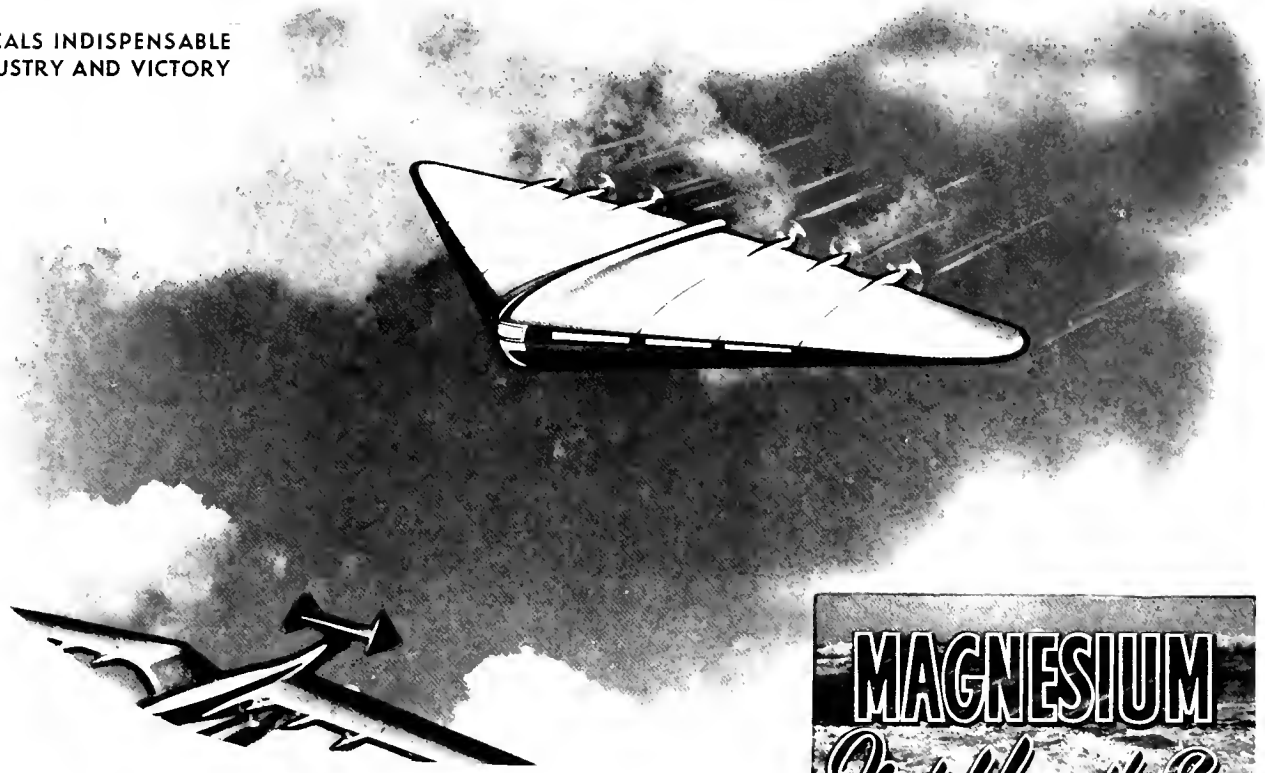
SOCIETY FOR VISUAL EDUCATION, Inc.

100 EAST OHIO STREET • CHICAGO 11, ILLINOIS



PRESENTS THE PICTURE STORY OF
the Light New World

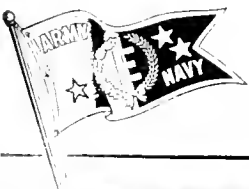
CHEMICALS INDISPENSABLE
TO INDUSTRY AND VICTORY



Today, Dowmetal, the Metal of Motion, increases the speed, range and carrying capacity of our fighting planes.

Tomorrow, Dowmetal promises the designer and engineer extraordinary weight saving characteristics which can be utilized wherever weight must be considered.

It is our privilege to serve The Dow Chemical Company in bringing to all who study metals the vision of a Light New World.



Pictures to a purpose are made by *The* **JAM HANDY** Organization

ATIONS • EDUCATIONAL SOUND PICTURES • TRAINING ASSISTANCE • SLIDE FILM

WASHINGTON 6, D.C.
Transportation Building
DIsk 10011

DETROIT 11
2900 E. Grand Blvd.
MAdison 2450

DAYTON 2
310 Talbot Building
ADams 6289

CHICAGO 1
230 N. Michigan Blvd.
STAt 6758

LOS ANGELES 28
7046 Hollywood Blvd.
HEmpstead 5879



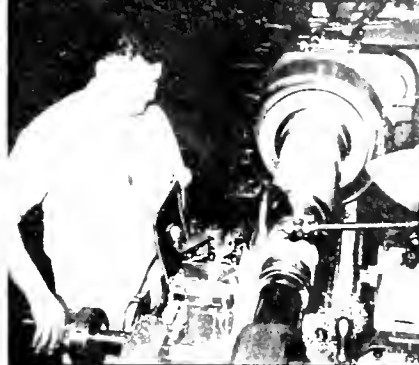
Films for the Americas

SEE PAGE 11

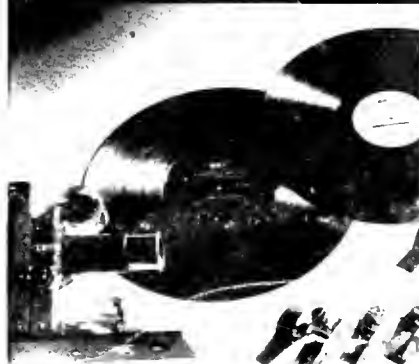
No. 3 1945 • THE NATIONAL MAGAZINE OF VISUAL AIDS TO INDUSTRY & EDUCATION



Films in Industrial Relations



Carboloy Trains with Visuals



Slidefilms Growing Popularity



Recognition of Films at War





... from one little reel

The postwar market — a market of new materials, new products, and new customers. Those who adjust their manufacturing, training and marketing methods to the faster, more efficient tempo made possible by Victor 16mm Magic will be the leaders. Quick reconversion to peacetime production methods through the intelligent use of training films; training of sales and service personnel rapidly and thoroughly; demonstrating and selling to a million customers at a time — scattered all over the world, speaking a score of languages, will be essential for postwar industry and business.

Victor 16mm sound motion picture equipment offers the medium, Victor's world-wide sales and service organization offers the cooperation you may need. Let your nearby Victor distributor help plan and set up a training program to suit your specific requirements; advise and guide you in the preparation of sound film sales aids to vitalize your postwar marketing.



Victor Animatograph Corporation

Home Office and Factory: Davenport, Iowa
New York (18), 330 W. 42d St. • Chicago (1), 188 W. Randolph

Three All-Important Steps in Creating A Successful Training Film

PROOF

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

American Bible Society
American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
The Borden Company
Calco Chemical Company, Inc.
Cluett, Peabody & Company, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
General Motors Corporation
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
Mohawk Carpet Mills, Inc.
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Remington Arms Company
Socony-Vacuum Oil Company, Inc.
The Texas Company
United States Rubber Company
OR ANY OTHER CARAVEL CLIENT



WE HAVE LONG SINCE LEARNED that it takes a powerful lot of
THINKING to create a successful training film . . .

And yet—to paraphrase a great philosopher—the lengths to which
people will sometimes go to AVOID thinking are beyond belief!

Here, then, is a one-two-three procedure which we at Caravel
employ consistently—to keep our thinking on the beam:

First—think of your prospective audience: Whom do you
aim to reach? What do they already know about the sub-
ject? What do they NEED to know? What type of treatment
will assure the most favorable response?

Second—think of your budget: Will it permit you to do the
type of job that will produce RESULTS . . . that will prove an
investment rather than an expenditure? How should the
money be apportioned in order to deliver utmost value?

Third—picture YOURSELF as a member of the audience:
What information and suggestions would YOU specially
appreciate? What would YOU find most helpful in meeting
the daily problems of your job?

Frankly, we don't like the effort of thinking any better than the
other fellow . . .

But—no one has yet come along who could show us an easier and
better way to create a successful training film.

CARAVEL FILMS

INCORPORATED

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

For
Wartime
TRAINING

and
Peacetime
SELLING



CHOOSE **DA-LITE** SCREENS!

Learn by watching movies or a program of slidefilms . . . that's the way G. I. Joe does it . . . that's the way Rosie the Riveter does it . . . because it's fast. If one picture is worth a thousand words, how much is a set of slides or a movie worth?

And what will private business do with their projectors and screens when the war ends? Keep right on using them . . . even more extensively . . . to teach . . . to demonstrate . . . to sell every product under the sun. That's why it

pays to own screens that will last . . . screens with a respected trademark . . . with Da-Lite design. From 1909 to today . . . the finest ever built. For better pictures -- enduring service -- pick Da-Lite when you buy a screen.

We have a booklet "More Learning in Less Time". Tells you how to use visual aids. It's yours for the asking.

Protected picture of postwar kitchen courtesy of Edison General Electric Appliance Co., Inc.

DA-LITE SCREEN COMPANY, INC.

Dept. 2 BS

2711-23 No. Crawford Avenue

Chicago 39, Ill.



Reg. U. S. Pat. Off.

Buy More War Bonds!

FOR OVER ONE-THIRD OF A CENTURY MAKERS OF THEATRICAL AND NON-PROFESSIONAL SCREENS

EASY to take apart SIMPLE to reassemble

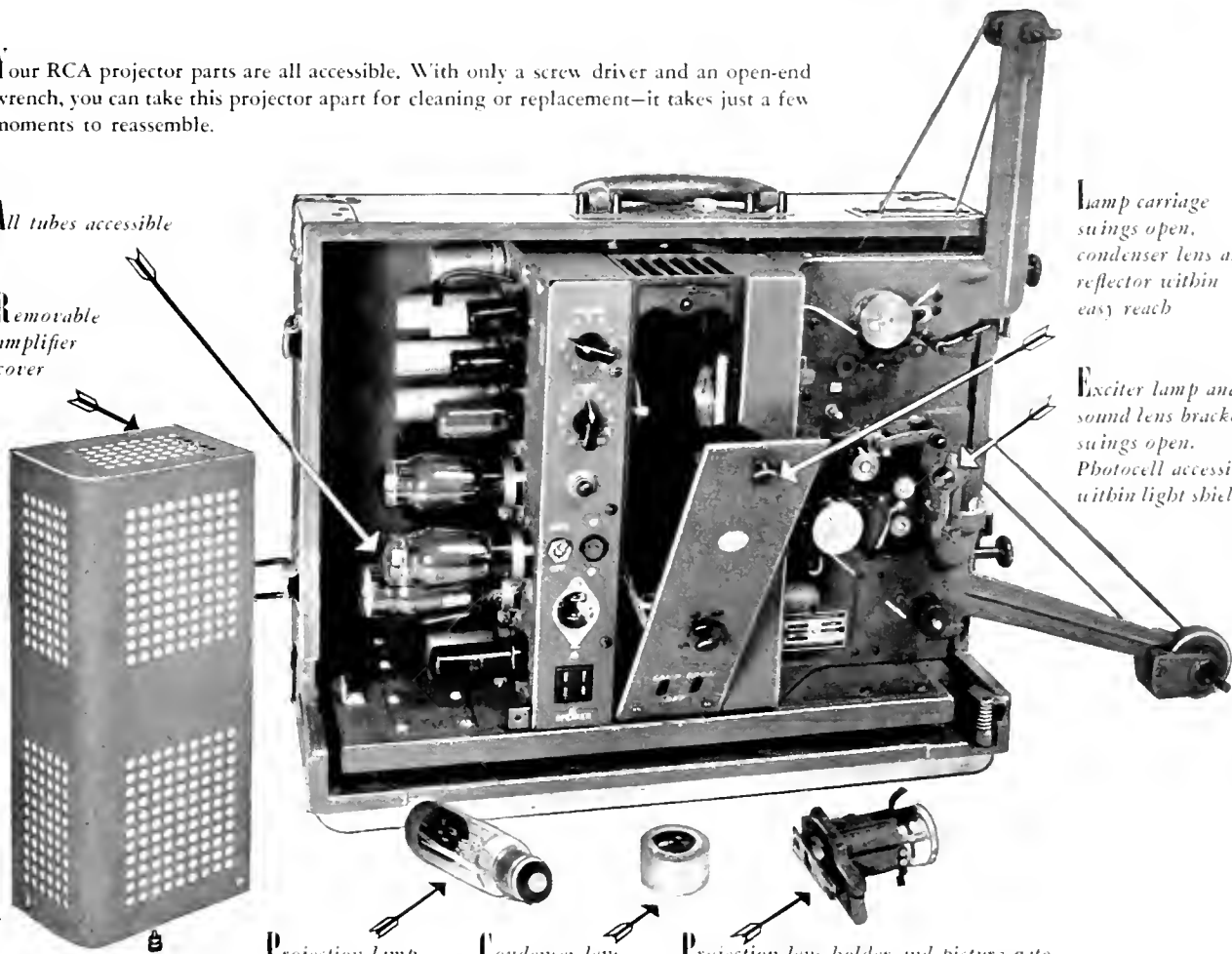
Your RCA projector parts are all accessible. With only a screw driver and an open-end wrench, you can take this projector apart for cleaning or replacement—it takes just a few moments to reassemble.

All tubes accessible

Removable amplifier cover

Lamp carriage swings open, condenser lens and reflector within easy reach

Exciter lamp and sound lens bracket swings open. Photocell accessible within light shield



Projection lamp - Condenser lens - Projection lens holder and picture gate

These parts are completely removable, without the use of tools, simple to clean and replace

Other Features: The new RCA 16mm. projector will include other important advances in projector design, such as even-tension take-up; coated lenses; simplified film path for easy threading; amplifier with inverse feedback for true sound; rewind without changing reels; standard tubes and lamps; sound stabilizer to keep sound on pitch; aerodynamic cooling to prevent hot spots; lower film loop adjustable while in operation; theatrical framing.

Availability: Because of military demands these new RCA projectors are not available now for civilian use. But plan to see the new RCA projector before you purchase post-war equipment. Radio Corporation of America, Sound Equipment Section, Camden, N. J.

RCA 16mm. PROJECTORS



RCA VICTOR DIVISION • CAMDEN, N. J.

LEADS THE WAY .. In Radio .. Television .. Tubes ..
Phonographs .. Records .. Electronics



WAR ARE WON by men and women in uniform.

Industry merely provides the tools, among which our medium has proved one of the most effective. We're not boasting when we point with pardonable pride to more than 200 sound motion pictures that bear the Wilding logotype, productions since 1942 for the Armed Forces. We were commissioned to write them and bring them to the screen. Naturally we regret the necessity for greatly limiting our service to civilian customers.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*

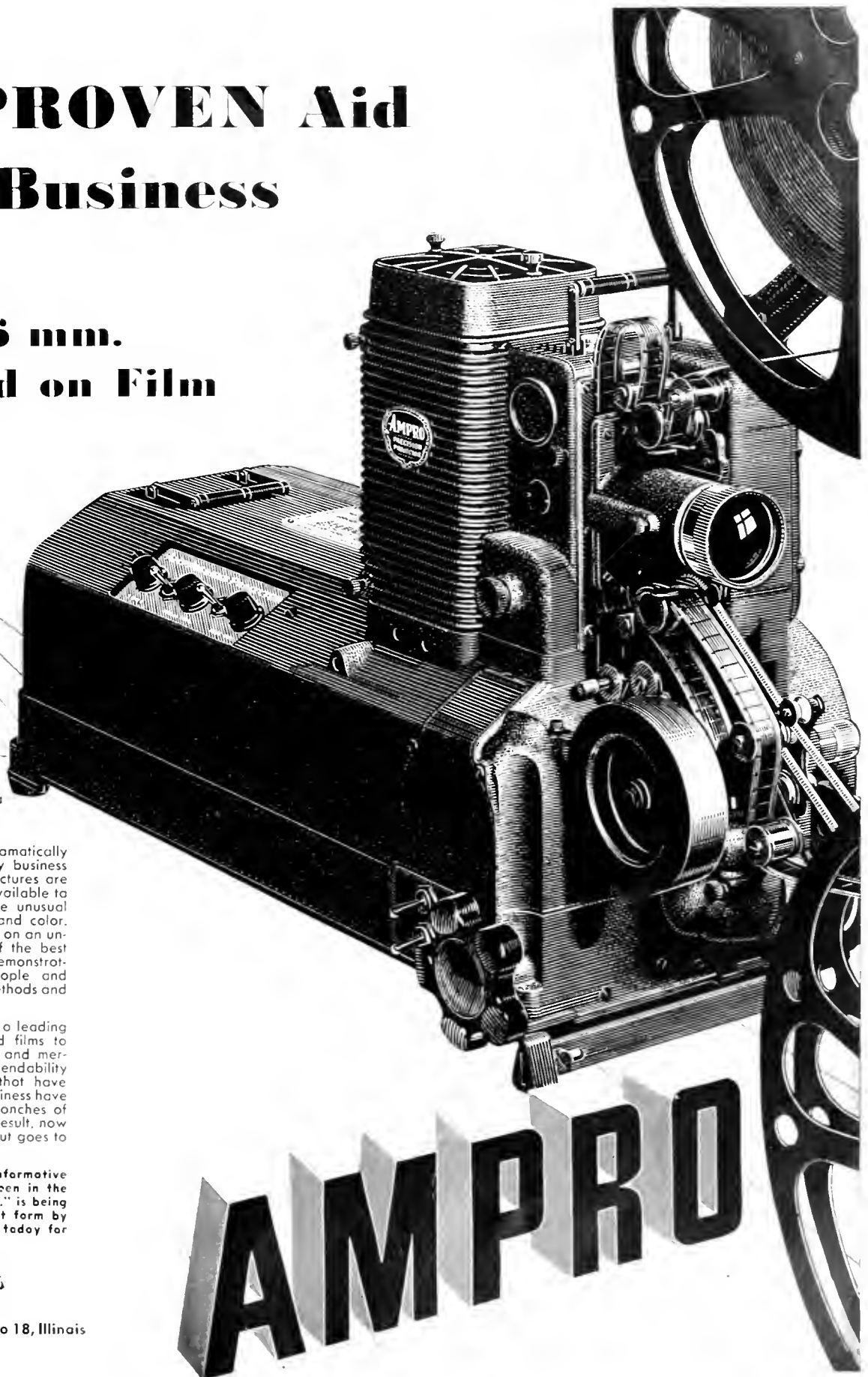


Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

A PROVEN Aid To Business

... 16 mm.
Sound on Film



Amprosound
Model T-1A

THE WAR has driven home dramatically a truth long known to many business men — 16 mm. sound motion pictures are one of the most effective aids available to modern industry. They offer the unusual combination of motion, sound and color. They create an illusion of reality on an unlimited scope. They are one of the best methods for transmitting skills, demonstrating products, training salespeople and publicizing vividly production methods and company history.

Ampro projectors are playing a leading role in bringing 16 mm. sound films to thousands of leading industrial and merchandising firms. The rugged dependability and other important features that have made Ampro so popular with business have also been recognized by all branches of the U. S. Army and Navy. As a result, now practically 100% of Ampro output goes to our armed forces.

An unusually interesting and informative story entitled "What Will Happen in the Movies the Day War is Over . . ." is being distributed in attractive booklet form by the Ampro Corporation. Write today for your FREE copy.

Buy War Bonds

Ampro Corporation • Chicago 18, Illinois
Precision Ciné Equipment

AMPRO

PLANNING

is the key to YOUR
FILM SUCCESS

Treatment Planning ...



is a job for skillful motion picture planners, for men with imagination linked with practical production experience, for men with background in modern merchandising methods and tested training techniques.

Script Planning ...



is a job for experienced motion picture writers who can deliver a scenario full of audience interest, factually correct, practical to produce, and still within your budget.

Production Planning ...



makes certain that your film will be complete with talent, skillful direction and showmanship. It guarantees the best in photography and sound recording for flawless screen results.

Where can you get such service? Just write or call **Client Planning Service** for complete information to start your all-important film program planning ... today.

"Since 1893, the Oldest
Name in Motion Pictures"

BURTON HOLMES FILMS

Incorporated

7510 North Ashland Ave.

Chicago 26

ROgers Park 5054

The Editor's Forum

AN OPEN LETTER TO THE WAR PRODUCTION BOARD:

GENTLEMEN: It has been the privilege of groups of representative leaders from the field of industrial, educational and non-theatrical films to meet with you in the past thirty days as members of the Industry Advisory Committees which you have called to Washington, D. C., to consult with the photographic industry staff in the Consumers Durable Goods Division and its able Director.

You have been faced with a most difficult situation through the past three years of rationing, particularly in this area of raw film stock in which so many elements of influence, statistical "uncertainty" and conflicting policy have been encountered. That you have done so well and won so many friends through the entire photographic industry is a rare tribute in these final dark hours of wartime hardship which preface, we trust, the early dawn of Victory.

BUT THE SUPPLY OF RAW FILM IS UNSOLVED

Raw film stock remains the most critical and, by all odds, the most unsolved item of supply in your Division. It is by no means rationed to the satisfaction of any thoughtful American when one privileged class receives a billion linear feet of this critical material while another faces economic ruin at worst and continued uncertainty and hardship at best.

There is no legal basis or wartime justification for the present system of insuring the film supply of the entertainment film "majors" to the clear detriment of every other consumer of this critical material. A friendly Presidential gesture in 1941, which was eagerly accepted by a partisan predecessor in the War Production Board for the basis of a rationing program, is the "exception" to the rules which apparently governs this critical material.

WE LACKED VISION THEN: DO WE HAVE IT NOW?

But we have seen new evidence of your sound business judgment and of your present knowledge of the tremendous growth of the training and informational film during these past three years of war. This vision was lacking in 1941. But the irresistible evidence of the contribution made by training films in our Armed Forces and War Industries should at long last bring the realization that raw film is not the privilege of the largest consumer but the inalienable right of *all*. In wartime it is the obligation of the War Production Board to assure these rights in the order of their direct contribution to the successful prosecution of the war.

For further evidence of the useful contribution of one segment of unprivileged consumers of raw film stocks we refer you to page fifteen of this issue. For the other side of the story we refer you to the current issue of *FORTUNE*, page 196, on which this statement appears: "A direc-

tor recently shot 600,000 feet of film to make a feature that probably won't run over 10,000 feet." And "an anonymous studio head . . . estimated that \$100 million of the \$300 million spent in production yearly is wasted. He complained that scripts are too long, that finished pictures are too long, and he savagely attacked the director's practice of shooting scenes again and again and again."

ONE EQUITABLE SOLUTION REMAINS UNTRIED

The present crisis in raw film supply may once again be temporarily eased with the ebb and flow of military demand. But foreign markets are opening up, foreign buyers like Russia are seeking our supplies. Meanwhile our own training and informational programs and, in fact, the essential film programs of our own Government agencies are being curtailed by this continued program of preferential supply.

Truly, gentlemen, under the Constitution of these United States and in full knowledge of the wartime needs of the WPB and the nation, is there any earthly reason why raw film is not rationed on the same equitable basis as is paper stock within your own Agency? Is there any difference between the "morale" value of our magazines and newspapers or the entertainment film?

JUDGMENT OF CONTENT IS CENSORSHIP

The paper allocation program has long recognized that judgment of contents of any printed material, whether a catalog or advertising folder or an urban newspaper, constitutes censorship. But freedom of the "press" in the medium of film communication has long been experimented upon by reviewers in the Office of War Information and in the War Production Board where the content matter of a motion picture determined the availability of raw film for its production under an outmoded method of supply.

It would be truly American and an act fully justified by every known precedent in the annals of the WPB *to ration film as we ration paper*. Such a fair course of action is *the only hope of every user of this critical material, including the entertainment film producer*. For the precedent of government by personal edict and privilege is contrary to the cause of freedom and equality for which this war is being waged.

February 16, 1945

—OHC

Idea Salesman Available

Age 42, living in Chicago. At present selling and supervising commercial films for firm not needing the business. Have ideas, experience and ability. Anxious to hear from reliable, aggressive producer interested in tomorrow.

Address: B. S. I.

c/o BUSINESS SCREEN: 157 E. Erie, Chicago

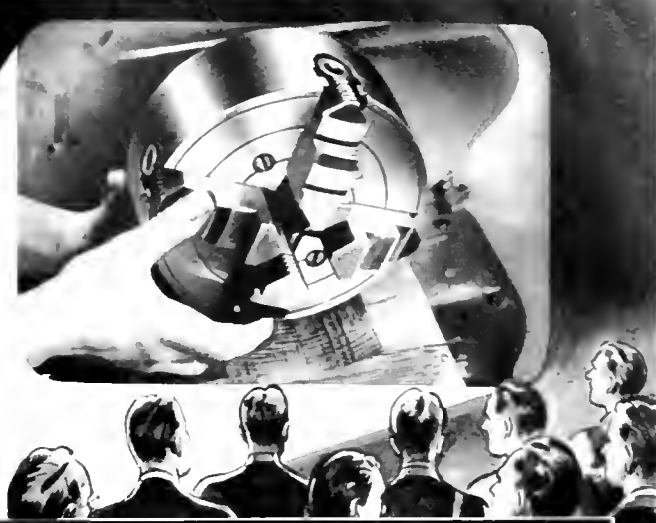
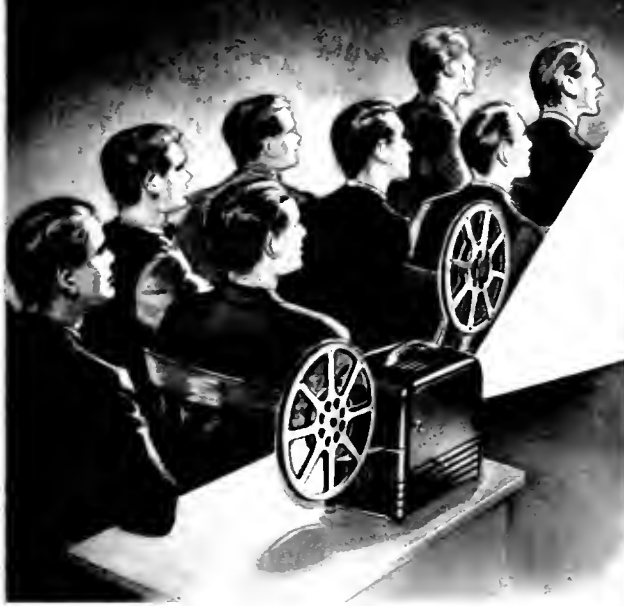
Issue Three

BUSINESS SCREEN MAGAZINE

Volume Six

Issue Three, Volume Six of Business Screen, the National Magazine of Visual Aids to Industry and Education. Issued by Business Screen Magazines, Inc., 157 East Erie Street, Chicago 11, Illinois on February 29, 1945. O. H. Coeln, Jr., Editor; E. T. Lundgren, Production Director; Felice Mendenhall, Eve Erickson, Rosemary Kemp, Editorial Assistants. Staff Members in Service: Lt. Robert Seymour, Jr., Pvt. H. L. Mitchell. Subscription: \$2.00 for eight consecutive numbers (one complete volume); Foreign and Canada \$3.50, including duty. Entire Contents Copyright 1945 by Business Screen Magazines, Inc. Reprint permission granted on special request. Trademark Reg. U. S. Patent Office.

**INDUSTRIAL LEADER
CALLS
FILMOSOUND TRAINING...**



*"the best we've
ever used"*

Comments like that come to us almost daily from factory instructors, directors of industrial education, sales training executives . . . business-minded men who've learned that training programs built around a Filmosound Projector and movie films from the Filmosound Library *can cut the time and cost of training* for almost any job.

Filmosound shows movies with unmatched brilliance, in smooth flowing action. Sound is sharp and clear at any volume

level. Simple, sturdy design ends the irritation of interrupted programs. The result is true theater-quality projection . . . and the full attention of your audience.

Teamed with this fine projector are the hundreds of training films prepared by the U. S. Office of Education and available for rent or purchase from the B&H Filmosound Library. Send for a catalog of subjects.

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

TOMORROW'S FILMOSOUND

New in appearance, advanced in design and performance by our research in OPTI-ONICS, this new postwar Filmosound is destined to set new standards in industrial film projection.



Buy . . . and HOLD War Bonds

Products combining the sciences of OPTics • electrONics • mechanICS

PRECISION-MADE BY



Bell & Howell

BELL & HOWELL COMPANY
1808 Larchmont Ave., Chicago 18, Ill.
Please send catalog of training films and also regular Filmosound Library Catalog

Name _____
Street _____
City _____
State _____
Zip _____

NEW! NEW!

Audio-Visual Medium for Training!

Audio-Visual Training and Product Merchandising through the proven method of picture sound and motion has demonstrated amazing results. This dual application of training and merchandising represents visual education at its best. When your messages are dramatized through interesting sound motion pictures, your story is more easily and quickly understood, more impressive and more effectively received by a responsive audience—whether training or selling. The vehicle through which your motion pictures are shown should be easily operated without involving time-consuming, technical tasks. That is why many prominent industries and directors of visual education in schools are enthusiastic about Mills Audio-Visual Cabinet Projector.

A SELF-CONTAINED CABINET UNIT

This newly-designed Commercial Projector is a self-contained unit. It includes all operating parts—projector, speaker, amplifier, screen, reels and controls—thus eliminating the need of darkening rooms, hanging or setting up a screen, mounting a projector and amplifier, placing a speaker at a distant point, stringing long lines of cord, focusing lens for varying distances, framing the picture, and other time-wasting operations.

That you may be sure to obtain the number of projectors required during the first twelve months following European V-Day, we suggest advising us of your requirements.

Note: While we cannot forecast postwar material and labor costs, we plan to price the SONO-VISION competitively with any comparable projector equipment. Such price, we are sure, will be interesting to all firms, institutions, and schools planning to use 16 mm. sound motion pictures after V.E. Day.



A few of the many users of our Pre-War Cabinet Projectors

- U. S. Navy
- U. S. Army
- Western Electric Co.
- General Electric Co.
- American Hospital Association
- Aetna Casualty & Surety Co.
- International Harvester Company
- General Motors Corp.
- Stewart-Warner Corp.
- Swift & Company
- Reo Motors, Inc.
- Harry Ferguson Corp.
- Boeing Airplane Co.
- Link-Belt Company
- Lockheed Aviation Corporation
- Wright Aeronautical Corporation
- Sears, Roebuck & Co.
- Marshall Field & Co.
- Illinois State Board of Health
- Eloise Hospital & Infirmary
- Westinghouse Electric & Mfg. Co.
- Appleton Electric Co.
- Alfred Decker & Cohn
- Bauer & Black
- University of Alabama
- Knox Porcelain Co.
- North Dakota State Board of Health
- Mississippi State Board of Health
- South Bend Lathe Works
- Connecticut Highway Commission
- Horton Manufacturing Company
- Screen Broadcasts, Inc.
- Minneapolis-Moline Power Implement Co.
- Newport News Shipbuilding & Drydock Co.
- Pitney-Bowes Postage Meter Co.

ADDRESS INQUIRIES TO INDUSTRIAL SALES, AUTOMATIC PROJECTOR DIVISION

MILLS INDUSTRIES, INCORPORATED

4100 FULLERTON AVE. CHICAGO 39, ILLINOIS



**FOR
DETAILS
USE**

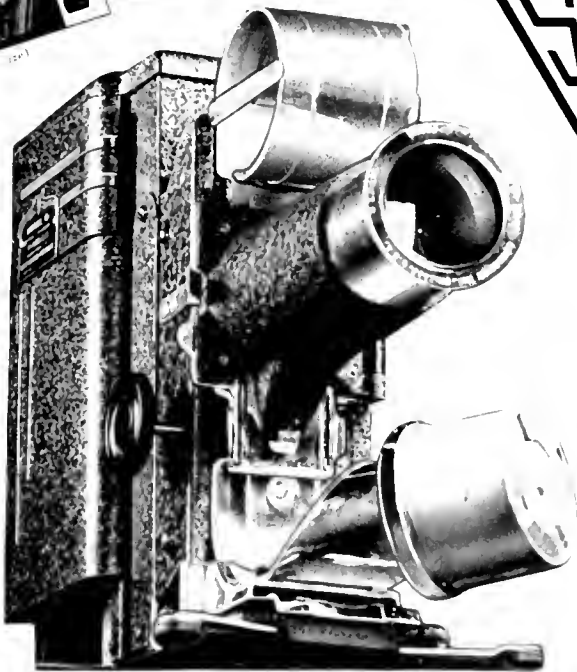


SLIDEFILMS

AND



PROJECTORS



Slidefilms provide unequalled opportunities for detailed study of mechanical features or group discussions of major steps in the operation of machinery. They are being used extensively by our Armed Forces and by industry for rapid and accurate training in new techniques and new skills.

Buy and Hold More War Bonds!

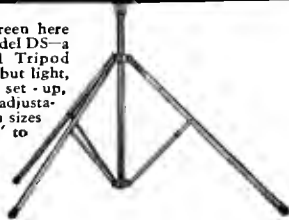
SOCIETY FOR VISUAL EDUCATION, INC.

100 East Ohio Street

Chicago 11, Illinois



The Radiant Screen here illustrated is Model DS—a portable Metal Tripod Screen—sturdy but light, compact, easily set-up, and is quickly adjustable. Available in sizes from 30" x 40" to 52" x 72".



Send for **FREE Bulletin** →

New Brilliance Depth and Color To Your Projected Pictures

When they are projected on Radiant Hy-Flect Glass Beaded Screens instead of old, faded models and makeshifts.

Thousands of tiny glass optical heads firmly imbedded in the snow white plastic surface of the improved Radiant Screens make the startling difference. These beads *reflect* light instead of absorbing it. The results—black and white motion pictures, slides and slide films show up vividly and clearly with sufficient contrast. Colors take on new depth and brilliance. Attention and interest is more effectively maintained. Visual selling becomes more effective when used with these perfected Radiant Screens.

Radiant Screens offer you many new Special Features:

In addition to the Hy-Flect Glass Beaded Screen Surface—you will find many innovations, special conveniences and unique advantages in Radiant Screens. These include:

1. Automatic Clutch. A positive device that permits instant raising and lowering of screen housing without the necessity of manipulating screws and bolts. So simple and easy to operate a child can use it.

2. Quick Tripod Release. Tripod legs may be opened or closed quickly. They

support the screen in *any* position for wide or narrow spread without set screws or plungers.

3. Auto-Lock. (Pat. applied for.) Just touch convenient button for raising or lowering center extension rod and screen instantly.

4. Convertible from Square to Oblong—for movies, stills or slides, Radiant square sized screens are convertible to oblong by merely raising screen to indicated position.



Radiant Manufacturing Corp.
1141 W. Superior St., Chicago 22, Illinois

Please send me **FREE** complete Radiant Screen Bulletin giving full specifications, features, prices of complete line of Radiant Tripod, Wall, Ceiling and Table Screens for schools, homes, clubs, and industry.

Name _____
Address _____ State _____
City _____

What is PERSONALIZED PRODUCTION?

A Personal Service that gives integrated
Balance for all Production Elements.

Planning, writing, directing, photographing, sound-ing and editing are all a part of motion picture production. We believe the skillful blending of these elements controls the excellence of your finished motion picture. We know such smooth integration is impossible unless the men who do these things are the very same persons who talk and work directly with you — getting their understand-ing of your story first hand.

That's why our service is "personalized production". No production is passed blindly from one depart-ment to another. Rather, all production flows in ordered sequence, supervised and completed by the very men who worked with *you* to create the visual idea in the beginning.

May we show you samples of "personalized produc-tion" and tell you how it may better fit your soon-to-be-planned motion picture program?

RAY-BELL FILMS, Inc.

2269 Ford Parkway

St. Paul 1, Minn.



DeVRY Motion Picture Sound Equipment is used in many picture theaters for employees of Caterpillar Tractor Plant at Peoria, Illinois.

RECONVERSION SALES AND TRAINING PLANS

Undivided Attention for YOUR messages!

That's what you get with *sight and sound*—that's why America's top-flight organizations plan increasingly to rely upon sound-motion pictures to help them—quickly, thoroughly and economically—to speed their re-conversion plans, methods and instructions to the conference rooms, to the production department and to far-flung sales outlets and service organizations. Taking a leaf from pre-war and war time experience, they will rely on projected training devices—on *sound and silent motion pictures*—in natural color as well as black and white techniques—as the fastest and most effective means of accomplishing re-conversion for American business from a sales, service and institutional standpoint.

SELECT AN EXPERIENCED INDUSTRIAL PRODUCER—Production of commercial motion picture films is a matter of careful planning, thoughtful consideration, skilled scripting, intelligent direction—and *technical perfection*. You are fortunate to have readily available, competent, experienced Industrial Motion Picture Producers eager to confer—without obligation—on your motion picture projects. DeVRY is not a producer of motion picture films. A list of Industrial Producers is available from DeVRY by using coupon below.

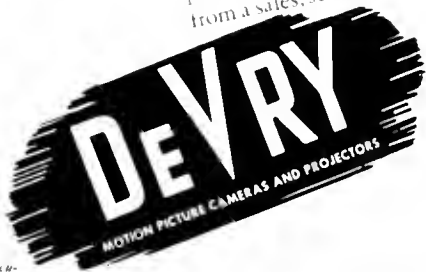
SPECIFY EXPERIENCE-PROVEN EQUIPMENT—For that wide variety of equipment Industry needs for its projected training, sales and institutional projects you can rely on DeVRY for postwar's finest 16mm and 35mm motion picture sound equipment—stationary, semi-portable, portable and *mobile*. Also for slidefilm projectors, stereopticons, screens and related equipment and accessories which America's industrial leaders have found capable of the dependable, trouble-free performance that insures success for their projected training and selling aid investments.

DeVRY 16mm Sound-on-Film Projector (Model 16-1966) with separate Sound System that can be used for P. A. purposes



4 Time Winner

DeVRY alone has been awarded four consecutive Army-Navy Awards for Excellence in the production of Motion Picture Sound Equipment.



Buy War Bonds!

DeVRY CORPORATION 1111 Armitage Avenue Dept. BS 82 Chicago 14, Illinois

Gentlemen: We are interested in the Projected Training Aids checked by you—

DeVRY Motion Picture Projectors 16mm _____ 35mm _____

DeVRY Triple Purpose Slidefilm Projectors _____

DeVRY Motion Picture Screens _____

DeVRY Film Catalog _____ DeVRY Stereopticons _____

Name _____ Title _____

Business _____

Address _____

City _____ State _____

Check here if now using Projected Training Aids _____

Check here if you desire a list of available Industrial Motion Picture Producers _____

FOR 32 YEARS AN OUTSTANDING NAME IN THE FIELD OF VISUAL EDUCATION

It's not so simple

UNITED STATES NAVY
TRAINING FILM
RESTRICTED
COPYRIGHT 1945 BY SOUND MASTERS, INC.

RESTRICTED

... to the guarded files of the Armed Services, *for the information of authorized personnel only*, is our war record. ☆ When war came, we turned the greater part of our energy and picture-making skill to the service of the Navy and Coast Guard and of the factory workers who stand behind them. Our films have helped to speed the training of men and women in the use of new weapons developed by science and research. Our films have taught production workers how to make these new weapons better and faster.

IT'S NOT SO SIMPLE... to meet the widely varying training film needs of the Armed Forces, but we have learned how to respond quickly to each new challenge. ☆ The war has taught YOU and millions of others the value of motion pictures and slide films. It has taught US new methods, new techniques, new skills which can be converted to your use in meeting the physical and psychological problems of preparation for peace. The SOUND MASTERS STAFF will be glad to join hands with you in planning and executing your film utilization program for the future.

S/m

SOUND MASTERS, Inc.

165 WEST 46th STREET ★ NEW YORK

"Wherever films are shown in war plants, results have been most gratifying. Frequently absenteeism decreases and production correspondingly rises. As long as the war lasts and production problems continue, I feel that motion pictures



will play a vital part in meeting and beating urgently needed production schedules."

REAR ADMIRAL C. H. WOODWARD,
Chief of Industrial Incentive Division, U. S. Navy

Industrial Motion Picture Companies Produce 3,747 Reels of War Training Films

NOW THE FACTS can be told. First official returns from a nationwide survey recently conducted among industrial film producers from coast to coast reveal a record of war film production second to none in these United States. The total of actual reels produced for war training purposes since Pearl Harbor promises to exceed that of all other classes of film production during the same period.

On the basis of its total employment and total raw stock consumed annually, the industrial film industry has set further precedent in efficiency and total concentration upon the direct war needs of the nation during the past three years.

MORE THAN 50 COMPANIES ASKED

Of more than 50 established producers of industrial films included in this survey (which was conducted jointly by the Editors of BUSINESS SCREEN and the National Association of Film Producers) a total of 29 companies responded with detailed answers to a lengthy questionnaire. Returns are still coming in as further research uncovers new sources of production and other reports are filed by companies previously surveyed but not replying as this summary was prepared.

These first returns from 29 companies reveal that a total of 3,747 original finished reels of 16 and 35mm motion pictures were delivered to the Armed Forces, U. S. War Agencies and to the nation's war industries for training, indoctrination and other war purposes during the 3-year period since Pearl Harbor. Of this number, a total of 1,535 reels were produced for the Navy, 131 reels for other branches of the Armed Forces, including the U. S. Army, Army Air Forces, Coast Guard and Marine Corps; 516 reels for U. S. War Agencies, including the U. S. Office of Education war training program, the U. S. Department of Agriculture,

FIRST SURVEY RETURNS FROM 29 COMPANIES SHOW STUDIOS' DIRECT CONTRIBUTION TOWARD TRAINING PROGRAMS OF ARMED FORCES, U. S. WAR AGENCIES AND WAR INDUSTRIES

the War Production Board, etc.; and 1,532 reels to war industries approved by the Office of War Information and the War Production Board under the existing system of raw film stock allocation.

SLIDEFILMS ADD TO WAR RECORD

Survey returns also included reports on the thousands of individual slidefilm subjects also produced by these companies in the past three years. More than 2,000 original slidefilm subjects were produced for the Armed Forces alone by less than a dozen of the report-

ing companies returning this survey.

Thousands of additional slidefilm subjects have been produced for other government war agencies, including the U. S. Office of Education, and for war industries. These are not included in present survey totals but will be given later.

ALSO PROVIDE LABORATORY SERVICE

Mention should be made also of the millions of feet in release prints and other laboratory service provided by the industrial film studios through their especially adapted laboratories. Special release prints

for war training subjects, particularly for the Navy, accounted for nearly 133 million linear feet of 16mm stock alone; 5 million linear feet of 35mm stock was consumed for release prints.

For this war production effort, trained film technicians and production crews were maintained by these specializing studios. Particularly in the field of technical animation, for example, the industry demonstrated its extensive facilities for the essential production effort. *Time*, the most critical factor of all, was the great contribution of the industry. Years of experienced service to industrial clients had developed the studios and laboratories which were almost completely converted in 1941 to the pressing needs of the Armed Forces.

SUBJECT CRITERIA ARE CITED

In serving U. S. war industries, industrial film producers are observing a strict code of stock conservation. Only essential subjects making a useful contribution to the war effort are considered for production. Accordingly, these criteria guide the companies and prospective sponsors:

1. Labor Recruiting Films (War Plants in Critical Areas).
2. Employee Production Stimulation (Industry and Agriculture).
3. Skill Training for War Industries; task films for workers.
4. War Products Instructional Films (primarily for Armed Forces).
5. Maintenance and Service Training; Repair and Operation.
6. Conservation and Utilization Films, Workers and Public.
7. Safety and Health Education Subjects, Medical, Scientific.
8. Pre-Induction Training of Workers; indoctrination subjects.
9. Distributive Education (Service Personnel).

War Production Record of Industrial Film Producers

Total Reels Produced for U. S. Navy
(21 producing companies reporting)
1,535 reels

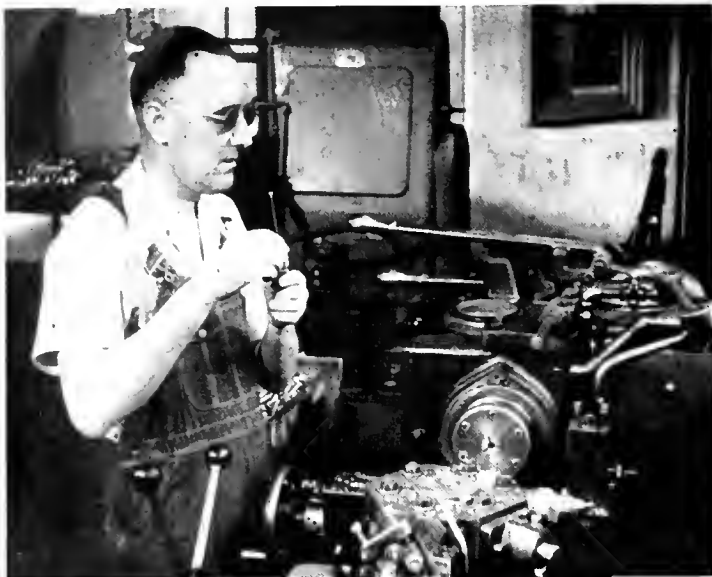
Total Reels Produced for Army, Army Air Forces,
U. S. Coast Guard and Marine Corps
131 reels

Total Reels Produced for War Agencies
(U. S. Office of Education, Dept. of Agriculture, etc.)
516 reels

Total Reels Produced for U. S. War Industries
1,532 reels

FIRST TOTAL OF 3,747 REELS PRODUCED
(Based on Incomplete Returns from 29 Companies)

Supervision Films Show Training of Blind Workers



(Above) This worker, totally blind, has developed a perfect sense of timing—which enables him to perform with swift, sure movements.

TWO NEW SOUND FILMS recently completed for the United States Office of Education provide the first subjects of their kind on the employment and instruction of blind workers by industry, thus tapping a new area of manpower for war production. The new films are part of the growing library of *Supervision* motion pictures produced for the Division of Visual Aids for Training of this agency.

The two pictures, available in 16mm sound-on-film, are *Employing Blind Workers in Industry* and *Instructing the Blind Worker on*

the Job. Both were produced for the government by Coravel Films, Inc.

DEMAND FOR BLIND WORKERS

Opening commentary in the film *Employing Blind Workers* states the case for a great change which has taken place in industrial thinking: "In every state in the Union there are now placement officers . . . themselves blind . . . who select jobs suitable for blind workers . . . help in training them . . . and, when necessary, transfer them to other jobs without embarrassment to management."

Many of these workers, totally blind, are able to operate complex machine tools with perfect safety because of improved methods of training. On some operations, blind workers have taught sighted fellows new manual techniques. For example, the use of a hand gage to check thicknesses has given way to a manual technique taught by blind workers which has increased output and provided greater accuracy than ever before.

SUCCESS QUOTED IN LETTERS

The success of blind workers in industry is reflected in scores of letters quoted in the film . . . "the quality of their work is above average . . . they perform precise operations with a degree of accuracy that is astonishing . . . absenteeism is nil among blind workers . . . liability of accidents is less than with a sighted person . . . presence beneficial to rest of the employees . . . assimilation unbelievably smooth and easy and altogether satisfactory."

Cooperation of the workers was evident in the production of the films also. "Although totally blind," says the producer, "they entered

into the spirit of the picture with an enthusiasm rarely witnessed in our many years' experience. Their patience and abounding good cheer of these blind workers was an inspiration."

COOPERATION FROM INDUSTRY

The producer solved the problem of showing many different types of workers and jobs by bringing a number of blind workers to an Eastern location and arranging machine setups which exactly paralleled those at plants where they had worked

Sequences include a woman worker performing eight operations required in the complete assembly of valves used in fire extinguishers; a blind operator working on two milling machines simultaneously and another worker boring and drilling a valve stem on a turret lathe. Cooperating companies include the Walter Kidde Company, the Breeze Corporation, and the Speakman Company.

STATE COMMISSIONS ASSISTED

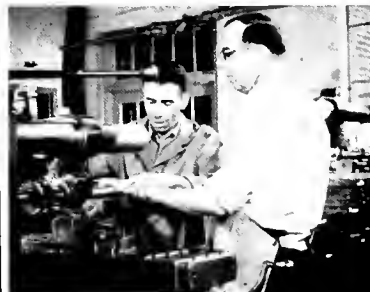
Contributing to the success of the pictures were various State Commissions for the Blind, notably the

Employing Blind Workers in Industry

Selected scenes from the motion picture



It's not hard to teach a blind fellow to use a drill press.



During instruction he was shown safe paths from the controls to the safe areas.



Courtney has topped the production record of every sighted worker on the job.

Instructing the Blind Worker on the Job

Produced by Coravel Films, Inc.



Fred's hand over Joe's on housing of drill press as Fred identifies starting and stopping buttons.



Fred: Here is the work you're going to do. Take a "look" at this piece of tubing.



Joe: I put my forelinger here . . . and move it up here until it touches the side of the drill.

New Jersey Commission headed by George Meyer, Executive Director, and the Delaware Commission, headed by Dr. Francis J. Cummings, Executive Secretary.

Production supervision for the U. S. Office of Education was by Theodore B. Karp, project supervisor, under whose direction the complex arrangements and content of these precedent-breaking subjects were produced by Caravel. Direction of the films, a key to their intense interest and skilful presentation of the material, was by Morris Goldberg of the Caravel staff. F. Burnham MacLeary of the Caravel organization was the writer, researcher and general production supervisor of the series.

NOW AVAILABLE FOR PURCHASE

The two pictures are now available at slightly more than the cost of production from Castle Films, Inc., official distributor of these and other war training subjects for the U. S. Office of Education.

Films on Foundry Practice

Completion of a new U. S. Office of Education film series on *Bench Holding* marks the most recent addition in that area of production films. The general classification of this series is Foundry Practice and the films named were produced for the Office of Education by Atlas Educational Film Company.

The already extensive library of films on *Machine Tools* has been considerably increased in the past month with completion of new series by Ray-Bell Films, Inc., Emerson Yorke Studios and others.



Good fabrication is one of the major problems of the aircraft production industry. Elmer Pearson (kneeling, foreground) of the Bray Studios staff supervises a box beam spar set up in the South Haven, Michigan, plant of the Everett Piano Company while technical advisors look on during the making of this Office of Education sound motion picture in the Aircraft Work Series.

"Every Minute Counts" Shows Problem of Absenteeism

♦ In the series of *Supervision* films produced for the Office of Education, the picture *Every Minute Counts* makes a good contribution to the problems of lateness, loathing and absenteeism for the benefit of foremen.

Produced by Herbert Kerkow, the film makes no attempt to solve these problems but stimulates the imagination of foremen seeing the subject so that, at the end of the showing, they discuss these problems more thoroughly and resultfully. An unusual dream sequence makes this one of the most interesting in the *Supervision* series.

Also produced by the same company is another film in the *Supervision* series, *Supervising Women Workers, Using Visual Aids in Training* was the first film in this series produced by Kerkow.

Aircraft Series Completing

♦ Announcement of a special BUSINESS SCREEN edition on the U. S. Office of Education program calls particular attention to the *Aircraft Work Series* in which nearly thirty new titles have been completed or are in final stages of production. These include production films such as the series on *Wood Fabrication* by Bray Studios; *Aircraft Maintenance* films by Audio Productions, Pathecope, Jam Handy and Kerkow and other manufacturing and inspection titles such as those produced by Jamieson Film Company.



(Above) This man can easily operate a machine with his artificial arm. A scene from the British film "Back to Normal" reviewed here.

Rehabilitation of Casualties Shown in "Back to Normal"

FILMS PRODUCED by the British Information Services and distributed in the U. S. through the Film Officers of that Agency and the various local Consulates offer valuable material for plant training and personnel executives faced with problems of returning veterans, war casualties and related matters.

The film *Psychiatry in Action*, a long subject released for U. S. distribution many months ago, has had universal acceptance as an authoritative reference in that important area. A later subject, *Back to Normal*, now offers additional assistance on the war problem of limbless workers, their training and skills.

HELPING LIMBLESS CASUALTIES

This film reveals the part played by modern science in the making and fitting of artificial limbs, by means of which disabled persons are able to follow their old occupations or work at new trades which are taught them at Government Training Centers. It was made at Rochampton, one of Britain's hospitals devoted to the treatment of limbless war casualties—men, women, and children.

Back to Normal shows how men with artificial limbs are able to work at engineering, dialing, carpentry, metal-beating, and painting and decorating—all of them highly skilled occupations which formerly they could not have followed. With

the aid of special tools provided by the Government, they are now able to work at these trades with speed and absolute efficiency.

The film explains how these people are taught to use their new limbs, and how the joint on a modern artificial leg can be locked and set at various tensions, permitting its wearer to sit down and stand quite naturally.

Film on Social Services

♦ Great Britain is noted for her social services. In spite of war time conditions, these services have been maintained and have progressed.

The film, *Second Freedom* (2 reels, 17 minutes), shows the benefits derived in Britain from facilities afforded by the Government.

In the film, the services which are available at the infant welfare centers and prenatal clinics are described. You see something of the education and health programs in the schools; the operation of the Unemployment and National Health Insurance, and also a new housing estate, a large number of which are subsidized by the State.

These films, together with such recent features as *I-I*, the film on the Robot Bomb; *Atlantic Adventure* (an outstanding color subject) and others are available at reasonable loan charges or for outright purchase through the distribution outlets mentioned above.

WITH the inception of the War Program even prior to Pearl Harbor and its demand for fabulous numbers of ships, planes, tanks, guns, and other war materiel demanding vast quantities of individual metal parts, there also skyrocketed a need for men who could use and design carbide tools—made by tipping a steel shank with a small piece of ultra-hard cemented carbide and used for the fast cutting of all metals. The enormous number of machinists required—trained to work with carbide tools—did not, at that time, exist in this or any other United Nations country. It became apparent that some method for the quick mass training of personnel was necessary—and at once. Faced with this training problem, which was nation-wide in scope and of unique importance to the success of the United Nation's war effort, Carboloy Company built up an accelerated mass-training educational program based on the use of a series of six discisional-type slide films. This program has produced exceptionally gratifying results as evidenced by the performance of war-materiel production industries.*

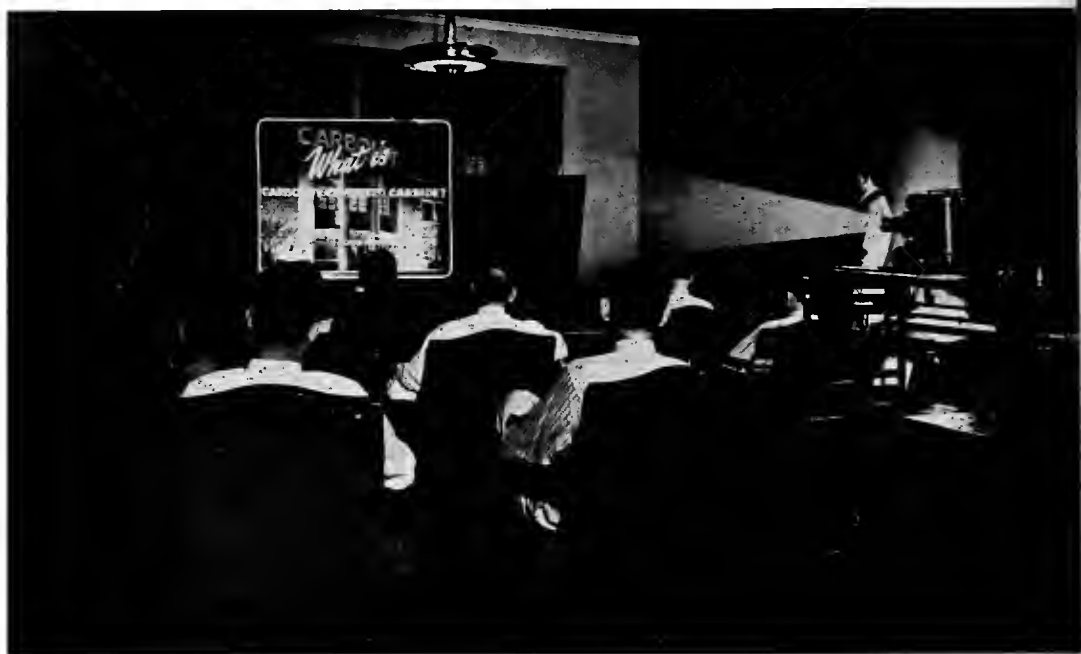
Since the inception of the slide film training program three years ago, Carboloy Company has been able to instruct hundreds of thousands of superintendents, foremen, machinists, tool designers, etc., in the fundamentals of using carbide tools for the machining of metals. It would have been extremely difficult to have reached the same number of men as effectively through any other channel of instruction in the limited space of time then available.

PROGRAM BEGAN YEARS AGO

Actually, this particular training program might be said, however, to be the culmination of nearly a dozen years of Carboloy's work in educating carbide users in the cor-

*Carbide tools permit machining of metals at speeds which in some instances are ten times faster than is possible with conventional cutting tools. This has permitted industry as a whole to speed up its flow of vital aircraft, tank, gun, and other metal parts to such an extent that the Axis-dominated countries are now being out-produced many times over.

Literature used in the Carboloy program



Carboloy Slidefilms Train Workers

rect design and application of carbide tools. Carbide tools—it was soon learned after their introduction into American industry around 1928—cannot be designed and used as are conventional cutting tools made from straight carbon steel or high tungsten steel, yet their correct application and design is imperative in order to obtain maximum benefits from them.

Carboloy Company started its educational work in 1929 with the users, tool builders, and grinding machine manufacturers on the subjects of tool design, brazing, grinding, etc. Year after year such education continued, its tempo steadily increasing. In 1937, a comprehensive educational program was inaugurated which included lectures, films, and demonstrations before foremen, technical clubs, and others. The following year, training "classes" were carried on by a traveling group, from coast

to coast. These "schools" were so successful that in 1940 Carboloy's now famous Training Course at its Detroit plant was set up, through which many key men in industry have been trained so that they, in their turn, could carry on this educational work in their own plants. The school is under the supervision of a full time instructor. A "term" in this school lasts one week; its classes which were limited to twelve key men from industry per week before the war now handles eighteen such men at one time. Since its origin, some 2000 carbide engineers have been trained in the Detroit school.

WAR DEMANDS MET BY VISUALS

When Carboloy decided to launch its "all out" visual education program to meet the unprecedented demands of the War Program early in 1942, the discisional slide film chosen as the media to be employed were based on teaching experience gained in conducting the Detroit Training Course.

Some dozen definite film subjects were suggested for treatment at a joint meeting of Carboloy's president, and sales and engineering executives. This list was gradually condensed and reduced until the final list of subjects selected was *What is Carboloy Cemented Carbide?; Designing Carboloy Tools; Brazing; Chip Breakers and*

Their Application; Grinding; and Putting Carboloy Tools to Work.

PACKED WITH INFORMATION

Into these title subjects has been compressed an amazing amount of information. To insure proper handling, Carboloy Company first selected a reliable film producer who assigned a competent technical writer to "live" on the job until completed. A carbide engineer was assigned to work full time with the writer. The supervisor of the training school headed up the project and all contacts and approvals necessary for each of the six films were established in advance.

As the material was accumulated it was subjected to an exhaustive scrutiny for technical accuracy, clarity and applicability by Carboloy engineers and field men, and also by certain large users of carbide tools. In this way, a vast amount of pioneering work—as standard procedures, technique, etc.—was accomplished in the four months required to write the film scripts. After each complete script had been checked, visual sketches—consisting of rough sketches with accompanying text—were made up for them. These were checked by the established routine. Test films were then made from the correct visuals and were put through the same checking process to insure technical accuracy. Final prints

Films for the Americas

MOTION PICTURES transcend all known barriers existing between people of the Western Hemisphere—the motion picture is a common denominator. Combining sight and sound, it is an effective medium for the dissemination of information. By many it is considered the most effective teaching and training device known to man. The potentialities were recognized by the Office of the Coordinator of Inter-American Affairs at the time of its inception in August, 1940 when it was called the Office of the Coordinator of Commercial and Cultural Relations Between the American Republics). By an executive order of the President this Office was reorganized and recharged, among other things, with the "formulation and execution of a program, in cooperation with the State Department which, . . . use of Governmental and State facilities in such fields as arts and sciences, education and health, the radio, the press, and the cinema, will further national development and strengthen the bonds between the nations of the Western Hemisphere."

NAZI INFLUENCE WIDESPREAD

In August, 1940 Germany had already overrun most of Europe, enslaving nations and subjugating millions of people by a new method of attack combining armed might with propaganda and fifth column activities. With continental Europe under her grasp, who could know in what direction she might swing. It might be England; it might be through Spain to Africa and to Brazil and the American Hemisphere. Large German populations of Latin America were triumphant. The Tag was at hand. Germany was not to conquer the world. Those who were aware of the situation knew that the German and other elements in Latin America constituted an obvious potential fifth column. German commercial interests were to be found in even the

smallest towns. Axis propaganda was being circulated on a wide scale in every one of the other American republics. German films, employed as a propaganda device, enjoyed a large audience. It was clear that a positive and factual presentation of the truth was necessary to counteract the Axis propaganda and insure mutual understanding and unity of purpose between the American republics. And this should be done with all possible speed.

FILMS AN INVALUABLE AID

Motion picture officials of the CIAA, believing in the film medium as an invaluable aid to the execution of such a task, resolved upon a fundamental objective, that is, to

tell the Americas about each other through theatrical and non-theatrical motion pictures, to be carried out by:

- ♦ *Increasing the production of short subjects or documentary pictures, feature pictures, and newsreels about the United States, for distribution throughout the Hemisphere.*
- ♦ *Producing pictures, particularly short subjects, about the other Americas (and stimulating the production of such pictures by other American republics) for distribution in the U. S.*
- ♦ *Eliminating Axis sponsored and produced pictures from exhibition throughout the Hemisphere.*



A Business Screen Pictorial Essay on the 16 MM. Film Program of the Coordinator of Inter-American Affairs

Above: Nelson Rockefeller addresses delegates to the Conference of Inter-American Development Commissions.

THE 16 MM. FILM

★ CIAA selected the 16mm. educational short subject to portray authentically the North American way of life to our southern neighbors. Since it was entirely impractical to expect to get as much material on the screens of commercial theatres as was necessary to do a real educational job, it was necessary to resort to the 16mm. field. Also, millions whom we wanted to reach did not attend the regular movie houses. Yet films could tell them quickly and accurately what we wanted to say. If they couldn't read, they could watch a picture. If they had

(PLEASE TURN TO THE NEXT PAGE)

These are the Latin-Americans



THE FACES OF THE PEOPLE are those of fellow Americans, whether in a "Montevideo Family" as pictured above or in a Midwestern U. S. hamlet where this portrait study might well have been made.



THEIR CULTURAL HERITAGE expressed in monuments like this one in "Sao Paulo" is a rich tradition of lands where art and learning flourished decades before the development of the North American continent.



AND THE GROWING INDUSTRIES modern and mechanized as in this scene from "Sao Paulo" give our neighbors to the south a well-founded economic future. Much industrial equipment comes from the U. S.

(CONTINUED FROM PREVIOUS PAGE)
no radio, they could stand before a screen set up in a community square, or sit in a schoolhouse.

Through the non-theatrical picture it is possible to treat of subjects which do not admit of showing in the commercial theatres. We could reach selected leaders in business, government and in intellectual life who are more interested in the contents of the picture than in the entertainment value which ordinarily rules the showing of films in regular theatres.

Many good pictures on health, sanitation and medical subjects would be impossible to show in theatres. Films on the care of teeth, on tuberculosis, syphilis and cancer, films showing people how to avoid tropical disease by clearing up mosquito-breeding puddles and swamps, technical subjects on dentistry and medicine for showing to professional groups, are all steps for the betterment of the general welfare of the people of the Americas and are felt to go a long way toward building a permanent affection for the United States in the hearts and minds of our neighbors.

FILMS A TWO-WAY PROPOSITION

It was realized that if the work was to be effective, the exhibition of films would have to be a two way process—that is, it is just as important to educate the American people in the culture and manner of Latin America as it is to show North American life to the other American republics. Here too it was entirely impractical to expect to get enough material about the other Americans on the screens of commercial theatres. The 16mm. medium was again chosen. Incidentally, CIAA could build good will directly with governments of this Hemisphere by distributing in the United States films actually produced by official agencies of Latin America. It would be naturally gratifying to executives of countries there to know that the Government of the United States was going to the trouble of showing to its people their films. It is furthermore an indication to them that the United States is serious in its Good Neighbor policy. A case in point is a series about Mexico produced by the Mexican Tourist Bureau: *Road to Cuernavaca, Guadalajara, Lake Patzcuaro, A Line from the Yucatan, Mexico City, Women of Tehuantepec, and Via Cruz.*

In the United States there was a widespread employment of 16mm. films in schools, colleges, churches, civic and other organizations. There

were 18,000 projectors in school plus about 8,000 owned by public, quasi-public and private organizations. In the other Americas there was a growing interest in this form of motion picture activity but few facilities. Only a handful of not accessible, modern, sound projectors and a thousand or so old-fashioned silent projectors were on hand.

PROBLEMS: SELECTION AND SHOWING

CIAA was confronted with two problems: one—how to secure good short subjects which would be suitable for exhibition in the other Americas and two—how to distribute such films.

Subjects had to be timely and available for distribution as quickly as possible. They should be easily understood by persons of different culture and background from ours. They should be inexpensive—the cost of producing one reel of 16mm. film has been estimated at from \$1,500 to \$6,500. Naturally, they must be available in the appropriate foreign language: Portuguese in Brazil and Spanish in other countries.

A review and content staff was created to search for suitable film by surveying existing theatrical and non-theatrical motion picture productions. Large quantities of footage were reviewed from various sources. More than 1,100 subjects representing 7,000,000 feet of film have been covered. It was possible to acquire pictures (usually without expense) that had been made for varied purposes, re-edit them to get across our point in the other Americas, and rescue them with Spanish or Portuguese soundtrack thus saving a great amount of money by utilizing existing film. (This survey of existing material is one of the most complete in existence and has proved highly valuable to other Government organizations, as well as to this Office.)

NUMEROUS SOURCES CONTACTED

Sources of material were numerous: the major motion picture companies; non-theatrical film producers; governmental agencies; and various institutions, foundations and organizations such as the American Public Health Association, the American College of Surgeons, the National Tuberculosis Association, the American Society for the Control of Cancer, the Smithsonian Institution, and the National Geographic Society.

Through the cooperation of the Motion Picture Producers and Distributors of America, the Motion Picture Division of the CIAA

ned from the major Hollywood producers, without charge, the mm. non-theatrical rights to selected short subjects for distribution in the other American republics. Some of the institutions named above likewise waived non-theatrical rights for such distribution. This was made available to the CIAA some of the finest short subjects without production cost. In many instances, the Hollywood companies have provided Spanish and Portuguese sound tracks, thus eliminating costs of adapting the films for this use.

103 FILMS FROM OTHER AGENCIES

More than 103 films have also been obtained from other agencies: the Department of Agriculture, Tennessee Valley Authority, United States Public Health Service, and the Department of Interior. Productions of films sponsored by industrial and commercial organizations such as the United States Steel Corporation, Bell Aircraft, Greyhound Lines Company, Standard Brands, and the Aluminum Company of America have not only given rights to distribute their film, but also have defrayed the cost of adapting for productions in Spanish and Portuguese. Further following its policy of utilizing existing agencies and materials, CIAA, instead of setting up its own organization to do the technical work of reviewing, editing, and soundtracking film, entered into contracts with laboratories for this work, as well as for the printing of pictures at lower rates than have heretofore been granted.

The principal contract has been with the Film Library of the Museum of Modern Art, New York. This contract provided for the use of the Film Library staff, the use of its technical experts, projection rooms, offices, equipment and access to its library of 100,000,000 feet of film.

FOUND ROYALTIES WERE WAIVED

The RCA Manufacturing Company waived sound processing royalties on pictures distributed by the CIAA. The same company has also waived royalties for re-recording of Victor Records used in making music tracks for our films. The American Society of Composers, Authors, and Publishers waived all royalties on behalf of the organization and its members when music owned by ASCAP has been used by the CIAA. Waivers have also been obtained from the manufacturers of Columbia Records, Decca Records, and Vocalion Records recorded for these pictures. The

major Hollywood studios have frequently made available to the CIAA appropriate music tracks for its use without cost.

Despite the large bulk of material reviewed, it was still difficult in some instances to secure films on specific subjects in which the CIAA was interested. Directors of the film program first located all available footage on a particular subject made in this country, screened it, and decided whether the material content was appropriate. If it was, the footage was re-edited and re-scored in Spanish and Portuguese. Too often, however, films were not adequate for the purpose. When the proper material was not available, CIAA either used existing footage supplemented by new shots, produced an original film, or contracted with a private company for new productions.

DISNEY CARTOON IS CITED

Perhaps the best illustration of what can be done to cement inter-American relations through motion pictures is the Disney feature, *Saludos Amigos*. In this case a private producer was engaged by contract to create a particular film. The idea was conceived by officials of the CIAA Motion Picture Division, and the CIAA sponsored the trip of Disney and his artists through South America. The film is not only accurate in every detail, it is also appealing and wholly entertaining. It has done more to make us interested in our neighbors, and to make them feel and appreciate that interest, than any amount of diplomatic maneuvering. CIAA recognized the unusual fascination of the Disney animations as an ideal technique for its purpose. *Saludos Amigos* went further: it was a combination of animation and live action, an exciting combination of the real and the imaginative. Its success in the United States, theatrically distributed, is good proof of its delightful ability to recapture for us the tempo of the peoples about which it dealt. The song "Aquarela do Brazil" became so popular in the U. S. that it reached first place on the Hit Parade, which recognizes the most popular songs of the nation. The four sequences of *Saludos Amigos*—one on Peru and Bolivia, and others on Argentina, Chile, and Brazil—immeasurably pleased the peoples and governments of those countries. Evidence of how highly it was regarded was the fact that the wives of the presidents in two of these countries sponsored the openings of the film there. Disney recently completed making a new

As C.I.A.A. Pictures Show Them



SCHOOLS AS MODERN AS THIS Jesuit College in Colombia are in vivid contrast to the past. Yet much remains to be accomplished throughout the Americas, particularly in remote sections of limited travel.



A CLINIC IN SANTIAGO, CHILE from the CIAA film "Housing in Chile" shows the development of modern medicine in this as in other South American lands.



SOCCER IN THE MONTEVIDEO STADIUM from the CIAA film "Uruguay" well illustrates the Latin American love of competitive sports and their recreational interests, many of them similar to our own.

U.S. Films in Latin Distribution

PICTURES ON CULTURAL INTERESTS

A CHILD WENT FORTH (2 reels) Story of cooperative farm made into school for children whose parents are occupied in daily work.

ART DISCOVERS AMERICA (1 reel) This film emphasizes the work of contemporary American artists, showing their style, method of work, choice of locales, etc.

CAMPUS FRONTIERS (2½ reels) The work-study program of Antioch college students: a phase of U. S. life.

GIVE US THIS DAY (3 reels) A film lecture on the baking of

commercial bread from ancient to modern methods.

THE HOME PLACE (3 reels) Houses all over the U. S. from New England to other locales, including typical periods.

INSIDE BASEBALL (1 reel) American baseball in action: the favorite U. S. outdoor sport in all its phases.

THE MAGIC ALPHABET (1 reel) Film relating the discovery of vitamins by a young Dutch doctor in Java.

MIRACLE OF HYDRO (1 reel) The Columbia River story on film.

FILMS ON U. S. INDUSTRIAL ACHIEVEMENT

AIRACOBRA (2 reels) The deadly fighter plane in slow motion and the immense plant in which it is built.

ALUMINUM (1 reel) Informative film on the manufacture of aluminum and its wartime uses, chiefly in aircraft.

MACHINE MAKER (1 reel) Skilled machinist at work: at the lathe, milling machine, etc., and an auto plant.

SCIENCE SERIES (each 1 reel) Selected films showing science sub-

jects and modern developments in America.

STEEL (3 reels—color) Comprehensive story of the manufacture and fabrication of steel, the laboratory and mill. Outstanding color.

THIS AMAZING AMERICA (3 reels) The spectacle of America as seen from the windows of a transcontinental bus.

PIPELINE (1 reel) The story of the 2,200 kilometer pipeline from Texas to New York: its engineering and skills.

MEDICAL FILMS SHOW MODERN TECHNIQUES

These are typical of the lengthy list of medical subjects selected by the CIAA for free distribution to the Latin Americas.

ANOTHER TO CONQUER (833 feet) A film on the control of tuberculosis showing how Indian families in Southwest U. S. are taught to fight this disease.

HEART AND CIRCULATION (1 reel)

HYPODERMIC SYRINGES AND NEEDLES

KNOW FOR SURE (2 reels, b & w)

OPERATIVE TREATMENT OF LUNG ABSCESSSES

STOP SILICOSIS (1 reel, b & w). This film shows how this lung disease can be prevented.

SURGICAL PREPARATION OF THE MOUTH

SYPHILIS (5 reels)

TRANSFUSION OF UNMODIFIED BLOOD

VARICOSE VEINS: Treatment

SKILL TRAINING FILMS FOR INDUSTRIES

Selected films produced by the Division of Visual Aids for Training of the U. S. Office of Education have been translated for circulation through CIAA channels in the Latin Americas. Some of the titles available at time of publication include:

CUTTING A FINE THREAD

CUTTING AN EXTERNAL ACME THREAD

CUTTING A TAPER WITH A COMPOUND REST

DRILLING, BORING AND REAMING

TURNING A TAPER WITH A TAIL-STOCK

TURNING WORK OF TWO DIAMETERS

ROUGH TURNING BETWEEN CENTERS

(CONTINUED FROM PREVIOUS PAGE) feature to bring the same type of good will. *Tres Caballeros*—relating further adventures of Donald Duck with his friend of *Saludos Amigos*. Joe Carioca, and introducing a new pal, Panchito, the Mexican cowboy. Jose Carioca, the enchanting new character created by Walt Disney, has already become known and loved by millions here. Colorful Mexican and Brazilian landscape scenes now mingle with beguiling cartoons.

FILMS TO TEACH READING

Success in instruction by animation has given rise to a further Disney innovation: the literacy film. It is hoped that the teaching of reading in Spanish and Portuguese to illiterates by 16mm. motion pictures can augment school programs in the other Americas. CIAA representatives, aided by education authorities there, are testing samples at present.

Also under contract to produce films for the CIAA is Julian Bryan, film producer who has made an individual contribution to the cause of the 16mm. film. CIAA found little material on the other American republics for ultimate distribution in the United States. Mr. Bryan, among others, contracted to produce films about our neighbors to the south, travelling through Venezuela, Colombia, Ecuador, Peru, Chile, Uruguay, Argentina, Panama, Guatemala, and Costa Rica. The result is a record of life in our neighboring nations in a manner calculated to make us understand it much better. Here are documents indeed for posterity. With unexcelled photography, they explain industrial processes and progress, social customs and changes, religious background, growth of favorable labor conditions, modern agricultural improvements.

PROGRAM CHANGED ON DECEMBER 7

After December 7, 1941, the motion picture program effected a radical change in the type of non-theatrical pictures it sponsored. Emphasis was placed on military and propaganda subjects, in addition to many anti-Axis and civilian defense subjects already under way. *Victory for the Americas*, a report on United States war production, made by Paramount News for the CIAA from a Motion Picture Division script, by 1943 had been seen by more people in Latin America than any other single film. It had played in virtually every theatre south of the Rio Grande. CIAA had pointed out the Axis menace to freedom in such films as *Der*

Fuehrer's Face (a Disney), *Education for Death* (another Disney), *Mr. Blabbermouth*, how moral destroying rumors are set going by fifth columnists and passed on by stupid and sometimes delinquent citizens, and *We Refuse to Die* (Paramount), the story of L. dice. It prepared for civilian defense in *Don't Talk and Your A Raid Warden*. Film after film was brought into the program depicting the joint gigantic war effort of the Americas—emphasizing again and again why we were fighting, why we should stick together fighting, how and where we were fighting.

The forces behind the war efforts: the production miracles—*Ship Is Born*, *Firepower*, *Machinist Maker*; and the American ideal behind the forces behind the war effort are exemplified in the well known *Why We Fight* series produced by Frank Capra, as well as *Democracy in Action* and *It's Everybody's War*. These demonstrate the interdependence of nations, giving a greater realization that all Americans, above and below our borders, must contribute to the extent of their abilities to win the war. The recently released *Gracias Amigo*, edited by Frank Donovan for CIAA and narrated by Lowell Thomas, says "Thanks, Neighbor," pictorially retraces the outstanding con-



butions of our friends in Mexico, Central America, the Caribbean, and South America. Our indebtedness for critically-needed raw materials to be absorbed by our industries, friendly military and naval bases made available to us, cooperation in hunting down enemy submarines, and Brazilian troops beside our own soldiers gave unquestionable justification for this film. New pictures planned are *The Truth About the Japanese*, *Japanese Menace to Latin American Economics*, etc. They will also attempt to inform the other American republics of the vast consumer

needs of areas devastated in battle, pointing out the growing demand—the world over which must receive every consideration.

SIXTEEN FILMS ON BRAZIL

Brazil's own war-effort story is the subject of special attention in a group of sixteen documentaries made by Lieutenant Commander Gregg Toland and Lieutenant Commander Sam Engel (both formerly of Hollywood) for CIAA in collaboration with the Office of Strategic Services. Amazing expansion in *Sao Paulo*, principal industrial

Show to Audiences Like These



(Above) An open-air showing, typical of the type of showing CIAA undertakes.



(Above) Motion picture showing of the CIAA in a Rio de Janeiro public school.



(Above) Air cadets preview CIAA films in Rio. (Below) Young Americans at a



THE UNITED STATES OF AMERICA

PRIMERA CONFERENCIA DE LAS COMISIONES DE FOMENTO INTER-AMERICANO

♦ The Conference of the Inter-American Development Commissions held in New York City last year was the outgrowth of a meeting of the foreign ministers of the Americas meeting in Panama in 1949. Development Commissions established in these American Republics met together for the first time in May, 1944.

The work of the first Conference

resulted in 15 resolutions, including: encouragement of private enterprise in development of hemisphere resources; systematic interchange by industrial firms of engineers, technicians, foremen; adoption of uniform technical standards; immigration policies to encourage inflow of settlers; modernization of agriculture; reduction or elimination of trade barriers and others.

Below: Leaders of the Americas working together. Pictured at the Inter-American Conference last year was this group of prominent Americans: Secretary General Henry H. Arnold, Chief of U. S. Army Air Forces; Dr. Valentin F. Boulos, member of the Brazilian delegation; and Eric Johnston, President of the U. S. Chamber of Commerce. (Standing) Nelson Rockefeller, the Coordinator of Inter-American Affairs, and Eduardo Villaseca, Director General of the Bank of Mexico.



Pictures Cover Major Subjects

(CONTINUED FROM PREVIOUS PAGE) city of South America, is a tale worthy of the photographic genius assigned to it. The socially, scientifically, agriculturally and industrially modern Sao Paulo can well give North Americans something to think about.

For the record, CIAA finds the volume of pictures sponsored by it growing to large and satisfying proportions between 1940 and 1944. At present CIAA credits 128 films to its program, 275 of which are in distribution in the other Americas together with 70 in the United States.

PICTURES IN MANY AREAS

Subjects in this program have so far been only briefly sketched. War pictures were ample, true, but others (1) portrayed the artistic, musical and literary background of the United States, the talents of its people, further counteracting Axis propagandists who characterize us as a nation of businessmen and industrialists (Cultural). A few titles: *This Amazing America* (story of round-America trip by Greyhound Bus), *Music Masters*, *Art Discovers America*, *Old and Modern New Orleans*, *California Junior Symphony*, etc. These are closely allied to (2) pictures showing the respect held in this country for family life, pioneer ideals, inventive genius, social progress and interests of the people of the United States in the welfare of the other republics (Sociological). *North American Boy* tells of a day in the life of a schoolboy; a

series entitled *The Town*, the life of the *County Agent*, *The Teacher*, *The Doctor*, *The Craftsman*.

U. S. INDUSTRIAL FILMS

Industrial achievements as examples of U. S. enterprise and cooperation between the industries of this nation and others in the hemisphere are among the featured subjects widely circulated in this program. *Steel*, *Man's Servant*, *Aluminum* and *the Two Americas*, *This Plastic Age*, *Power for the Americas*, require no explanation of content and purpose. Prints of the Missouri Pacific Railroad film, *Safety in Railroad*ing (for railroad employees) were reserved for use by Mexican railways, busy making their contribution to the war effort. (3—Industry and Transportation)

Where solid documentary films were used in programs in the other Americas, occasional entertaining shorts were employed as fillers-in. (4—Diversification) CIAA adapted *Gymnastics*, *Forty Boys and a Song*, *The Day Is New*, *Art of Skiing*, *Super Athletes*, *How to Fish*, *How to Swim*, *Olympic Champions*, *Training Police Horses*, *American Saddle Horses*, *Points on Arrows*, *Sword Fishing*, *The Seeing Eye*.

HEALTH AND MEDICINE

At the inception of the Office of the Coordinator of Inter-American Affairs, the need for Latin American strategic materials, whose supply should be developed to full productivity, and the possibility that our military forces would nec-



Posting the town; the sign announces a CIAA film in a South American hamlet, advertising the evening's free show. Showings like this are staged by CIAA representatives with mobile 16mm sound motion picture equipment, are usually held in the town square.



Official cooperation brings the CIAA film program to schools in Sao Paulo, Brazil, via portable projection equipment. Appreciative audiences of youngsters greet the operators as they arrive for the day's program of educational and informative 16mm sound motion pictures shown in the school's auditorium.

essarily be sent down for defense purposes spotlighted the hazards of tropical disease as a major factor in any plans we made. A public health and sanitation program was mapped out in the areas of strategic importance relating to the existing health menace. (5—Health) Motion pictures were called upon to supplement this undertaking. Again it was necessary to reach peoples of the other Americas, to explain our cooperation in improving sanitation standards. Here also the films must be clear and as interesting as possible for the greatest number of people.

66 MEDICAL FILMS IN WORK

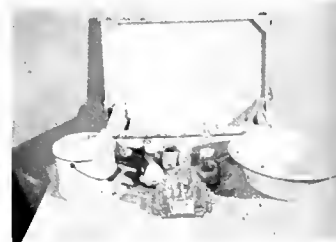
For showing to professional groups, a series of 66 medical films is now being assembled for this Office by the American College of Surgeons, and scheduled for completion early in the year, will constitute an important addition to the program. (6—Medical) Several of the films already have been delivered and widely exhibited to medical schools, medical societies and physicians of the other American republics. The purpose of this

project is to share with the other Americas the benefits of this comparatively new and extremely effective method of disseminating medical knowledge and of depicting the latest surgical techniques. Subjects are grouped under such general headings as blood and blood vessels, bones, joints, muscles and tendons, diaphragm, heart, kidneys, obstetrics, trachea and lungs.

FOOD AND AGRICULTURE

Food was another factor. The absence of shipping facilities and presence of large concentrations of U. S. troops and naval personnel, rubber workers and workers producing other strategic materials,

U. S. Office of Education films are translated for CIAA use in Latin America.



General staff officers view a CIAA film screening at the Staff School in Rio de Janeiro.



Distribution Abroad and U.S.

★ The story of CIAA film distribution is equally dramatic with that of production. Almost entirely due to the efforts of the CIAA a non-theatrical audience in the other American republics has developed to the tune of almost 1,000,000 persons a month witnessing these films at nearly 3,000 showings. Exhibitors, travelling from town to town and to remote areas via motor trucks and boats. In many instances streams were forded, horses and buggies were drafted into use due to lack of gasoline. Electric current was sometimes so irregular and unreliable it was necessary for the operator to be prepared for every contingency by taking along a generator, transformer, and condenser. Programs are arranged by Coordination Committees of the CIAA in cooperation with the local Missions and other interested parties, such as the government in the particular area concerned. It is possible to direct appeals to special groups, as the need may be. CIAA has been forced to export its own projectors for this activity, due to the lack of

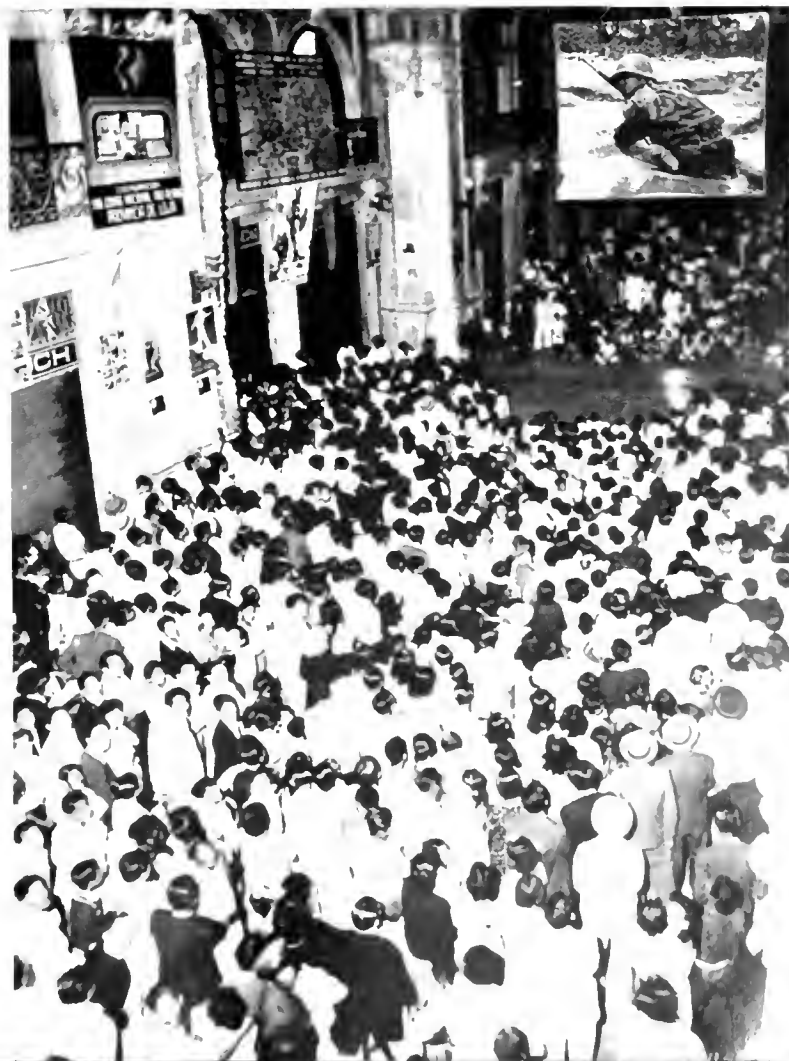
them in the other Americas and to provide experienced projectionists to see that the programs are properly carried out.

United States distribution of the Coordinator's pictures is comparatively easy. Over 50,000,000 people have seen the seventy subjects released here. Arrangements have been made with many State and city school systems in the United States for CIAA films to be seen by every student. Prints are distributed to 105 selected depositories, charged with the responsibility for obtaining maximum distribution in their respective territories. Records are maintained of showings, audience reactions, and recommendations, both in the United States and the other Americas.

OPERATORS GET REAL WELCOME

Reception has been enthusiastic. Film operators travelling into interior cities of the other American republics have met with tremendous success. There are often gatherings of enormous size present in each city. Letters come expressing ap-

Crowds like this one in the town square of a typical South American city watch a CIAA sound motion picture program projected on an open air screen after dark.



Portable motion picture equipment, traveling in mobile units like this, reach distant hamlets and towns of the Americas. Generator equipment furnishes projection power.



Sometimes streams must be forded with projection equipment aboard in order to reach settlements off the beaten track. Here lightweight, portable 16mm sound projectors prove their value in reaching remote regions where educational facilities are most needed and genuinely appreciated by adults and youngsters alike.

gave rise to a food supply program in the CIAA to stimulate local agricultural production in various neighboring countries (7 Agricultural). Domestic food problems of the Caribbean were serious and in many areas crucial. Many of our southern neighbors do not have a sufficiently balanced diet today. Productively speaking, the story of food and the challenge of food is the story and the challenge of farming.

In much of this hemisphere Americans have entered into a new era of agriculture, an era which accents the logical and scientific opportunities for the American production of all great and necessary

Films show practical skills such as this one from a USOE visual aids picture.



food crops, even those which formerly were imported from other parts of the world. It is also an era which accentuates the need for better diversification of crops, for the home production of solvent and nutritious food crops.

Motion pictures of value produced by CIAA are: *Elemental Irrigation*, a document setting forth certain basic principles for proficient irrigation from existing water supply available to the essential field. Material has been selected which is commonly and readily applicable to conditions in all or any of the Americas where basic irrigation is possible or practicable; *Dry Land Farming*, an exposition of the best proved techniques of dry land agriculture for the fallow field, which next year becomes the producing field; (Approximately three-fourths of the tilled land of the Western Hemisphere is dry land, that is, its annual rainfall is not more than twenty inches per year); *Farmstead Sanitation* highlights simple ways of keeping the rural home and farmstead free of uninvited insects and bacteriological pests.

A SPECIAL BUSINESS SCREEN FEATURE

(CONTINUED FROM PREVIOUS PAGE)

preciation on behalf of their people for these exhibitions. On one trip to Pilar, a town situated on the Rio Paraguay in the southwestern tip of Paraguay, the operator reports:

"Films were first shown to selected audiences but they proved so popular that others were anxious to see them also and a public showing was arranged in the afternoon at the Hotel Pachi. I counted two hundred people. Although it was raining unmercifully outside, the room was packed. Some stayed over without leaving for dinner until the evening show. They preferred seeing movies to eating. Every show in this place has been a triumph, but this one I think reached the limit. As I returned to the hotel, I could hear the sound of the crowd from a long way off. When I arrived everyone recognized me and started shouting. I could hardly reach the projector.

U. S. FLAGS POPULAR WITH CROWDS

"I had a small U. S. flag attached to the projector as a sort of defining mascot, but a good senora boldly took it away from me, saying 'You can get another one.' When the other people saw the flag they fell upon me yelling, 'We want flags!' I promised to send some. At the end, a girl named Silvana Alcaez presented me with a bouquet of flowers—six roses the color of blood. All day long I was the object of hundreds of questions. Everywhere I went a crowd of little boys tagged along after me until I resembled a circus clown at whom everyone stares. 'Where is the show tonight?' 'When are you leaving?' 'Please give me a flag.'"

PICTURES ARE WELL RECEIVED

At Paraguari, another town in Paraguay, the operator questioned the mayor, Senor Barchello, as to what he thought of our cause and what the people of his city thought about the pictures. "I see a truly sympathetic motive for diverting and instructing, and believe me, that is rare in these parts! I feel very pleased because this will be a great triumph. . . . You must know I am a great friend of the United States. . . . As a professor of the Normal College, the National College, and the School of Accountancy, I have always preached democracy. I think that my students have listened to me, because they are all here. Tell them . . . that here in Paraguari we are one hundred percent pro-allied, because we are all Americans and proud of it."

Before the CIAA organized a

film program in Brazil, the German owned Bayer Chemical Company for many years indulged in showing propaganda films to the military forces, hospitals, professional people, etc. This was done with completely equipped trucks including projectors, sound boxes, screens, generators, transformers and sleeping quarters for three men. These trucks covered the interior cities, large cities, and government institutions. As a result feeling for Germany became so

the people are not as war minded as they are in the large cities. It is here CIAA is reaching more and more people, to illustrate how the rubber they are gathering is being made into tires for hundreds of thousands of planes, cannons, gun carriages, trucks, etc., the minerals for machinery, and the tropical Amazon plants for drugs. Programs are being organized routing operators along the Amazon where under the most difficult conditions men are gathering rubber for ship-

through commercial channels. More than two million persons each week see the same outstanding subjects through CIAA's non-theatrical outlets in the same countries.

SELECT NEWS FILMS FOR AMERICAS

By arrangement with the Army Signal Corps, the Navy, the Marine Corps, and the special pool made up by newsreel cameramen, thousands of feet of film are flown from all theatres of war to Washington each week. Here the newsreel representatives, together with a representative of the CIAA newsreel division, select the best available pictures for distribution in the other Americas.

These pictures then are rushed to the five newsreel companies in New York, where they are made up into reels and scored in Spanish and Portuguese. Commercial size reels are sent to the other Americas by the newsreel companies for theatrical showing, while CIAA sends out a special 16mm. reel to Coordination Committees and other non-theatrical outlets.

Today hundreds of cameramen are at all fronts, as well as on the Navy ships at sea. Some highlights of the past year's newsreel coverage have been the Allied landings in Sicily and Italy, the last fight of the U.S.S. *Hornet*, the New Guinea campaign, including the battle of Tarawa, Teheran, the landings in France, the liberation of Paris, the capture of Brussels, and the landing of the Brazilian Expeditionary Force in Italy.

OTHER FEATURES ARE INCLUDED

In addition to these war pictures, CIAA includes many pictures of inter-American interest. The newsreel division provides special coverage for inter-American events both in this country and in the other Americas. Coverage of this type has now included the United States visits of Cuban President-Elect Grau San Martin and Mexican Foreign Minister Ezequiel Padilla, Cuba's presidential elections, the training of Brazilian pilots and Mexican soldiers in this country, and National American Legion Commander Warren Atherton's trip to Central and South America.

A weekly newsreel roundup on the other American republics, compiled by the CIAA newsreel division, is shown in newsreel theatres throughout the United States.



A Challenge to Industry

OUR NEIGHBORS to the South have provided many enthusiastic audiences for the motion picture program of the Coordinator of Inter-American Affairs. In fact, millions of fellow Americans in South and Central America, Mexico and the Caribbean have seen the film showings provided by this Agency of our government.

A good many industrial films have been accepted for this program; others deemed unsuitable have provided excellent footage for new pictures. To all U. S. industry and to industrial producers, there is extended a cordial welcome to submit film proposals for this program. Requirements are necessarily exacting: such pictures must make a REAL contribution to warrant their acceptance and they must meet the high standards of the Coordinator's office.

Now and in the future, the interest of these audiences must prove a real challenge to all of us, both in education and industry. For the film has once again proven the medium of the people. No barriers of language or geography stand in the way of its power to communicate ideas and to reach a better understanding between the peoples of all lands.—OHC.



strong that even today there are many instances where it is difficult to change this opinion.

After the beginning of this 16mm. program leading officers, government officials, and public figures of Brazil frequently suggested it would be well for the United States to initiate this means of disseminating information to show life in the U.S. under wartime conditions, and the war effort. Practically all officials of Brazil, the bulwark of the armed forces, together with hundreds of thousands of soldiers have seen these films with magnificent results, so much so that the Ministry of War has requested films to help in the training of their armed forces.

In the interior cities where the newspapers give little space to the war and few people have radios,

ment to the United States. The loneliness of these men at remote camps, away from all civilization, makes it imperative that an organized system of film entertainment be made available if we are to make these men contented enough to stay at the difficult and hazardous work in which they are engaged.

THE NEWSREEL PROGRAM

★ Through the cooperation of the armed forces, CIAA and the five major newsreel companies of New York, motion picture newsreels today are presenting to audiences in the other Americas some of the most stirring news pictures ever recorded by a camera.

Approximately sixteen million persons a week in the other Americas view United States newsreels released by the newsreel companies

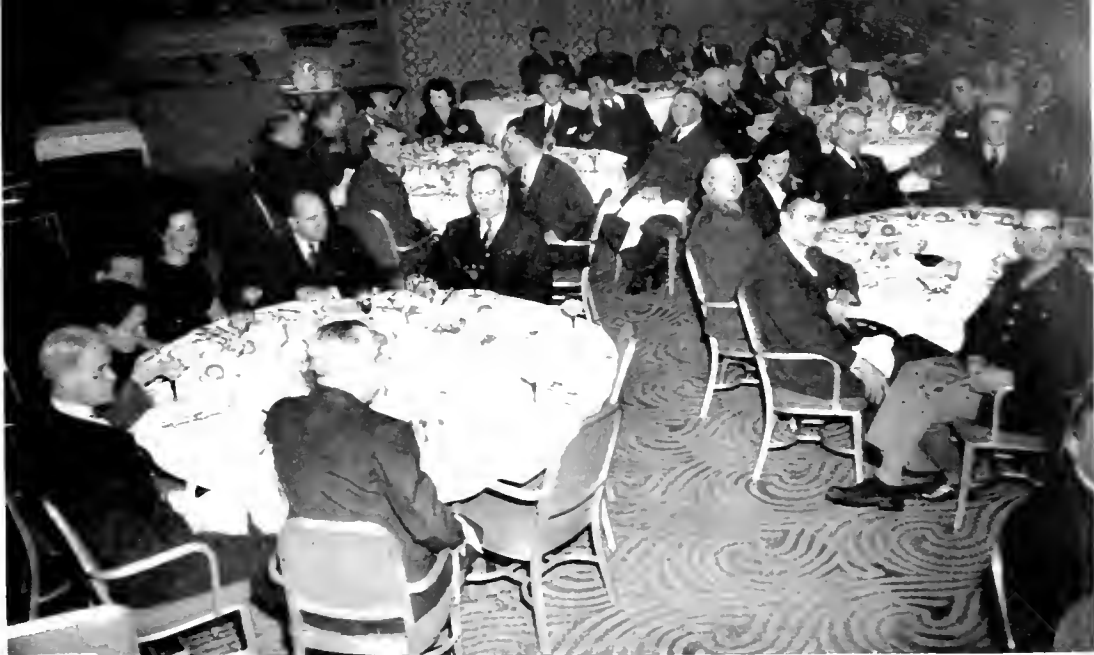
WASHINGTON, D. C., was the focal center of the visual industry the week of January 29th. The nation's outstanding producers of training films for the armed forces and war industries, officers and members of the National 16mm War Loan Committee and the Board of Directors of the National Association of Visual Education Dealers were all present in the capitol during that eventful week.

Principal social event of the period was the testimonial dinner tendered by the 16mm National Committee to Theodore R. Gamble, War Finance Director of the Treasury Department, at the Hotel Statler on January 31. The dinner was attended by representatives of the Armed Forces, Office of War Information, Treasury Department and luminaries of the 16mm industry.

PAYS TRIBUTE TO 16MM CAMPAIGN

Mr. Gamble paid high tribute to the contribution made by the 16mm industry, reporting that audiences attending 16mm showings of Treasury films during the Sixth War Loan exceeded 23 million. These audiences, he pointed out, were drawn from war plants, labor organizations, farm groups, churches, schools and women's organizations which would not have been reached as effectively with a War Bond message through any other medium.

Business of the week principally concerned plans for industry participation in the Seventh War Loan. At an all-day session on February 1 presided over by J. Edward Shurue, Director of the Motion Picture and Special Events Section of the War Finance Division and Meriman H. Holtz, 16mm Consultant to the War Finance Division, industry representatives tallied the results of the Sixth War Loan Cam-



16mm Leaders join with Armed Forces and Government Officials at Washington testimonial dinner honoring Theodore R. Gamble.

War Bond Films Show to 23,500,000

UNITED VISUAL INDUSTRY EFFORT DELIVERS 86,913 SHOWINGS TO TREASURY DEPARTMENT

paign as they prepared for even greater efforts in the ensuing Drive. Tribute was also paid to the film distributors and volunteers who carried unusually heavy added burdens of nationwide showings without recompense.

The conferences covered every phase of the 16mm operation and discussed in detail production, distribution, shipping, transportation, promotion and advertising. Officers of the National 16mm War Loan Committee indicated that even greater circulation of the Treasury Department films would be secured during the Seventh War Loan Drive.

RE-ELECT NATIONAL COMMITTEE

A majority of industry leaders who served on the National 16mm War Loan Committee during the past year were again asked to serve during the Seventh War Loan Drive. To this number were added representative leaders from educational, religious and other fields to round out the Committee's membership to a total of thirty-eight. On their outstanding record and contributions during past campaigns, the officers of the National Committee were unanimously re-elected to serve another term. They include Chairman Horace O. Jones, Murray Goodman, Secretary, and Thomas Brandon, Treasurer.

Within the next few weeks the

Committee plans to announce its plans for the general coordination of all efforts of the 16mm industry for the next War Loan Drive.

TEAMWORK CALLED OUTSTANDING

All forces working together from the fields of professional and commercial distribution and manufacture to the youngest volunteer projectionist in a rural high school were responsible for the success of the Sixth War Loan activity.

"Teamwork was outstanding," declared officials of the OWI's Bureau of Motion Pictures. "There was teamwork in Washington and in the field. Your National Sixth War Loan Committee sponsored national promotion, working thru 16mm state chairmen in the state War Finance Committees. Film distributors mobilized projectors and operators, provided previews and finally saw to it that the films were delivered to the audiences who saw these powerful war bond appeals."

WASHINGTON WORKERS LUNCHEON

Nearly a hundred Washington visual war workers and guests heard a series of brief reports on War Films on the Home Front given by six representatives of the field at the traditional Wednesday luncheon of that group on January 31. Speakers included O. H. Coello, Jr., Editor of BUSINESS SCREEN; James Kander, Director, Pennsylvania Col-



MURRAY GOODMAN, also of New York City, was re-elected Secretary of the National Committee. Thomas Brandon is the Treasurer of the War Loan Committee.

lege for Women Film Service; D. T. Davis of Lexington, Ky.; H. L. M. Higgins, County War Film Coordinator of Los Angeles; and Edward J. Mallon, Administrator, Film Division, New York State War Council.

During the afternoon follow-up the luncheon many of these guests and visitors attended a round table discussion on War and Post War Film Problems headed by C. R. Reagan, Associate Chief of the Bureau of Motion Pictures, OWI, with Taylor Moss, Chief of the Bureau as the lead-off speaker.

PLEASE TURN TO THE NEXT PAGE



HORACE O. JONES, of New York City, was re-elected Chairman of the National 16mm War Loan Committee on January 31 in Washington, D. C.

AIR AGE EDUCATION

BRAY STUDIOS, INC. have produced **THIRTY-TWO MOTION PICTURE TRAINING FILMS** on **AERONAUTICS** which we are distributing, through our own facilities to Educational Institutions, Industries and Special Audiences.

Some of these films are considered of such importance to the welfare of our country that Exchange Clubs and Industries in many cities have **SPONSORED THEIR SHOWING** in ALL the High Schools of their local school systems.

Hundreds of letters have been received by us from high schools, colleges and universities stating that "Every young man and woman in America should see that film."

Perhaps you, too, have a message for the young men and women who soon will be guiding the destiny of this country.

If so, we will be glad, not only to produce a motion picture vividly portraying your message, but, also, to distribute it for you to the thousands of schools and other non-theatrical institutions that are our regular customers.

*Producers and Distributors of
Educational and Industrial
Films for over 32 years.*

For full particulars write to

BRAY STUDIOS, INC.

729 Seventh Avenue

• New York 19, N. Y.

All Forces Join

(CONTINUED FROM PRECEDING PAGE)

DESCRIBE WAR FILM PLANS

H. T. Edwards, speaking for Archibald MacLeish, presented the film planning of the State Department. J. R. Williams of the British Information Services, Gordon Adamson of the National Film Board of Canada; Oscar Sams of the Office of the Coordinator of Inter-American Affairs, J. B. Orrick of the United Nations Information Office, William H. Williams of UNRRA and Tony Marinovich, Film Division of UAW-CIO, were others on the roundtable program.

NAVED DIRECTORS MEET

★ Because of the presence in Washington of members of the Board of Directors of the National Association of Visual Education Dealers, President Richard T. O'Neil of NAVED called a meeting of the Board of that organization at the Hotel Washington on January 30.

In attendance at the NAVED meeting were President O'Neil; Merriman Holtz, 1st Vice-President; D. T. Davis, 2nd Vice-President; Regional Directors Art Herbert, Tom Brandon, Earl Carpenter, Frank Bangs and Directors-at-Large Wells Alexander, Paul Brand and Hazel Calhoun. Miss Calhoun was elected Acting Secretary until final action can be taken on a permanent Secretary located in Chicago.

"Mr. & Mrs. America"

★ A new 16mm. war bond short subject entitled *Mr. and Mrs. America* is now available for industrial plant audiences. The new film skillfully combines exciting new combat footage with appearances of one of the greatest all-star casts in film history. Short dramatic appearances of interest to every American are made by President Roosevelt, Secretary Morgenthau, Philip Murray, President of the C. I. O.; Wm. Green, President of the A. F. of L.

This subject is available from local 16mm distributors and offices of the War Finance Committees.

INDUSTRY MEMBERS OF 16MM NATIONAL COMMITTEE



HARRY KAPIT, head of the Walter O. Gutlohn Organization and member of the National 16mm Committee.



BERTRAM WILLOUGHBY, President, Ideal Pictures Corporation, Chicago, and former president of ANTFA.



RICHARD F. O'NEIL, Boston, President of the National Association of Visual Education Dealers and State Chairman of 16mm Films for WFC in Massachusetts.



COL. H. L. WINSTON, Publisher of MOVIE MAKERS, is also a member of the National 16mm War Loan Committee.



**Whipping combat footage
into finished productions...**

**the movie technician
helps build an even finer AAF**

MOSTLY he was "in the movies" before the war. He processed film in a laboratory, or worked with sound, animated, or edited... in one way or another helped make "pictures" into "productions." That's what he's doing now. The difference is that his peacetime productions entertained or sold, while the productions he's turning out



Scanning combat footage

Patently, painstakingly, they convert a wide variety of unprocessed film from all our Air Force commands into a long list of finished productions—600,000 feet in a year; 111 hours of looking and listening.

There's a weekly film digest for the top command... the General Staff, the Air Staff, the AAF departments in Washington... there's a steady flow of productions to the entire AAF...

Films on performance of equipment—these show plane builders how their planes behave in actual combat... films on strategy and tactics, bombing techniques, films on air evacuation of the

wounded, construction of runways, air-sea rescue... the list goes on and on... In its entirety, the program constitutes a superbly effective means for



Committee reviews finished film

making available to every unit of the AAF what every other unit has learned about taking the skies away from the Germans and the Japs.



Unprocessed... from all over the world

now are helping to win this war more quickly and completely.

Take the movie technicians of the AAF Combat Film Service, for example...

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., Distributors, Tort Lee, Chicago, Hollywood

One of a series of advertisements by KODAK testifying to the achievements of the movies at war



ADDITIONS to the staffs and directorates of producers and equipment firms reflect the industry's general preparation for widespread expansion in use of visual aids, both in education and industry.

★ E. H. Powell, president of the Encyclopaedia Britannica, has been elected president of Encyclopaedia Britannica Films, Inc., and Dr. Miller McClintock, formerly president of the Mutual Broadcasting System and industrial consultant, and Dr. V. C. Arnsperger, have been elected to the board of directors of the company, it has been announced recently by William B. Benton, chairman of the board. Dr. Arnsperger is vice-president of the film company.

Dr. McClintock has also been retained as special consultant to the

NEWS OF THE VISUAL FIELD

PERSONNEL AND PLANNING SHOW INDUSTRY PREPARING FOR FUTURE

film company, Benton said. Three other new officers of the company have been elected. They are S. R. Fuller, treasurer; J. A. Brill, assistant secretary; and C. F. Hansen, who was elected to the newly created office of controller. W. G. Tams, formerly assistant secretary, was made secretary of the company. Other officers are Dr. Arnsperger, vice-president; and J. F. Hyde, assistant treasurer.

Other members of the board of directors of Encyclopaedia Britannica Films are: Chester Bowles, OPA administrator; Marshall Field, publisher; Richard de Rochemont, producer of "The March of Time"; Wallace K. Harrison, architect;

Paul G. Hoffman, president of the Studebaker Corporation; Ernest Hopkins, president of Dartmouth College; Robert M. Hutchins, president of The University of Chicago; Mr. Powell; Raymond Rubicam, president of Young and Rubicam; Beardsley Ruml, treasurer of the R. H. Macy Company; Harry Scherman, president of "The Book-of-the-Month Club"; Wayne G. Taylor, Under-Secretary of Commerce; John Grierson, Commissioner of the National Film Board of Canada; and E. E. Shumaker.

Films As Gospel Billboards

★ To carry out its concern for "how the other half lives," organized

E. B. DeVry Tours

★ E. B. DeVry, president, DeForest's Training, Inc., and secretary-treasurer, DeVry Corporation, Chicago, is on a personal inspection tour of the southwestern states and Mexico.

The primary objective of Mr. DeVry's tour is to obtain first-hand information regarding educational and entertainment requirements of army camp training personnel and to confer with DeVry distributors and theater operators in the territories he will visit.

Mr. DeVry will confer also with school supply dealers and educational leaders on the upward trend in postwar demand for sound motion picture films and equipment in elementary and high schools as well as in colleges. Mr. DeVry is a son of the late Dr. Herman A. DeVry, inventor and developer of portable motion picture equipment.

Chicago Film Workshop

★ Now meeting regularly in Chicago, the new Workshop in Adult Education is gaining much regional attention. The February 16 session on Post-war Employment included film showings and personal appearances by William Spencer, Regional Director of the War Manpower Commission, Frederick Harbison, Director, Industrial Relations Center, University of Chicago and Horace Davis of the Farm Equipment Workers Union. Lt. James Brown, USNR, was Moderator.

(OTHER NEWS OF THE VISUAL FIELD ON PAGE 10)

religion must make better use of advertising media—newspapers, outdoor signs, radio and motion pictures. That is the belief of the Very Rev. Edward R. Wells, dean of St. Paul's cathedral, Buffalo.

"Inasmuch as more than 50% of the American population has no religious affiliation, it is obvious old methods by themselves are not adequate," Dean Wells declared. The church he added, has not yet begun to realize motion picture possibilities for religious purposes.

Westinghouse Color Slidefilm

★ WESTINGHOUSE ELECTRIC & MFG. COMPANY has prepared for use of interested groups a color slide film with sound to tell the role maritime power has played in the growth of America. Titled *This Time . . . Let's Keep Our Merchant Marine*, the film, a panoramic story of the American Merchant Marine from the days of the clipper ships to the present, may be obtained from Westinghouse offices.

16 MM SOUND SERVICE

New 16 MM Sound Projectors ON MRO Priority

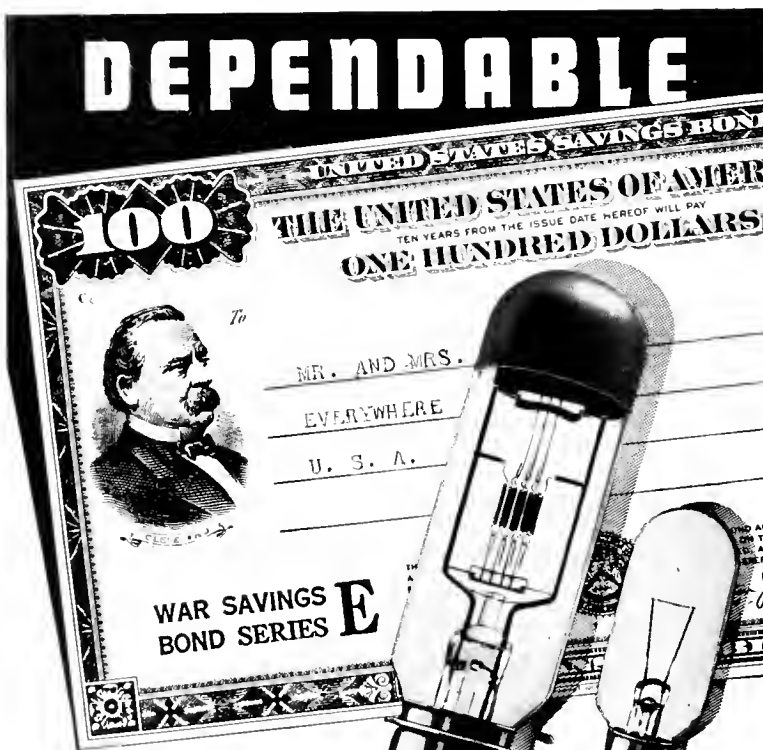
AA-1 for Hospitals, Public Transportation Co., Police Dept., Fire Protection Post Office Department, AA-2 Schools, Printing and Publishing.

Victor 40 B, 12 inch speaker \$425.00 F.O.B.

Wanted: Used Sound Projectors

Write, wire, Phone 2509

ANCHOR SUPPLY SERVICE
Box 482 Ithaca, N. Y.



Radiant LAMPS

PROJECTION
EXCITER
SPOTLIGHTS
FLOODLIGHTS
MOTION PICTURE
PRODUCTION

You can depend upon a Radiant Projection Lamp to give you maximum screen brightness. Far dependable investments, buy War Bonds.

RADIANT LAMP CORPORATION 300 Jelliff Ave., Newark 8, N. J.



For 16mm. Film—400 to 2000' Reels
FIBERBILT Cases are approved for Service by the **Armed Forces**, for shipping of 16mm. film.



Gulf Research and Development Company
 General Motors Corporation
 Curtis-Wright Corporation
 National Smelting Company
 Timken Roller Bearing Company
 SKF Industries
 Cooper-Bessemer Corporation
 Shell Development Company
 Dept. of Commerce, Bureau of Standards
 Sinclair Refining Company
 Standard Oil Company
 Jacobs Aircraft Engine Company
 General Electric Company
 American Cast Iron Pipe Company
 Socony-Vacuum Oil Company
 Spencer Thermostat
 Warner and Swasey
 Bendix Aviation Corporation
 The Perfect Circle Company
 E. I. DuPont de Nemours and Company
 Ohio Rubber Company
 University of Michigan
 Caterpillar Tractor Company
 U. S. Naval Academy
 Beech Aircraft Corporation
 Richfield Oil Corporation
 Eaton Manufacturing Company
 The Crane Company
 Schwitzer-Cummins Company
 Essex Wire Corporation
 Johns-Manville Company
 Linde Air Products Company
 Worcester Pressed Steel Company
 Manhattan Rubber Manufacturing Co.
 Magnaflux Corporation
 Western Automatic Machine and Screw Co.
 Westinghouse Air Brake Corporation
 Aeroquip Corporation
 Pratt and Whitney
 National Cash Register Company

American Steel and Wire Company
 Central Scientific Company
 Nash-Kelvinator Corporation
 Willys-Overland Motors

International Register Company
 Woodward Governor Company
 Aero Spark Plug Company, Inc.

Foote Bros. Gear and Machine Company
 Cincinnati Milling Machine Company
 The Sun Oil Company

COMPLIMENTS AND ENDORSEMENTS ARE COMING IN FROM

971 RESEARCH LABORATORIES

THAT NOW USE FAXFILM

(Trade Mark Reg. U. S. Pat. Off.)

FOR SURFACE STUDY AND COMPARISON!



Courtesy Popular Mechanics Magazine

Enlarged Three Dimensional Projection of Contact Replica of any Surface can be made in less than one minute. This revolutionary, non-photographic process checks surfaces of Metals, Wood, Paper, Fabrics and many other materials.

• WHY have the Research and Production Laboratories of the largest companies ordered and reordered FAXFILM within 2 months? BECAUSE . . .

FAXFILM is the quickest and easiest method of inspecting a surface—a 100 diameter enlargement can be projected in less than one minute.

FAXFILM is absolutely accurate for it is an exact replica—a Foxfilm slide is a permanent record.

FAXFILM is inexpensive. Compare the cost of 6c for a Foxfilm slide with the cost of a photomicrograph. Foxfilm is much cheaper in large quantities.

FAXFILM slides can be used in any projector but we recommend the use of our special micro-projector.



Machined finish 64 RMS showing waviness and lay. Made in 45 seconds. Projected at 100 diameters.

FAXFILM

(Trade Mark Reg. U. S. Pat. Off.)

Patents Pending

Made in U. S. A.

REX D. McDILL
 Engineer & Physicist
 CLEVELAND 21, OHIO

FAXFILM micro-projector lens has a 1" focal length which allows 100 diameter enlargement with 8'4" focal distance.

FAXFILM KIT Model PB500 contains micro-projector and sufficient materials to make 500 Faxfilm slides. **\$72.50**
 AA-5 Priority Required.

If you have a projector you can use FAXFILM Kit Model A 250 which contains sufficient materials to make 250 Faxfilm slides. No priority required for this Kit. **\$15.00**

Write for complete information or order direct. FAXFILM is sold on a money back guarantee.

REX D. McDILL

ENGINEER AND PHYSICIST
 5109 MAYFIELD RD., CLEVELAND 21, OHIO

MODEL C1000 FAXFILM COMPARATOR APPARATUS, consisting of two 100 watt projectors with overhead reflectors projecting onto an inclined screen, each projected image being at 100 diameters in magnification and 20" square, with projection table arranged so that any part of the replica may be brought to view at any point on the screen, the magnification and resolution of the projected image of the standard and the specimen under examination to be equal.

This apparatus is mounted in a frame 95" high, 42" wide and 28" deep and weighs approximately 400 pounds crated for shipment.

All material required to make 2000 Faxfilm units to be included. Price **\$475.00 NET**

PRODUCTION FOR WAR CONTINUES to dominate the industrial film studio scene. In pictures like Buick's new *Buicks on the Job*, a visualized record of that company's war production record by the Jam Handy Organization and *Ticket Trouble*, sound slidefilm designed to reduce errors made by long distance phone operators (same producer), important contributions are made in a wide field of war problems.

Allis-Chalmers Screens "Highway to Alaska"

★ Photographically captured for eternity in all its magnitude and wonderment, the miraculous construction job of the *Highway To Alaska* can now be witnessed by all. For just released by Allis-Chalmers Mfg. Co., Tractor Division, is a 16mm. Kodachrome film, with sound, which illustrates in 22 minutes the highlights of America's glory road as photographed by globe trotter Herbert C. Lanks.

With cameras whirling from Edmonton, Canada, to Fairbanks, Alaska, the film records, in nature's genuine colors, scenery and action in the muskeg of the swamps, in the rocks of the mountain crags, in the frozen Arctic rivers, and in the stubborn forests. Some of the most magnificent scenery the Americas can offer was everyday background as the engineers and personnel of 7 U. S. Army regiments and 50 contractors battled formidable barriers before completing the job in seven crammed months.

Author - speaker - photographer Lanks, anchored behind the steering wheel of a Willys Jeep, drove, flew and waded over the entire length of the highway while it was under construction. Luckily Allis-Chalmers was able to commission his photographic services . . . and obtained hundreds of feet of entrancing scenes never before photographed or probably equalled.

In itself, the film is a traveling monument honoring the raw courage of the men who sweated and froze—but stayed on the job . . . and of the glorious engineering of the Army and civilian personnel who cooperated to design and to complete the job. Produced by Allis-Chalmers Mfg. Co., Tractor Division, the recording was made by the Chicago Film Laboratory, Chicago, Ill. Paul Harvey was the narrator.

Sinclair's Planning Film

★ *Planning for Tomorrow*, presented by the Sinclair Refining Company, is a 25-minute dramatic motion picture visualization of the advantages of Sinclair's "TBA"

INDUSTRY'S STORY in FILMS

WAR PROBLEMS AND EVENTS DOMINATE STUDIO PRODUCTION

program (tires, batteries, accessories) for filling station operators, particularly in "planning for tomorrow." The picture tells the story of how two gas station partners who have more or less let things slip during the war, due to the shortage of help and supplies, get onto themselves through the progressive leadership of a Sinclair agent, spruce up the station, put in a new system, take on a line of Goodyear tires, batteries and accessories, and as a result, win back buyers. The picture is played by a New York cast and has been produced in black-and-white with direct sound recording by Visual Training Corp., Detroit training and promotion specialists. Address requests to Publicity Dept., Visual Training Corp., 815 Bates St., Detroit 26, Mich.

★ *Farm Work Simplification*, produced for Sinclair Refining Company by Visual Training Corp., of Detroit, Mich., is a practical, immediately applicable dramatization of short-cuts in U. S. farming, particularly in war time. Story tells how an up-and-coming young county agent succeeds in convincing a somewhat dubious farmer on how a review of his work, development of new methods, and application of these methods can actually save him time, labor, supplies, and worry in his everyday routine. The film itself contains a number of ingenious time-and-labor-saving suggestions, and should spur wartime agricultural workers into thinking of many more for themselves.

Farm Work Simplification runs approximately 25 minutes, in black-

and-white, with direct sound, enacted by a New York cast. The picture was prepared with the assistance of the Job Methods Training Department and representatives of the Agricultural School of Rutgers College, and shows the application of JMT to agriculture. Additional farm scenes were photographed in Indiana, Kentucky, Missouri, and on the Rutgers campus in New Brunswick, N. J. Requests for bookings should be addressed to Publicity Dept., Visual Training Corp., 815 Bates Street, Detroit 26, Mich.

U. S. Steel Establishes a Film Outlet in Canada

★ To meet the ever-growing demand for the popular films portraying the manufacture of steel produced and distributed by United States Steel Corporation through its subsidiary, United States Steel Export Company, a film distribution center for Canada has been established under the supervision of Mr. A. W. Allyn, Assistant Regional Director, United States Steel Export Company, Montreal, Quebec.

United States Steel films have had an enthusiastic reception from audiences numbering into the millions the world over, and are shown not only in English versions, but in foreign language versions as well.

For Canadian audiences, the company's new film distribution center will offer the technicolor film, *Steel-Man's Servant*, which is designed to illustrate the manufacture of steel in a non-technical manner of interest to the general public.

The *Making and Shaping of Steel*, is a seven-reel film suited especially for technical groups. The greatest interest has been from engineering societies, and technical and trade groups. This film is presently being utilized by many outstanding colleges and universities as a teaching aid in their technical schools.

Other films include, *Bridging San Francisco Bay*, the film record of erecting the famous Oakland Bay Bridge in San Francisco and *To Each Other*, a picturization of United States Steel's War-Time expansion.

Barnes Shows Ordnance Job

★ *They Didn't Know*, new 3-reel motion picture produced for the W. F. Barnes Company by Jam Handy features the skill that goes into the making of armor-piercing shot in that company's ordnance plant.

★ *If We Marched By* was Coca-Cola's contribution to the Seventh Canadian Victory Loan.



YES—the triple threat impact of *Sight plus Movement plus Sound* is now being used by a number of advertisers. More than 11,000 group audiences available every day (44,000,000 circulation per week).

You, too, can have this selling punch of television—with **MINUTE MOVIES**—fast-moving, hard-hitting, one-minute motion pictures that can demonstrate your product and interpret your story in terms of satisfied users. A **MINUTE MOVIE** is screened in theaters from coast to coast as a regular part of the program. And you can buy coverage nationally, sectionally, or by individual markets.

Write Today For Full Information

Why not get posted on what other advertisers are doing with this medium? Write today for *facts and figures* about the experience of national advertisers (sectional accounts, too) who have been using **MINUTE MOVIES** for years!

GENERAL SCREEN ADVERTISING, INC.

2329 Wrigley Building, Chicago 11 ★ 500 Fifth Avenue, New York City 18

SLIDEFILMS GROWING FIELD

INDUSTRY FINDS MANY USES FOR THIS SIMPLE MEDIUM

SIMPLICITY and effectiveness plus the advantage of flexible content are apparent in industry's increasing use of slidefilms, both sound and silent. Three typical subjects recently produced are briefly reviewed here:

A panoramic story of the American Merchant Marine from the days of the clipper ships down to the present, told by a full color sound slidefilm, has been prepared by Westinghouse. It is a story of the part maritime power has played in the growth of this great nation; a story of significance to everyone interested in America's future. The theme of this half hour long film is expressed in its title—*This time . . . let's keep our Merchant Marine*. The story begins in the glorious days when American ships carried nine-tenths of the nation's foreign trade. It then records the tragic decline of the American Merchant Marine until 1910 when only one-ninth of the nation's foreign trade was being carried under the American flag. Then came the first World War; the frantic effort to regain maritime power through an emergency shipbuilding program; the turning of the tide of the war with ships which were left to rust and rot when peace came.

The few years between the two great wars saw America's Merchant Marine decline again until only 25 per cent of the nation's foreign trade was carried in its ships. Again war necessitated a frantic shipbuilding program, but supported this time by the Merchant Marine Act of 1936 and a competent Maritime Commission; again America's Merchant Marine is strong as a result; this time it comprises the greatest fleet of ships ever possessed by any nation. More important than ever before is the economic and military security which this fleet offers.

The film is available for showing to any group interested. Get in touch with the nearest Westinghouse office, or write P.O. Box 366, Westinghouse Electric and Manufacturing Company, 306 Fourth Avenue, Pittsburgh 30.

Carstairs' Merchandising Film

CARSTAIRS BROS. DISTILLING COMPANY has released *Whitey*, second in its series of films designed to demonstrate right and wrong ways of delivering merchandise. Due for screenings before distributors, delivery and warehouse employees, the

humorous sound film is intended to smooth the way now for the day when retailers will pick distributors on the basis of good service, according to J. Paul Hamilton, Carstairs' merchandising director. Hero of the production: Joe Courtesy, an urbane truck driver devoted to cementing good will between distributors and harassed retailers. Its villain: Smart Pants, who is aggravating, uncooperative and interested only in collecting receipts.

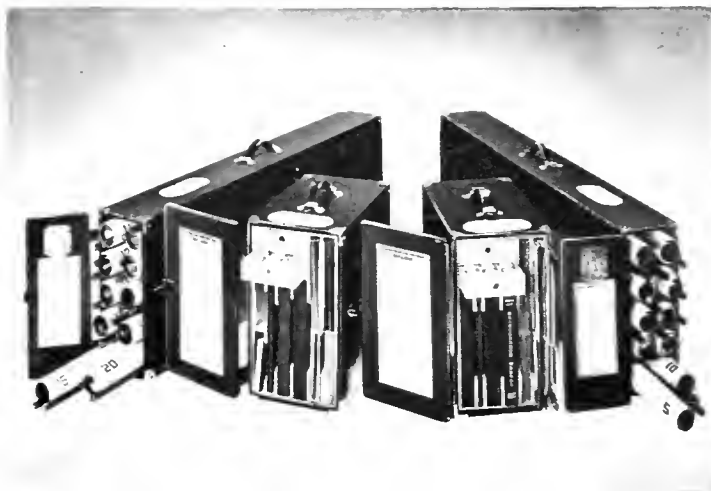
United Shows Air Transport

♦ *Air Transportation . . . Jobs and You*, second in a series of slidefilms presented by United Air Lines, is designed primarily to explain the various jobs in the field of air transportation. This slidefilm was prepared by the Department of School and College Service of United Air Lines and is distributed by the Society for Visual Education.

This fifty-six frame slidefilm is designed for use in junior and senior high schools and junior colleges. It will answer any of the questions asked today concerning the employment possibilities in the new and rapidly developing field of air transportation. The slidefilm and its new type of fully illustrated teacher's manual present an accurate picture of the wide diversification of jobs in commercial aviation, and indicate clearly the requirements for employment and the numerous advantages to those who have qualified as employees. The film and manual provide excellent assistance to those who are confronted with the problem of presenting the complete story of aviation as an industry.

The manual which accompanies the slidefilm is unique in presenting frame by frame exactly the illustrations used in the slidefilm. This enables the instructor to prepare for presentation without actually projecting the various pictures in the slidefilm. The manual is also used extensively for further study by students, and in some instances where projection equipment is not available.

The slidefilm and manual are available without charge to any school or training organization which has appropriate projection equipment and may be interested in using this series of pictures. Requests should be mailed to the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11,



THE ARMED FORCES *Proved the Theory of the* "COMPLETE PROGRAM"

THE USE of training films by the armed forces is receiving a lot of credit for doing the "impossible" job of training millions of completely inexperienced youngsters in the operation, servicing and maintenance of the most complicated mechanisms ever devised.

Most of these publicity stories miss one important point: It wasn't motion pictures or slide films alone which accomplished this miracle training job. It was motion pictures *and* slide films properly used in a completely coordinated program in conjunction with such other materials as instructor's guides, review manuals, reference charts, quiz sheets and all the other media necessary to a modern visual training program.

Visual Training Corporation has been a pioneer of the "complete program" method of training. It produced a number of the first complete programs used by the Army and Navy, and played an important part in selling the armed forces on the greater efficiency of this training method.

The Complete Visual Training Program—proven a powerful war weapon—will be equally effective in the training of sales and service personnel in the postwar battles ahead.

We are still busy with training projects for the armed forces, but not too busy to talk to a limited number of far-sighted manufacturers about their own postwar training plans.

★

VISUAL TRAINING CORPORATION

815 BATES STREET

DETROIT 26, MICHIGAN

Complete Programs covering: Announcements of New Products • Dealer Expansion Campaigns • Business Management Sales Promotion • Sales and Service Management • Sales Training • Service Training • Personnel, Trade, and Public Relations



Students get practical instruction

(CONTINUED FROM PAGE EIGHTEEN)
were made from the corrected test film strips.

While this procedure may seem "involved", it has been amply justified by results obtained. First of all, the opinions of the entire Carboloy organization on all fundamentals involving the use and design of carbide tools were quickly crystallized and brought into close agreement. In addition, the material included in the six films was of such a basic nature and so thoroughly in accord with actual facts that after three years—during which the science of using and designing carbide tools has progressed by leaps and bounds—no drastic changes have had to be made in the films.

FILMS Aid NEW AND OLD HANDS

In general, these films are of the "up-grading" type. They do not, for example, train the inexperienced machinist how to run a lathe. Instead, they are designed to teach a competent lathe hand the things he should know about using carbide tools on a lathe. The same, of course, holds true for operators of other types of machines. Thus these films give a machinist with no previous carbide training a quick grasp of the subject before and during actual job training. In addition they also serve as a "refresher" for the workman with more carbide experience.

It has been found that although these films do an excellent instructional job when used alone, they serve even better when made a part of an organized training program under the supervision of a key man in a plant. Their effectiveness is even greater when made a part of a comprehensive and coordinated carbide tool control plan embracing tool maintenance and use. In Detroit the Carboloy Company, for instance, now uses the films in conjunction with actual shop training.

Supplementing the slide films are six film manuals. Each manual reproduces an entire slide film in printed form and in addition contains glossaries, tables, charts, and specifications for using carbide

CARBOLOY'S FILM PROGRAM

SLIDEFILMS AND MANUALS HELP SPEED WAR PRODUCTION

tools in various operations. These books—sold by Carboloy at actual cost of five cents a copy—are given out by the factories using the films only to those men who have actually seen the films. More than 90,000 booklets have been sold to film purchasers since the completion of the course in 1912.

FILMS HANDLED BY FIELD MEN

The job of introducing the slide film program into the plants was entrusted to Carboloy field engineers. The field men were grounded in the fundamentals of slide film use: they were provided with brochures, catalogs, and other printed material which helped them in presenting the films to groups of executives, educators, foremen,

etc. It was decided to sell all films outright at a price approximating single print cost. Carboloy absorbed all production costs. It was further decided that the company would not loan the films due to the time involved in setting up and conducting an adequate loaning plan. Moreover, the rapidly shifting personnel in most plants makes it imperative that these films be available at all times for showing to new machinists. However, requests for loan were accommodated by offering a set of the slide films free of charge to selected engineering colleges on the condition that they be placed in their film loan libraries and loaned out on request. Some 25 colleges have so far availed themselves of the offer and

loan out the films to local factories and educational institutions when requested.

To date, about 500 sets of carbide instruction films (around 3000 films)—complete with detailed instruction manuals as to their correct use—have been distributed.

RESULTS TOLD IN FIELD SURVEY

The *effectiveness* of teaching films cannot be measured, of course, by the number of films sold; by the number of films shown to classes; nor by the number of times the same film is shown to any particular class. However, a widespread survey conducted by Carboloy by means of an exhaustive questionnaire submitted to several hundred plants—representing some of the largest war industries—has furnished information from which it has been possible to evaluate what kind of a job these films are doing.

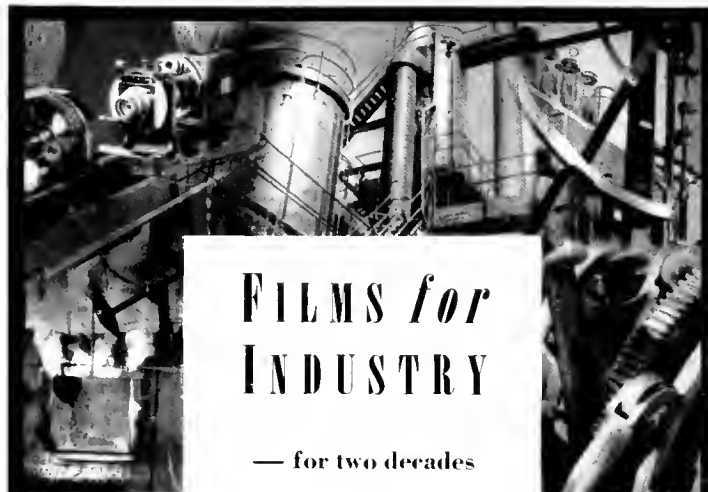
From this source, as well as from reports of Carboloy field engineers who have personally contacted slide film users, it has been learned that in general the films have done a highly specialized training job in a remarkable short time. Thus they have been an important factor in accelerating the widespread adoption and correct use of carbide cutting tools, which in turn has resulted in greatly speeding up war production. Not only United States industry but that in many of the United Nations as well have benefited from Carboloy's visual education plan.

Among reports from various plants are statements that: "... use of the carbide training films has enabled us to materially lower tool grinding costs." "... decreased tool breakage." "... improved the finish on the machined work." "... increased overall efficiency." "... greatly increased working life of the tools." "... has shown supervisors where carbide tools can be used to good advantage." "... has taught machinists what performance to expect from carbide tools."

With this encouragement, Carboloy Company plans to continue teaching "the G.I. way"—with pictures—even after the present emergency is over. In its case, visual education has proved to be the most effective and economic method of putting over a highly involved and technical subject to the largest number of men in the shortest possible time.

Army's 43 Plant Films

† Forty-three War Department films are now available for industrial showings. Two new films are released each month for plant use.



FILMS for INDUSTRY

— for two decades

"Rubber Goes To War," a 20-minute sound motion picture produced by this organization for United States Rubber Company, is a typical example of the type of film that promotes the war effort.

"Rubber Goes To War" shows the manufacture and end use in battle of many of the war products made in the company's plants from coast to coast. Employees see for themselves how important are their little detailed operations in helping to win the war.

The problem of manpower in essential industry is greater today than ever before. Films can train and inspire war workers.

LOUCKS & NORLING

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

Army-Navy "E" Award to Pacific Sound Equipment

★ The highly coveted Army-Navy "E" was awarded February 8th to the Pacific Sound Equipment Company of Hollywood, manufacturer of portable electric phonograph-transcription players and spring-wind phonographs.

These are the machines used at advanced bases and on vessels of war for the playing of the radio transcriptions produced and distributed by the Armed Forces Radio Service. They provide a continuous flow of all of the most popular radio network programs to the men and women of all branches of the service.

Industrial Advertisers' Film

♦ Procedures through which industry may appraise its markets have

been presented for chapters of the National Industrial Advertisers Association through a coordinated 15-minute film production and a 32-page companion booklet. Prepared by the Association's professional development committee, the material will be sent to program chairmen for the use of the group's 2500 members.

DeVry Awarded New Armed Forces Contracts

♦ DeVry Corporation, Chicago, already a four-time Army-Navy "E" award winner, has received further official endorsement of its fine craftsmanship in the form of a new government contract for motion picture sound equipment for the U. S. Navy and Marine Corps.

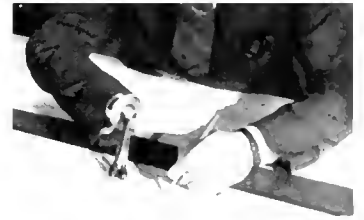
The equipment specified in the latest DeVry contract is to be used for training and entertainment.

TWO NEW FILMS of Britain at War!

1. Back to Normal: 2 reels, 16 minutes



Back to Normal reveals the part played by modern science in the making and fitting of artificial limbs for disabled persons and shows how they are taught to use these limbs efficiently in all forms of highly skilled occupations.



It emphasizes the fact that the final responsibility rests with each individual community to accept and to judge these rehabilitated victims of war not by their disabilities, but by their abilities.

2. Gateway to Germany: 1 reel, 9 minutes



Gateway to Germany depicts the struggle of the British and Canadian armies to clear the Germans from the water approaches to the great Dutch port of Antwerp—already in Allied hands—necessary to keep the supplies of war flowing to the fighting fronts.



The R.A.F. blasts the land defenses; and parachute troops, Royal Marine Commandos and Canadians complete the job. The Allied convoys sail into the freed port, keeping the armies' lifeline intact and at last opening one of the main gateways to Germany.

ALSO: V-1, The Robot Bomb! Vivid scenes of the death and destruction rained upon Britain by the dread robot bomb and the various means used to combat this latest Nazi weapon.

All films available for either loan or purchase from these offices

BRITISH INFORMATION SERVICES
An Agency of the British Government

30 Rockefeller Plaza, New York 20, N. Y.
360 North Michigan Avenue, Chicago 1, Ill.
260 California Street, San Francisco 11, Calif.
1005 Taft Building, 1680 North Vine Street, Hollywood 28, Calif.
1335 New York Avenue, N.W., Washington 5, D. C.
1238 Canal Building, New Orleans 12, La.

OR ANY BRITISH CONSULATE



Now that you mention it, I'm not quite sure WHAT I'm looking for.

... and that's often the case when it comes to selecting a producer for your visual program. There are so many things to be considered:

- The producer's ability to give you reliable assistance in setting up your program.
- His financial responsibility.
- The competence of his staff.
- The extensiveness of his equipment and service ... and ...
- His willingness and ability to help you use your completed visual aids to the best advantage.

All these services and more are available at . . .

PHOTO & SOUND, Inc.

606 Montgomery Street

San Francisco 11

PERSONALITIES in the NEWS

NEW EXECUTIVE APPOINTMENTS ANNOUNCED TO VISUAL INDUSTRY



JOHN H. SKINNER

one of the Army training centers in the Eighth Service Command. There he was in charge of coordinating the use of all types of visual aids and visual equipment by the units being trained. He comes to SVE directly from that position.

Harold Hall Appointed Britannica Office Manager

Harold L. Hall has been appointed office manager of the sales department of Encyclopaedia Britannica Films Inc., Chicago. H. R. Lissack, general sales manager, announced recently. Mr. Hall until recently was serving in the Ord-

nance Department of the Army Service Forces and retains his commission on an inactive basis.

Prior to his enlistment in the Army, he was for six years manager of the factory order department, Zenith Radio Corporation, Chicago. Before joining Zenith, Mr. Hall was editing a survey of recreation conducted by the sociology department of Northwestern University for the Chicago Recreation Commission.

For two years he was a statistician in a survey of educational institutions conducted by the Methodist Church.

The Society for Visual Education Inc., Chicago, announces the appointment of John H. Skinner, Jr. to the post of Editor-in-Chief, in which position he will coordinate the editorial activities involved in the production of educational slidefilms and sets of 2"x2" slides, and the manuals used with them.

Mr. Skinner has served for six years with the Agricultural Adjustment Administration and the Agricultural Extension Service as an editor and information specialist. During this period, which started early in 1934, he organized and directed a state-wide visual education program for the Delaware Agricultural Extension Service, which was widely used by both school-age and adult groups, and produced material to be used in the program.

Beginning in 1910, Mr. Skinner conducted an extensive survey of visual education work in the various state Agricultural Extension organizations and, at the same time, was a free-lance producer of both 16mm motion pictures and 2"x2" slides of an educational-promotional nature.

Entering the armed forces in 1912, he served for eighteen months with the Coast Artillery (Antiaircraft) in the Eastern Defense Command. Most of his service was in the S-3 section (Plans and Training) where he became well acquainted with Army training programs and methods, and in which position he directed for a time all such activities of his battalion.

Upon being placed on Inactive Status early in 1914, when the danger of aerial attack on the East Coast had abated, Mr. Skinner became Visual Aids Coordinator at



PEP UP YOUR PROGRAMS!

54
Great
Hits!



Three
Minute
Musicals

BIG NAME BANDS—HEADLINE STARS

The greatest collection of entertainment ever made available in 16mm. sound Shorts. "Naturals" for plant showings . . . will add zest and interest to your commercial film programs.

Every number a smash hit . . . featuring such performers as CAB CALLOWAY, LOUIS ARMSTRONG, GENE KRUPA, VINCENT LOPEZ, WILL OSBORNE, BARRY WOOD, WILLIE HOWARD, LANNY ROSS. Includes "Hit" dance numbers . . . stirring patriotic songs . . . hilarious comedy numbers . . . novelty songs, and old favorites.

SALE PRICE: \$7.50 per subject

Among the many titles are:

- | | |
|--------------------------------|------------------------------|
| Ain't Misbehavin' | A Fellow Who Plays In A Band |
| Alabamy Bound | I'm Looking Out The Window |
| Americo, I Love You | Blues In The Night |
| Twelfth Street Rag | Turn Out The Lights |
| Parade of the Wooden Soldiers | Shine |
| Virginia, Georgio and Caroline | Moonlight Becomes You |
| Strip Polka | Whistler And His Dog |
| Ano Lani | You'll Have To Swing It |
| The Night We Met in Honomu | Way Down Yonder |
| Sweetheart of Sigma Chi | In New Orleans |
| You're A Grand Old Frog | Pass The Biscuits, Mirondy |

Show These Inspiring SOUNDIES — 3 Minute Musicals
DON'T BE AN ABSENTEE • DON'T CHANGE YOUR JOB
HAIL THE U. S. MARINES

WALTER O. GUTLOHN, Inc.

25 West 45th Street New York 19, N. Y.

19 So. LaSalle St., Chicago 3, Ill. • 4247 Piedmont Ave., Oakland 11, Calif.
302½ So. Harwood St., Dallas 1, Texas

NEW SALES-VISUAL FIRM

Poetzinger-Dechert have opened offices at 75 East Wacker Drive, Chicago. Stanley E. Staffeld joins the organization as visual consultant.

This is a new firm set up to work especially with sales executives on training, sales promotion and sales organization problems. In addition they will supply ideas and specifications for all of the various types of media required to implement training programs.

Floyd A. Poetzinger entered the industrial film world in 1933 as a writer with the Atlas Film Company of Chicago. Shortly after this he became associated with The Jam Handy Organization of Detroit where he spent seven years in the editorial department and three years as account executive.

Curt Dechert, except for two years with N. W. Ayer, has spent the past sixteen years with the Handy Organization in film and other media production and sales analysis work.

Stan Staffeld's experience includes 14 years with the Campbell-Ewald Company where he was art director and the past two years with the Handy Organization as technical animation and visual specialist.

Redfield Named Field Manager of E. B. Films, Inc.

R. H. Redfield has been named field manager of Encyclopaedia Britannica Films, Inc., E. H. Powell, president, announced at a recent planning committee meeting in Chicago.

Mr. Redfield, until recently, operated his own business of Redfield Visual Agency, Chicago, specializing in maps, globes, and charts. Prior to opening his own business Redfield was vice-president of A. J. Nystrom & Co., and a member of the board of directors. He pioneered the sale of sound motion picture projectors to schools in the middle-west during the early thirties.

R. H. REDFIELD



CRAKES TOURS NATION

♦ Charles R. Crakes, DeVry Corporation's educational consultant, has embarked on a 14-day educational tour of the Northwest, Pacific coast and Southwestern states, during which he will visit various educational institutions for the purpose of gathering information on the progress in and offering suggestions as to the use of visual teaching aids in the classroom.

Mr. Crakes left Chicago early in January. He will terminate his tour in Tulsa, Okla., with an address before the annual convention of the Oklahoma Education Association. His subject will be, "Visual Teaching Aids in the Postwar Period."

In addition to his conference with

RCA 16MM. REGIONAL MGR.



MAX N. HEIDENREICH, whose appointment as Sales Manager of RCA 16mm equipment in 15 Southern States was announced recently. Headquarters are at RCA's Atlanta office.

KODACHROME STOCK SHOTS

To producers only, we offer quite a selection of 16 mm Kodachrome stock shots. We also have hundreds of thousands of feet of black and white 35 mm shots.

Need something? Maybe we have it.

FREDERICK K. ROCKETT COMPANY

6063 Sunset Boulevard
Hollywood (28) California

educational leaders. Mr. Crakes will confer with DeVry school supply distributors in each of the states he visits, discussing the availability of motion picture and related projected training aids equipment and recent developments in the use thereof.

Visual Training Adds Three to Editorial Staff

♦ Three new writers have been added to the editorial staff of Visual Training Corporation, Detroit sales training and promotion specialists, now heavily engaged in turning out informational and training material for the armed forces.

Robert B. Hunt, formerly a motion picture writer with Warner Brothers, Universal and Columbia, film-writer at Wright Field, and special writer for the Office of War Information, will handle motion picture assignments. Al Cook, formerly sales promotion manager of the Plulgas Division of Phillips Petroleum Company and advertising manager of the Association of Gas Appliance and Equipment Manufacturers, will handle some of VTC's sales promotion materials and slidefilms. Fred Grady, graduate of the University of Minnesota, and formerly with Paul Harris Productions and the Jam Handy Organization, joins the film-writing staff.

Raymond B. Murray 1897 - 1945

♦ Raymond B. Murray, 48, for 23 years director of the Army Motion Picture Service, died January 3, 1945, of a heart attack while driving his automobile to his home in Washington, D. C.

A graduate of the Connecticut College of Business, Mr. Murray, joined the Aetna Life Insurance Company of Hartford, Conn., in 1914, moved to Washington in 1916 to work for the National Geographic Society, and entered the War Department in 1917, enlisting and serving overseas when the United States entered the World War. After serving with the forces of occupation in Germany after the armistice he returned to Washington with the Adjutant General's Office.

In 1920, as a branch of that office, he helped organize the Army Motion Picture Service, for which he became assistant director; two years later he assumed full charge. When the Special Services Division of the Army Service Forces was organized in 1941, Mr. Murray was appointed chief of the Army Motion Picture branch, while continuing as service director.



THE VISUAL TRAINING GROUP of the N. Y. Chapter, Society for the Advancement of Management had as its principal forum speaker recently Lt. Alvan L. Chapman, USNR, field coordinator of Navy training aids. (L. to R. above are N. F. Sutton; A. D. Lierman, Adv. Mgr. of consumer products, Johns-Manville; A. H. Foster, Chapter President, of Borden's Farm Products; Charles Graves, Personnel Dir., Dictograph Prod.; Lt. Chapman; Hanson Hwang, Harmon Foundation, Inc.; Gardner L. Hart, American Council on Education; S. D. Berns, Film Daily; Ralph Cathcart, Ed. Dir., Texas Co.; and A. H. Hood, Dir., Dealer Relations, Johns-Manville.

ANIMATION

No. 4 OF A SERIES
ABOUT OUR STAFF

JOHN H. WOLSIEFFER, Director of Animation for Springer Pictures, has supervised over 100 reels of animated film. This experience, plus his early work as puppeteer, magazine illustrator and advertising Art Director, is utilized on every foot of animation that comes from our studio. This is one of the reasons that those who know good animation say —
"LET SPRINGER DO IT!"

SPRINGER PICTURES, INC.
FISHER BUILDING
DETROIT, MICHIGAN
35 WEST 45th STREET
NEW YORK, N. Y.
MOTION PICTURES ANIMATION SLIDE FILMS

DISTRIBUTORS OF NAVY INCENTIVE FILMS ARE GUESTS OF SERVICE ON CRUISE

TWENTY-THREE distributors of Navy incentive films recently enjoyed the opportunity of participating in training techniques taught our fighting men of the amphibious commands at a great East Coast base. Enrolled as "shipmates, first class," aboard LCI(L) 693, the group observed during two days afloat and ashore the specialized instruction and equipment which combine to assure the success of our assaults on enemy territory all over the world.

The distributors, who handle Navy motion pictures designed especially for war workers and emphasizing the vital link between the production front and the war front, assembled at the Washington, D. C., headquarters of the Industrial Incentive Division, which produces the films.

DOWN TO THE SEA IN AN LCI

The party proceeded to Solomons, Md., where they made a tour of inspection of the Naval Amphibious Training Base, of which Captain W. R. Cooke, USN, is the commanding officer.

Here the party boarded the LCI(L) 693 and was welcomed by the captain of the ship, Lt. (jg) C. O. Lutton. Each shipmate was assigned to his bunk and stowed his gear. The guests were afforded the opportunity of complete inspection of the invasion ship from stem to stern.

TOUR EASTERN NAVAL BASES

Reveille was at 5:30 o'clock the next morning, and after breakfast the party went ashore at Little Creek Virginia, and boarded a Navy bus for Dam Neck, Virginia, commanded by Commander W. T. Richter, USN. Commander Richter welcomed the group at the anti-aircraft school and pointed out the various training facilities of the base.

At the conclusion of an inspection and gunnery practice the group reboarded the LCI(L) 693. Enroute back the distributors observed a demonstration of smoke screens, parachute flares, Very lights and signal flags.

At a meeting in the enlisted men's mess, a short discussion was held on various aspects of distribution of Navy incentive films. It was pointed out that while these motion pictures have already been seen by many millions of war workers, showings before production audiences must be conducted on an ever increasing scale as a check against dangerous relaxation in the war effort at this critical time. The distributors pledged full coopera-



THEY WERE NAVY'S HONORED GUESTS for two days afloat and ashore. These visual industry representatives pictured above are part of the group of 23 incentive film distributors. You'll recognize in the group above such familiar figures as D. T. Davis, H. J. Spiess of Castle Films, George Cole, Bill MacCallum and E. A. Bendell of Modern Talking Picture Service. Others in the group were Bill Laub and Murray Goodman of Castle, Clem Williams, Carl Kunz, Ed Manke, J. K. Lilley, H. A. MacNeily, Bernie Payne, H. P. Lippincott, William B. Hill, Gordon Godbey of D. T. Davis Company, Al Stone, and J. E. Bloesinger of Kunz Motion Picture Service.

tion to step up exhibition of the films during the next two months

in order to reach the largest possible number of essential workers.

Army-Navy E Award to Holmes Projector Company

★ The Army-Navy E, the country's highest production award, was presented to the employees and management of the Holmes Projector Company in a ceremony held in the Gold Coast Room of the Drake Hotel on February 3. The award was made by Captain Ceres, USN, Medical Officer in Command, U. S. Naval Hospital, Great Lakes, Ill., and the E pins were presented by Major Thomas W. DeMint, USA, Public Relations Officer, 6th Service Command, Chicago, Ill. The program was conducted by Lt. (jg) H. L. Taussig, USNR. Singing of the Star Spangled Banner and America was led by Phil Regan, star of stage, screen and radio.

After the ceremony, the employees and guests, numbering over 400, adjourned to the Grand Ballroom, which had been decorated with the flags of the Allies, for a delicious dinner and entertainment. Al Diem's orchestra furnished the music for dancing.

OSCAR HOLMES AWARDED PIN

A solid gold pin, set with diamonds, commemorating the occasion, was presented to Oscar J. Holmes, president of the Holmes Projector Company, by the employees, as a mark of esteem. Representatives of the section of the Bureau of Ships, U. S. Navy, having jurisdiction over motion picture equipment, were present.

It is significant that, although less than 4% of the country's eligible manufacturers have been awarded the Army-Navy E, 40% of the 35mm projector manufacturers have been awarded this high honor.

☆☆☆ **IN STEP**

... with a permanent and growing staff, complete facilities and the experience of years in the production of films that do their jobs well—these are **AUDIO** assets which answer the call of **INDUSTRY** and **GOVERNMENT** for services urgently needed in those all-important tasks of training on every front.

AUDIO PRODUCTIONS, INC.

630 Ninth Avenue • New York City
Film Center Building

NAVY COMMENDATION FOR VISUAL TRAINING

★ A special commendation for good work has just been extended to Visual Training Corporation, Detroit training and promotion service specialists, by the Navy Department through Rear Admiral D. C. Ramsey of the Bureau of Aeronautics.

This commendation was based in particular, said Genaro A. Florez, head of Visual Training, on the company's work in connection with the Packard Marine Engine training program for the operation and maintenance of the 4M-2500 Navy marine engine, used in motor torpedo boats.

Admiral Ramsey wrote Mr. Florez: "The film strips and manuals prepared by the men and women of Visual Training Corporation are proving most effective in the Motor Torpedo Squadron Centers where they are in use. The quality and applicability of these visual aids merits a 'Well done!'"

Admiral Ramsey added that the Navy Department was confident that this performance would be repeated in Visual Training's current work on training aids for the Bureau of Aeronautics. The Detroit corporation specializes in a complete visual media program, including motion pictures, slidefilms,

glass slides, animated models, lecture charts, and picturized texts and illustrated manuals.

Ampro's Popular Reprint

★ Republication in booklet form of Stanley Young's note-worthy article "What will happen in the movies the day War is over . . ." is announced by the Ampro Corporation of Chicago. This stimulating survey of the postwar possibilities of 16 mm. sound motion pictures first appeared in a recent issue of *Cosmopolitan Magazine*. It revealed many new facts about the increasingly important role of 16 mm. films in a war-time America and aroused widespread interest. Free copies of this booklet are available on request from the Ampro Corporation.

Electrical World Slidefilm

★ ELECTRICAL WORLD, McGraw-Hill tradepaper, has summarized in a sound slide film four years of guest reviewing of advertisements which have appeared in the publication. Completed in December and already seen by a number of groups of industrial advertisers, the film is built around comments of typical readers of the magazine's advertisements. Four points for advertising are highlighted: (1) Have something to say. (2) Keep it simple. (3) Tell it with pictures. (4) Keep it professional.

WE BUY SOUND SLIDEFILM EQUIPMENT

Illustravox, Operado, RCA, Sound Projects, Picturephone, Webster Also Slidefilm Projectors

Dispose of Your Present Equipment and Buy Modern When Peace Comes.

Send us Full Details of Your Available Equipment Today.

O. J. McCURE TALKING PICTURES

1115 1/2 WASHINGTON BLVD., CHICAGO 7—CANal 4914

16MM & 35MM

motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.

203 E. 26th ST., NEW YORK CITY LEx. 2-6781

Two New Navy Combat Films

★ *Target Japan* and *Pacific Firepower*, two new Navy films, have been made available for showing to war workers in plants and to labor unions by Navy's Industrial Incentive Division. *Target Japan*, a 12-minute action filled motion picture, vividly portrays developments in the Pacific from the dark days of Pearl Harbor up through the step-by-step cracking of Japan.

Pacific Firepower (11 minutes, available only in 16mm) features the part played by aircraft in the conquest of the Marianas, portrays the engineering feat involved in the construction of the Saipan airstrip which brought Tokyo within easy bombing range, and describes the Navy's famous carrier-based Hell-divers. Woven into the film are scenes from Japanese activities.

AT THE NATION'S SERVICE:

★ WAR LOAN PICTURES

All special Treasury films just released are now available without charge from Ideal offices throughout the nation!

★ G. I. FILMS for WAR PLANTS

Army and Navy incentives films, for war plant showings, are another Ideal Pictures war service in many cities.

★ O.W.I. and C.I.A.A. FILMS

All Americans should see these authentic war informational films. Available throughout the nation from the Ideal Pictures distribution offices listed below.

All Government Films Available at Minimum Service Fees ONLY, no rental charge. For projection service and films see the Ideal office nearest your town.

IDEAL PICTURES CORPORATION

ADDRESS YOUR ORDERS TO OUR NEAREST OFFICE:

BERTRAM WILLOUGHRY PICTURES, Inc., Suite 600, 1600 Broadway, N.Y.C.
 IDEAL PICTURES CORP., 23 E. 8th St., Chicago, Ill.
 IDEAL PICTURES CORP., 18 S. 3rd St., Memphis, Tenn.
 IDEAL PICTURES CORP., 2408 W. 7th St., Los Angeles, Calif.
 IDEAL PICTURES CORP., 1739 Oneida St., Denver, Colo.
 STEVENS-IDEAL PICTURES, 89 One St., N.W., Atlanta, Ga.
 NATIONAL-IDEAL PICTURES, 2024 Main St., Dallas, Texas.
 IDEAL PICTURES CORP., 915 S.W. 10th Ave., Portland, Oregon
 IDEAL-SOUTHERN PICTURES CO., 9536 N.E. Second Ave., Miami, Fla.
 IDEAL PICTURES, 210 E. Franklin Street, Richmond, Va.
 IDEAL PICTURES, Bm. 1, 926 McGee St., Kansas City, Mo.
 IDEAL-SOUTHERN PICTURES CO., 336 Barrone St., New Orleans, La.

Your Story On Film

"Intimately Real"



Pictures "made-to-order" for your needs are an actual, real life dramatization. Films tell the whole story . . . whether it's a sales presentation, instructions, educational, or a good-will builder of your plant or product.



Filmcraft is proficient in the making of special films that tell a retentive story, easily and quickly. Let us know your problem . . . our experienced staff offers time-proven advice, with no obligation on your part.

FILMCRAFT Productions

201 W. JACKSON BLVD. • CHICAGO 6, ILL.

Division of SOUNDIES DISTRIBUTING CORP. OF AMERICA INC
 Eastern Office: 2826 Decatur Ave., Bronx, N. Y. — FORDham 7-9300

NEWS OF THE VISUAL FIELD

FILMS PROVE VALUE IN TRAINING OF CADET NURSES

★ Several months experience with the Victor Animatophone sound motion picture projector presented by the Oak Cliff, Texas, Lions Club has proved its great value in nurses' training, according to officials of the School of Nursing of Methodist Hospital, Dallas.

Writing in the Cadet Corps Chronicle, official publication of the hospital school, Lydia Whithurst, R.N., Clinical Instructor reports, in part: "The Nursing Education Program already being accelerated under the U. S. Cadet Nurse Corps Program was quick to recognize the value of visual education. Just as the Army was able to use this means of teaching large numbers of men quickly and thoroughly, the schools of nursing have employed the same means to the same ends. Student nurses who have previously spent long hours in classrooms listening to lectures on surgical pro-

cedures are now able to see these procedures demonstrated in half the time by use of the movie projector. This means of teaching saves valuable teaching hours in schools where the current nursing shortage has cut the educational staff to the minimum. Student nurses are more interested and thus absorb details which would have otherwise been overlooked.

"It was with these advantages in mind that the Methodist Hospital School of Nursing of Dallas, Texas, became interested in obtaining a movie projector. The Lions Club of Oak Cliff, nationally known for their interest in promoting educational projects, offered to purchase such a unit for the students of this school.

This unit has now been in use for two months. Besides the regular projector it has an accompanying sound unit. The screen, a portable type 72 by 58 inches, can easily be adjusted to any size room. The projector and sound equipment can be set up in a few minutes, requires a minimum of space and can be operated by a lay person."

New Picturo! Catalog Now Available From S. V. E.

★ A new Picturo! Catalog, which lists many new slidefilms, has been announced by the Society for Visual Education. The catalog includes, among other slidefilms, an entirely new series of Picturo!s on the National Parks of the United States.

Another new slidefilm of timely interest is *Romance of the Alaska Highway*, a picture story of the building of the Alcan Highway to supply the troops in Alaska and the Aleutians. In contrast are two new slidefilms on the life and scenic attractions in the Virgin Islands.

Other educational slidefilm additions include *Elementary Meteorology* (three slidefilms); *Origin and Basic Definitions of Algebra* (two slidefilms); *Mathematical In-*

struments (4 slidefilms presenting different types of instruments and their use); *Theory of Flight* (4 slidefilms).

Many other interesting and instructive slidefilms have been added to the extensive S.V.E. Picturo! library. Some are accompanied by teacher's manuals, and others include full information in the titles and subtitles of the slidefilm.

Copies of the new S.V.E. Picturo! Catalog are furnished free upon request to the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois.

★ Among the recent additions to the slidefilm library of the Society for Visual Education, is an entirely new series on the National Parks of the United States, which has been prepared with the cooperation of the National Park Service, United States Department of the Interior.

DeVry Around the World

★ Two far-flung outposts of the motion picture industry have recently acquired new DeVry 35mm. projectors. Norman Olsen, manager of DeVry Corporation's export department, announces the installation of DeVry projectors in a new theatre at Tananarive, Madagascar, and in the Lyric theatre at Kodiak, Alaska.



WHAT IS MOST VALUABLE IN THIS PICTURE?

No, not the camera, the lights, or the plane — but the carefully integrated work of the Pathescope staff.

Today we are devoted to Navy, U.S.O.E., and war industry films . . . tomorrow we will be better prepared than ever — to serve you.



THE
PATHESCOPE
COMPANY OF AMERICA, INC.
580 FIFTH AVE. NEW YORK

War Department Industrial Films

★ The latest War Department film available to war plants is a combat film communique titled *Yankee Noodle*. Sequences include scenes from the fighting fronts, at Japan's West Point, and many other situations showing the nature of the enemy and the ingenuity of our fighting forces.

One sequence called *What's Your Name* shows how the individual soldier and the individual worker, each faithfully doing his everyday job, makes for overall success in the war effort. American ingenuity working in high gear on the fighting front as well as on the production front is beating the enemy.

The men and women shown in the film are unknown but they form a partnership that is a symbol of freedom. Running time: 18 minutes; available from War Dept.

PROTECTION
FOR MOVIE FILM
against
WEAR . . . OIL
WATER
CLIMATE
SCRATCHES
FINGER-
MARKS

VAPORATE

RATE

ONE
TREATMENT
LASTS
THE LIFE
OF THE
FILM

ASK YOUR DEALER

VAPORATE CO., Inc.
130 W. 46th St.
New York City

BELL & HOWELL CO.
1801 Larchmont, Chicago
716 N. Labrea, Hollywood

Immediate Delivery of
SOUND SLIDE PROJECTORS

We have a few reconditioned
machines taking a 16-in. record

PRICED AT 49.50

Immediate Delivery of
800- 1200- 1600-ft.
reels and cans.

National Camera Exchange
New Farmers Mechanics Bank Bldg.
84 So. 6th Street
Minneapolis 2, Minnesota

I. T. & T. CORPORATION MERGES GUTLOHN FIRM

♦ Indication of the rapid development and expansion of International Theatrical and Television Corporation as a major factor in the sub-standard field, was evidenced today by the joint announcement of George Hirliman, President, Harry J. Rothman, Executive Vice-President and Joseph Auerbach of the Board of Directors, that the company had purchased the Walter O. Gutlohn Corporation.

PLANS NATIONAL EXPANSION

Continuance of the Gutlohn Corporation as a definite entity under I. T. & T. was additionally insured by Mr. Hirliman when he further stated that plans to expand the currently operating branches from seventeen to thirty in the United States, were already under way; arrangements were completed whereby Harry A. Kapit would continue in his executive capacity as heretofore and will develop a new television department for said company; and the entire Gutlohn organizational personnel in New York and its branches retained. Augmenting this personnel will be Hirliman's former associates, including Alfred Crown as Vice-president, David L. Wesner, Director of Public Relations, Ann Exelberth, Betty Carol, and Carol Weill as Director of Publicity.

FOUNDED THIRTEEN YEARS AGO

The Gutlohn Corporation, organized in 1933 by the late Walter O. Gutlohn and Harry A. Kapit, developed in thirteen years of existence into a national factor in the sub-standard field. Its acquisition by I. T. & T. gives the parent company not only one of the largest 16mm educational film production organizations, but it also acquires a most extensive film library including over three thousand subjects comprising educational, vocational and entertainment shorts, cartoons and features.

In addition to the acquisition of the Gutlohn Corporation, I. T. & T., which also controls Circle Film Labs, Inc., its printing outlet, and the Film Of The Month Club, has also acquired Certified Film Distributors, which will function as I. T. & T.'s sales organization, concentrating on outright sale of prints to sub-agencies, including department stores, photographic dealers, general industry and governmental agencies.

Emphasis on the corporation's immediate and postwar plan for the development of a strong visual edu-

cational program was also in evidence with the appointment by Mr. Kapit of Victor Roudin and George Zehring, Former Head of the Motion Picture Bureau of the Y.M.C.A., to head the Educational Division of the Corporation. This visual education program will be based on the needs and specifications of educational groups throughout the United States as well as cooperation with governmental agencies on their special requirements.

Headquarters of I. T. & T. are being maintained at the Gutlohn offices, 25 West 15th Street, New York City.

Cine-Television Studios, N. Y. Announces Organization

★ Defining its field as the visual-action media combining the four dimensions of selling and entertainment—sight, sound, action and color—Cine-Television Studios recently announced plans for rendering comprehensive services on the sponsored motion picture and filmed television fronts.

Managing partner is Fred H. Fidler, who resigned from the J. Walter Thompson Company on June 15 after 15 years with that agency as Pacific Coast radio department organizer, account executive, St. Louis office manager, founder of the New York office motion picture department and various other posts in Thompson merchandising and public relations activities.

General offices of the organization are at 100 East 12nd Street, New York, and the laboratory for television program experiment is maintained in the Grand Central Terminal Building.

Cine-Television will function currently as consultants and production supervisors in filmed television programming and sponsored films with production of filmed television for national syndication as its eventual goal.

An autonomous distribution division known as the Motion Picture Networks currently offers "planned distribution of sponsored motion pictures of any length" by virtue of its status as special sales representative for "Minute Movies" via General Screen Advertising, Chicago, and Modern Talking Picture Service, New York, distributor of longer films.

MPN's first distribution contract, recently announced, was in behalf of the National Broadcasting Company, who are sponsoring four "Minute Movies" in more than 300 theatres in connection with its "Parade of Stars" program promotion.

GoldE
FILMATIC
TRIPLE-PURPOSE
FILM-SLIDE PROJECTOR

MORE ILLUMINATION PER WATT
NO REWINDING NECESSARY
MOTOR DRIVEN
FORCED AIR-COOLED

3-WAY USE

- For 2x2 Paper or Glass Slides
- For Single Frame Slidefilm
- For Double Frame Slidefilm

It's easier, more economical to use this versatile 3-in-1 projector. Gives more illumination per watt — assures perfect clarity of image. Can be changed from film to slide showing — *in a jiffy!* Has Manumatic slide carrier — Kwik-Lok spiral focusing — smooth tilting — accurately centered optical system. 300 watt lamp capacity. Complete with custom-built carrying case.

Now Available on MRO Ratings to:
Educational Institutions — Army and Navy
Maritime Bases — Government Agencies
War Industries — Medical Professions, etc.

Instantly Set up
Corrected Lens—Can Be Cleaned Easily
Film Loops Naturally ... Will Not Scratch
Conveniently Portable
—Yet Very Stable

GoldE Manufacturing Co. Dept. B, 1220 W. Madison St. Chicago 7, U.S.A.

Producing nothing but business and training films for nineteen years — combining horse sense and Hollywood "know-how."

ROCKETT FILMS
6063 SUNSET BOULEVARD
HOLLYWOOD (28) CALIF.

A NATIONAL DIRECTORY OF VISUAL DEALERS

For the convenience and guidance of industrial-educational users of motion pictures, slidefilms and other visual services, this National Directory provides selected sources for the rental or purchase of equipment, films,



projection service and operators and other special services provided by these Visual Education specialists. Write Reader Service Bureau of Business Screen, 157 E. Erie St., Chicago 11, for sources in your community if not listed here.

CONTACT THESE CONVENIENT REGIONAL SOURCES FOR EQUIPMENT, FILMS AND PROJECTION SERVICE

EASTERN STATES

CONNECTICUT

Hebert Studios, Inc., 53 Allyn St., Hartford 3, Conn.

DISTRICT OF COLUMBIA

The Jam Handy Organization, Inc., Transport Bldg., Washington 6, D.C.
Paul L. Brand, 816 Connecticut Ave., Washington 6, D.C.

MAINE

Stanley Dana Corp., 263 St. John St., Portland, Maine.

MARYLAND

Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2, Md.
Stark Films, 537 N. Howard St., Baltimore 1, Md.

MASSACHUSETTS

Visual Education Service, Inc., 131 Clarendon St., Boston 16, Mass.

NEW HAMPSHIRE

A. H. Rice and Co., Hollis, N. H.

NEW JERSEY

Art Zeiller, 120 Central Ave., Glen Rock, N. J.

NEW YORK

Buchan Pictures, 79 Allen St., Buffalo, N. Y.

Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York City.
Walter O. Gutlohn, Inc., 25 W. 45th St., New York 19, N. Y.

The Jam Handy Organization, Inc., 1775 Broadway, New York City 18.

Institutional Cinema Service, Inc., 1560 Broadway, New York City 19.

King Cole's Sound Service, 203 E. 26th St., New York City.

S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

John E. Allen, Inc., Box 383, Rochester 7, N. Y.

PENNSYLVANIA

Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7, Pa.

WEST VIRGINIA

J. G. Haley, P. O. Box 703, Charleston 23, W. Va.

SOUTHERN STATES

ALABAMA

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1, Alabama.

FLORIDA

Ideal Southern Pictures Co., 9536 N. E. Second Ave., Miami, Fla.

Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando, Fla.

GEORGIA

The Distributor's Group, Inc., 756 W. Peachtree St., N.W., Atlanta, Ga.

Calhoun Company, 101 Marietta St., Atlanta 3, Ga.

Stevens-Ideal Pictures, 89 Cone St., N. W., Atlanta, Ga.

KENTUCKY

D. T. Davis Co., 231 W. Short St., Lexington, Ky. (Also Louisville, Ky.)

LOUISIANA

Stanley Projection Company, 211½ Murray St., Alexandria, La.

Jasper Ewing & Sons, 725 Poydras St., New Orleans 12, La.

Feltus B. Stirling, 2005 Ferndale Ave., Baton Rouge 15, La.

Ideal Southern Pictures Co., 336 Barone St., New Orleans, La.

MISSISSIPPI

Herschel Smith Company, 119 Roach St., P.O. Box 1187, Jackson 110, Miss.

TENNESSEE

Ideal Pictures Corp., 18 S. 3rd St., Memphis, Tenn.

Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11, Tenn.

VIRGINIA

Ideal Pictures, 219 E. Main St., Richmond 19, Va.

MIDWESTERN STATES

ILLINOIS

Ideal Pictures Corp., 28 E. 8th St., Chicago, Ill.

Walter O. Gutlohn, Inc., 19 S. La Salle St., Chicago 3, Ill.

The Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1, Ill.

McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4, Ill. (HARRISON 3329)

Stinson Projector Sales, 521 S. Lombard Ave., Oak Park, Ill.

Garland B. Fletcher Studios, 218 W. Main St., Urbana, Illinois.

IOWA

Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids, Ia

Ryan Visual Aids Service, 409-11 Harrison St., Davenport, Ia

KANSAS-MISSOURI

Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas.

Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)

Erker Bros. Optical Co., 610 Olive St., St. Louis 1, Mo.

Swank Motion Pictures, 620 Skinker Blvd., St. Louis, Mo.

MICHIGAN

Engleman Visual Education Service, 701 W. Warren Ave., Detroit 1, Mich.

The Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11, Mich.

Capital Film Service, 1043 E. Grand River, East Lansing, Mich.

MINNESOTA

Film Preview, 1504 Hennepin Ave., Minneapolis, Minn.

National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2, Minn.

OHIO

Lockard Visual Education Service, 922 Roslyn Ave., Akron 2, Ohio.

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati, Ohio.

The Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2, Ohio.

Twyman Films, Inc., 29 Central Ave., Dayton 1, Ohio.

Martin Sound Systems, 50 Charles Ave., S.E., Massillon, Ohio.

WISCONSIN

Photoart House, 844 N. Plankinton Ave., Milwaukee, Wisc.

WESTERN STATES

CALIFORNIA

Donald J. Clausonhue, 1829 N. Craig Ave., Altadena, Calif.

Ideal Pictures Corp., 2408 W. 7th St., Los Angeles, Calif.

The Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28, Calif.

Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14, Calif.

Walter O. Gutlohn, Inc., 4247 Piedmont Ave., Oakland 11, Calif.

Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11, Calif.

Photo & Sound, Inc., 153 Kearney St., San Francisco, Calif.

Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4, Calif.

COLORADO

Ideal Pictures Corp., 1739 Oneida St., Denver, Colo.

OREGON

Ideal Pictures Corp., 915 S. W. 10th Ave., Portland, Oregon.

Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5, Ore.

Screen Adettes, Inc., 314 S. W. Ninth Ave., Portland 5, Ore.

TEXAS

Walter O. Gutlohn, Inc., 302½ S. Harwood St., Dallas 1, Texas.

National-Ideal Pictures, 2024 Main St., Dallas, Texas.

Visual Education, Inc., Twelfth at Lamar, Austin, Texas. Also Cotton Exchange Bldg., Dallas 1, Texas.

WASHINGTON

Rarig Motion Picture Co., 5514 University Way, Seattle 5, Wash.

HAWAII

Motion Picture Enterprises, 121 S. Beretania Honolulu, T. H.

CANADA

General Films Limited

Head Office:
1924 Rose St., Regina, Sask.

Branches:

535 W. Georgia St., Vancouver, B. C.
810 Confederation Life Bldg.,

Winnipeg, Man.

156 King St., West, Toronto, Ont.

1396 St. Catherine St., Montreal, Que.

G-E projection lamps . . .

Engineered for Greater Screen Brightness

Here's why you can depend on G-E for top quality . . . effective service!

1. G-E Projection lamps are designed to fit the specific optical needs of equipment using them.
2. They have differentially coiled lamp filaments (on most popular sizes). That means more light—more uniform screen brightness.
3. They're precision built and rigidly inspected. That means uniformly dependable performance from replacements.
4. And especially important to you, G-E lamp research is constantly at work on further improvements.



TODAY G-E projection lamps serve the armed forces . . . for accelerated training and behind-the-lines entertainment; serve many war plants, too. Tomorrow they will make for better visual education in school and business.



BUY WAR BONDS
AND HOLD THEM

G-E MAZDA LAMPS

GENERAL  ELECTRIC

Hear the G-E radio programs: "The G-E All-Girl Orchestra," Sunday 10:00 p.m. EWT. NBC. "The World Today" news, Monday through Friday 6:45 p.m. EWT. CBS. "The G-E Houseparty," Monday through Friday 4:00 p.m. EWT. CBS.

POWER PRESENTS

Allis-Chalmers
shows principles
of the new
gas turbine



in

sound motion pictures



Pictures to a purpose are made by

The **JAM HANDY**
Organization

VISUALIZATIONS • EDUCATIONAL SOUND PICTURES • TRAINING ASSISTANCE • SLIDE FILM

NEW YORK 19
1775 Broadway
Columbus 5-7143

WASHINGTON 6, D.C.
Enclosure Building
DL rict 0611

DETROIT 11
2900 E. Grand Blvd.
W. arson 2450

DAYTON 2
310 Talbot Building
ADams 6289

CHICAGO 1
240 N. Michigan Blvd.
STAt 6758

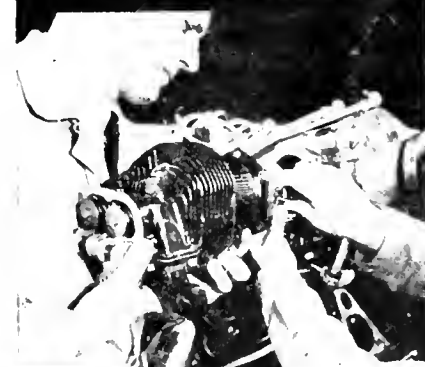
LOS ANGELES 28
7046 Hollywood Blvd.
HEmpstead 5809

TEN

Films Aid Plane Production



Visual Analysis of Aircraft



Airplane Engine Maintenance



Veterans and the Screen



Training Films for War and Peace

(SEE PAGE 25)

No. 4 1945 • THE NATIONAL MAGAZINE OF VISUAL AIDS TO INDUSTRY & EDUCATION



AT THE HEIGHT of war production, blueprints of peacetime industry are on the drafting boards. Products are being planned, sales campaigns outlined. Even before production — and long before sales — fast and efficient training will be essential for plant, service and sales personnel. For these purposes there is no tool more helpful, no method more rapid and thorough, than the training and teaching available with Victor 16mm Sound Motion Picture Equipment.

Clearer in reproduction of sound and pictures, most simple in operation, precision built for trouble-free performance, Victor 16mm Sound Motion Picture Equipment is ideal for any industrial and commercial training and sales program.

VICTOR — first yesterday, foremost today, the leader tomorrow.



VICTOR ANIMATOGRAPH CORPORATION

Home Office and Factory: Davenport, Iowa
New York (18), McGraw Hill Bldg., 330 W. 42nd St.
Chicago (1), 188 W. Randolph

Industrial Relations

An Ever-Broadening Field in which Training Films
Can Perform a Valiant Service
Better SUPERVISION... Increased PRODUCTION

ON THE FIGHTING FRONT OF EDUCATION

IN ADDITION to the many training films Caravel is now producing for use by the Navy, we call particular attention to the following, produced under the direction of the U.S. Office of Education:

Eight Films on "Supervision"

A new Supervisor Takes a Look at His Job... Introducing The New Worker to His Job... Instructing The New Worker... Placing the Right Man on the Job... Supervising Workers on the Job... Maintaining Workers' Interest... The Supervisor as a Leader, Part I... The Supervisor as a Leader, Part II.

Two Films on "Rehabilitation"

Employing Blind Workers in Industry... Instructing the Blind Worker on the Job.



WITH ATTENTION STILL CENTERED on all-out production, the problem of training workers on the job, maintaining workers' interest, lifting "supervision" to a higher level, has become acute.

To those who are seeking new and effective ways to meet this problem, we commend a series of ten training films we have recently made for the U.S. Office of Education.

Today America has full employment. War has created this condition; and the full power of the U.S. Government will support it till the Day of Victory.

But what then? What of the need for adjusting the men of our fighting forces to new peace-time jobs? What of the need for evaluating jobs in the light of changed conditions? What of that vitally essential spirit of cooperation between Management and Labor?

Already training films—and particularly those to which we have just referred—are pointing the way to a great new service in the ever-broadening field of INDUSTRIAL RELATIONS.

Moreover, the plans you develop NOW can immediately be put to work toward a Quicker Victory.

This time why not be READY when the signal flashes? Write us today for suggestions as to a sound and practical procedure.

CARAVEL FILMS

INCORPORATED

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

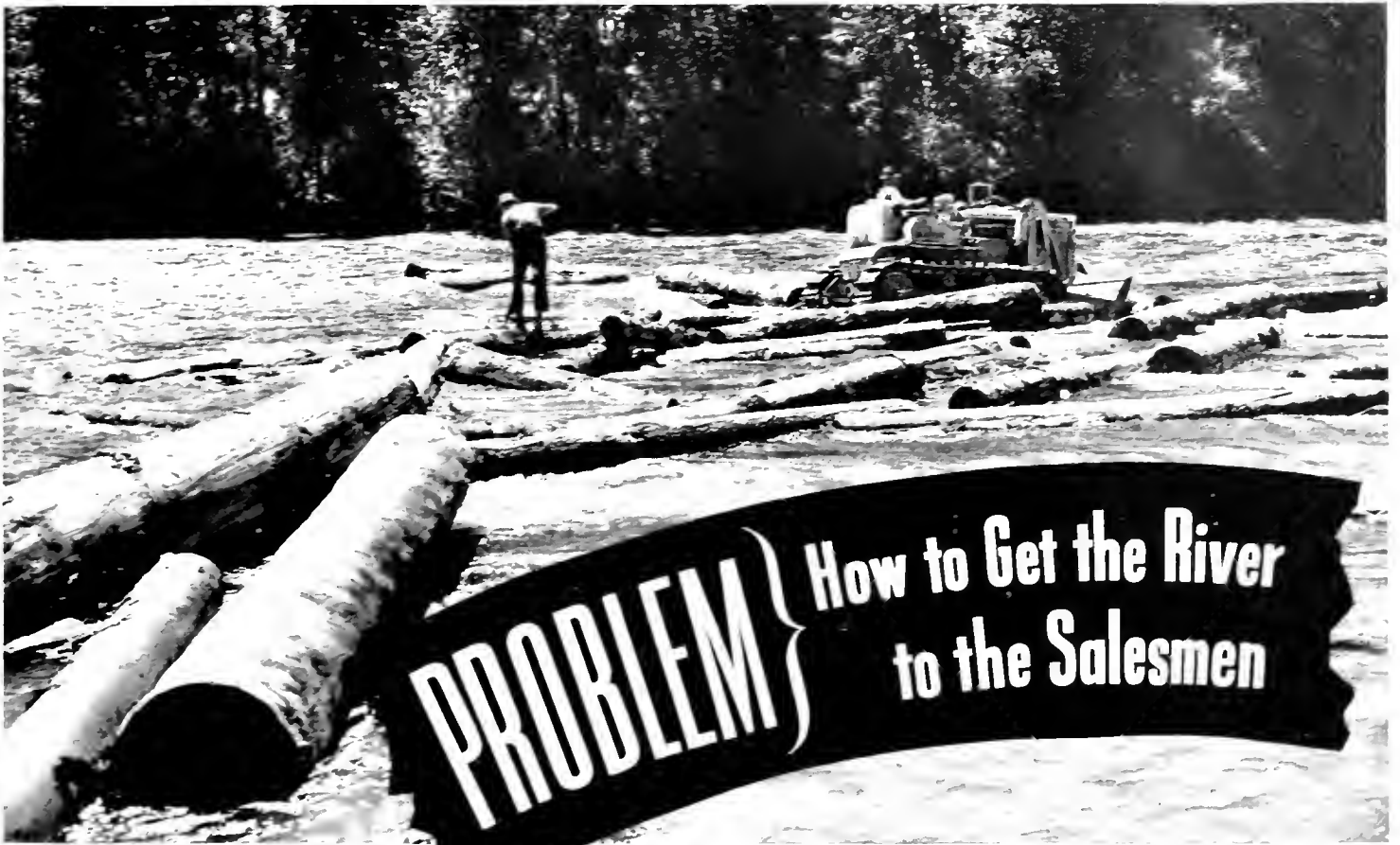
No single type of mind is capable of being equally responsive to all the varied demands of creating sound motion pictures for commercial application. ~ Therefore, the permanent staff of Wilding writers includes many specialists, those experienced in industrial relations, in job training, in manufacture, product performance and marketing. ~ This part of our organization brings to your use of the medium all of this specialized experience plus a rich background of letters, stage and radio, capable of making your screen story eloquent, persuasive and interestingly informative.

*Creator and Producer
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



PROBLEM } How to Get the River to the Salesmen

The scene above illustrates three of the many ways in which motion pictures help train salesmen . . . by bringing *far-distant* product applications to trainees, by showing *seasonal* product uses at *any* season, and by explaining manufacture from raw material to finished product.

Many sales trainees are coming from our Armed Forces. Accustomed to being taught with movies, these men will expect employers to use movies for quick, effective, thorough sales training.

Sales training films can reveal features which are hidden in the product itself. They can tell their stories to

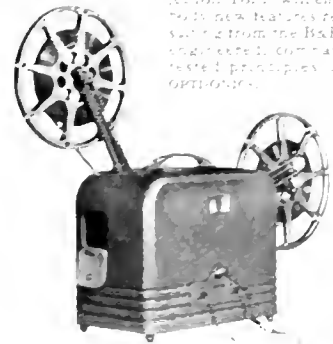
audiences of any size, logically and dramatically, so that *all* can see and hear. They focus attention where the instructor wants attention. They can bring to sales training such aids to understanding as animation and slow motion.

To get the full story of how motion pictures can aid in training salesmen, or in selling your product, training workers, or improving employee relations, send for the helpful new booklet, *Movie Go to Work*. Simply pin the coupon to your letterhead.

Bell & Howell Company, Chicago, New York, Hollywood, Washington, D.C.; London, *Established 1887*

TOMORROW'S FILMOSOUND

The B&H Filmosound 16mm sound film projector of tomorrow will set new high standards in industrial film projection. For it will embody new features for sale from the B&H engineering department: *tested principles of OPTICS.*



Buy and HOLD War Bonds

Write to: BELL & HOWELL
 100 Madison Ave., New York 17, N.Y.
 Ask for: *Movie Go to Work*
 Enclosed is \$1.00 for postage and handling charges.
 Name _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____

Products combining the sciences of OPTics • electrONics • mechanICS

PRECISION-MADE BY



Bell & Howell

FROM THE U. S. OFFICE OF EDUCATION...
Motion Pictures to Help You Meet
PROBLEMS OF SUPERVISION

No. 150
A NEW SUPERVISOR TAKES A LOOK AT HIS JOB
 Price \$19.21

No. 151
PLANNING AND LAYING OUT WORK
 Price \$16.73

No. 152
MAINTAINING GOOD WORKING CONDITIONS
 Price \$15.48

No. 153
WORKING WITH OTHER SUPERVISORS
 Price \$14.24

No. 154
INTRODUCING THE NEW WORKER TO HIS JOB
 Price \$23.35

No. 155
INSTRUCTING THE WORKER ON THE JOB
 Price \$21.49

No. 156
PLACING THE RIGHT MAN ON THE JOB
 Price \$19.21

No. 157
SUPERVISING WORKERS ON THE JOB
 Price \$16.73



No. 158
SUPERVISING WOMEN WORKERS
 Price \$17.35

No. 159
MAINTAINING WORKERS' INTEREST
 Price \$19.21

No. 161
EVERY MINUTE COUNTS
 Price \$16.73

No. 163
IMPROVING THE JOB
 Price \$16.11

No. 164
MAINTAINING QUALITY STANDARDS
 Price \$16.73

No. 167
USING VISUAL AIDS IN TRAINING
 Price \$21.49

No. 168
THE SUPERVISOR AS A LEADER PART I
 Price \$21.49

No. 169
THE SUPERVISOR AS A LEADER PART II
 Price \$19.21

OWN THIS COMPLETE SET OF
16 MM.
SOUND MOTION PICTURES

WITH INSTRUCTOR'S MANUALS

\$294⁷⁶

ALSO SOLD INDIVIDUALLY

PRODUCED BY
 FEDERAL SECURITY AGENCY

U. S. OFFICE OF EDUCATION

DIVISION OF VISUAL AIDS

DISTRIBUTED BY

CASTLE FILMS
 INC.

Field Bldg.
 Chicago 3, Ill.

30 Rockefeller Plaza
 New York 20, N. Y.

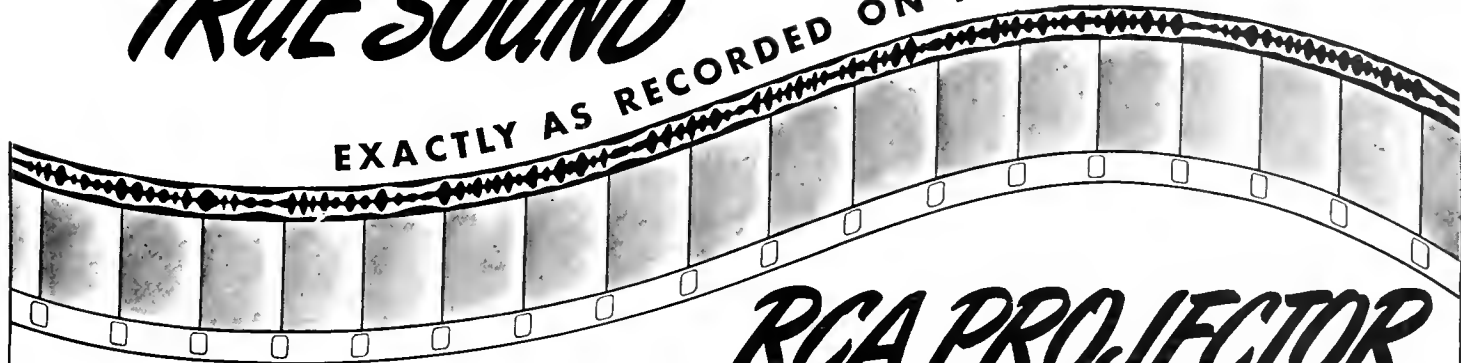
Russ Bldg.
 San Francisco 4, Calif.

AND 250 VISUAL EDUCATION DEALERS

YOU GET

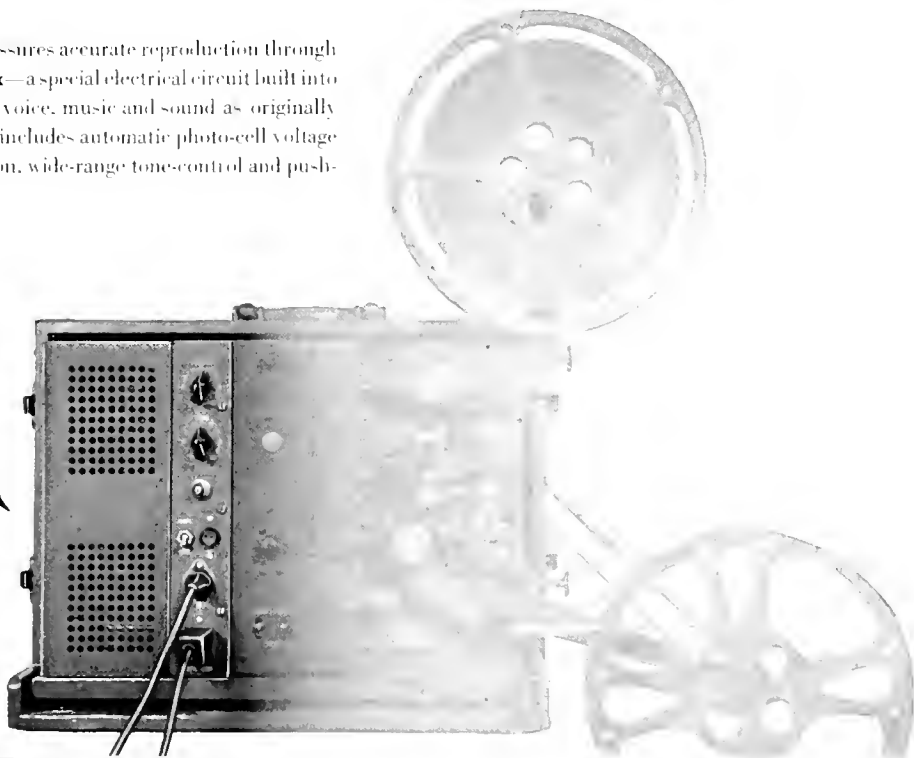
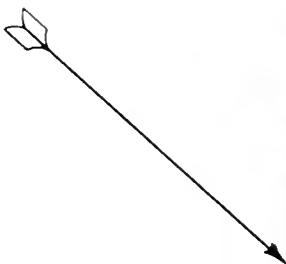
TRUE SOUND

EXACTLY AS RECORDED ON THE FILM



WITH THE RCA PROJECTOR

The precision-engineered amplifier assures accurate reproduction through the application of **Inverse Feedback**—a special electrical circuit built into this powerful amplifier to bring you voice, music and sound as originally recorded. The amplifier design also includes automatic photo-cell voltage regulation, extra-voltage amplification, wide-range tone-control and push-pull output.



Other Features: The new RCA 16mm projector will include other important advances in projector design, such as even-tension take-up; coated lenses; simplified film path for easy threading; rewind without changing reels; standard tubes and lamps; sound stabilizer to keep sound on pitch; aerodynamic cooling to prevent hot spots; lower film-loop, adjustable while in operation; theatrical framing.

Availability: Because of military demands, these new RCA projectors are not available now for civilian use. But plan to see the new RCA projector before you purchase postwar equipment. RADIO CORPORATION OF AMERICA, Sound Equipment Section, Camden, New Jersey.

RCA 16mm PROJECTORS



RCA VICTOR DIVISION • CAMDEN, N. J.
LEADS THE WAY... In Radio... Television... Tubes...
Phonographs... Records... Electronics

78-4336-157

DO YOU NEED Assemblers?



Eager and willing fighters are anxious to start NOW on work they can do pending the day when they'll be up and around again.

Do you have a small subassembly job they can do at a table or on a bed tray? If so, you can obtain much needed man power, increase your production and at the same time help rehabilitate our returning wounded.

A short sound motion picture or slidefilm will train these men fast and efficiently to do light assembly work, repair, etc.

Our experience in producing combat training films is your assurance of the best and most economical methods of speeding such a program.

Your inquiry now will bring full information on how YOU can use films in your future.



BURTON HOLMES FILMS, INC.
SINCE 1893—THE OLDEST NAME IN MOTION PICTURES
7510 N. Ashland Ave. McGraw Park 3056 Chicago 28, Ill.

HEADLINES of the Month

IN THIS FOURTH MONTH of 1915, the war in Europe was being brought to a decisive finish. Ending this way, in utter chaos and the annihilation of the forces of Nazism, there would be no easy peace and nothing but the slowest reconstruction of these shattered cities and industries in the years after V-E Day.

The hope there is lies in the re-education of Europe's peoples in the next decade. But not in their education in the American way or the British way or the Russian way. If that were the mission of films in the postwar reconstruction of Europe it would be short-sighted and senseless. The hope of future peace lay not so much in the impossible task of transplanting *nationalisms* but in the brighter hope of a rebirth of the little man's individual liberties, the encouragement of his common sense and suppressed religious faith and the three square meals a day and good shelter, honestly earned, without which he would soon become a willing tool for tomorrow's isms and their opportunistic Fuehrer.

State Department Film Activities

★ Whatever they might offer tomorrow, the film activities of the State Department had made a fair beginning as of April, 1915. Early this year, the total number of persons seeing U. S. films through our Foreign Service establishments had reached 5,000,000 persons a month. Exhibitions had been arranged by American officials in forty-two countries. These figures apply only to non-theatrical showings and do not include information films distributed through theatrical showings abroad.

Production of films by the State Department was virtually non-existent. 16mm prints have thus far been produced by other Government agencies.

California's New Visual Program

★ Among the first of these United States to officially recognize the importance of visual aids in education is the State Department of Education in California. Under State Superintendent Walter Dexter there has been proposed a new Division of Visual Aids and at press time a budget for this Division lay before the state legislature. Named to head the Division was Francis Noel, formerly a Lieutenant Commander in charge of the visual aids program of the Navy's Bureau of Naval Personnel, lately a special representative of the State Department to the Inter-Allied Education Commission in England.

The eyes of the entire country are on California. The example was in the making for every other state in the nation lacking such essential facilities. Illinois is on the brink of decision. And the good wishes and Godspeed of his many colleagues and friends in the visual industry, Government and the Armed Forces go with

Francis Noel as he return to his native state to this position of responsibility, opportunity and singular honor.

Another "E" Star to Jam Handy

★ A fourth renewal, making four stars in the Army-Navy "E" Flag awarded the Jam Handy Organization for its contribution to the war effort, has been announced this month. And in the same month comes news that *X Marks the Spot*, a Jam Handy produced safety subject, has won a National Safety Council award.

Pictorial Films Joins Pathe Industries

★ Now fully consummated is the merger of Pictorial Films, Inc., interests with Pathe Industries, Inc., in New York City. Milton Salzburg and Harold Baumstone, President and Vice-President of Pictorial, are its present officers. According to J. Stinson Young, Chairman of the Board of Directors of Pathe, "the affiliation will benefit both types of film-making with no infringement upon either's rights. Pictorial, as our subsidiary, will be able to present to the public all our 35mm productions in 16mm form. Our combined efforts likewise will supply the 16mm market with quality material in sufficient quantity."

Standard Motion Picture Nomenclature

★ "Dailies," "dups" and other seemingly esoteric terms used in the everyday vocabulary of motion picture film production in studios and laboratories are now formally defined for the first time in the new *American War Standard Nomenclature for Motion Picture Film Used in Studios and Processing Laboratories, No. Z52, 14-1944*.

This standard is the twenty-ninth to be developed since last April by the ASA War Committee on Photography and Cinemaphotography, Z52, in cooperation with Armed Forces, the War Production Board, and the motion picture and photographic industries.

Washington's Visual War Workers

★ Announcement that Lt. Commander Orville Goldner has replaced the veteran C. R. Reagan as Chairman of the now far-famed weekly luncheon meetings of Washington's Visual War Workers was made this month. "C. R.," who pioneered this session and whose unselfish effort has helped to build its quality of attendance as well as of programs is once again thoroughly engrossed in the immense task of production organization and distribution planning for the Treasury and the 7th War Loan.

Appearing on a recent program was Dr. V. C. Arnsperger, head of educational film production activities for Encyclopaedia Britannica Films. The general subject of his informal talk was "Films and Democracy." His message was (CONTINUED ON PAGE TWELVE; COLUMN FOUR)

Issue Four • BUSINESS SCREEN MAGAZINE • Volume Six

Issue Four, Volume Six of Business Screen, the National Magazine of Visual Aids to Industry and Education, Issued by Business Screen Magazine, Inc., 157 East Erie Street, Chicago 11, Illinois on April 5, 1915. O. H. Coehn, Jr., Editor; E. T. Lundgren, Production Director; John Menalshah, Ezer Erickson, Rosemary Kemp, Editorial Assistants, Staff Members in Service: A. Robert Symons, Jr., Pet. H. E. Mitchell. Subscription: \$2.00 for eight consecutive numbers (one complete volume). Foreign and Canada \$3.50, including duty. Entire Contents Copyright 1915 by Business Screen Magazine, Inc. Reprint permission granted on special request, Trademark Reg. U. S. Patent Office.

In the land of cotton...

THAT'S WHERE THE STORY
OF DU PONT FILM BEGINS



Cotton from 'way down south is one of the basic raw materials from which Du Pont makes the crystal-clear base used for its motion picture film.

Through the magic of chemistry, cotton linters—the short fibres of cotton—are converted into esters of cellulose, a flaky, snow-like material. In huge stainless steel tanks these flakes are mixed with solvents under carefully controlled conditions to form a clear, viscous syrup known as "dope."



Dipping for "dope" is the second step. Pictured here is the floor above one of the great stainless steel tanks in which cellulose esters and solvents are thoroughly mixed. At regular intervals, test samples of each batch of "dope" are obtained by dipping into the cavernous mouths of the mixers. Du Pont chemists and physicists put these samples through a series of exacting tests. Specifications are rigid and are vigilantly checked.

★ ★ ★

► In later installments of this story, we plan to tell you more about the interesting process that makes Du Pont film a superior product.

Du Pont Motion Picture Film is used by the country's leading cinematographers. They approve its characteristics: fine grain . . . ability to retain the latent image . . . wide exposure latitude . . . color balance and dependable uniformity of speed and contrast. There are types suitable for every purpose.

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

In New York: Empire State Bldg. • In Hollywood: Smith & Aller, Ltd.



Where the "dope" gets squeezed . . . third step in the story. Tested "dope" is pumped from batteries of mixers to filter presses such as this. Under tremendous pressure, the "dope" is "squeezed" through layers of specially treated filter paper and felt. It's a double cleansing that completely removes any trace of foreign matter. Blending follows, and after a second filtering the "dope" is ready for "casting" into film base.

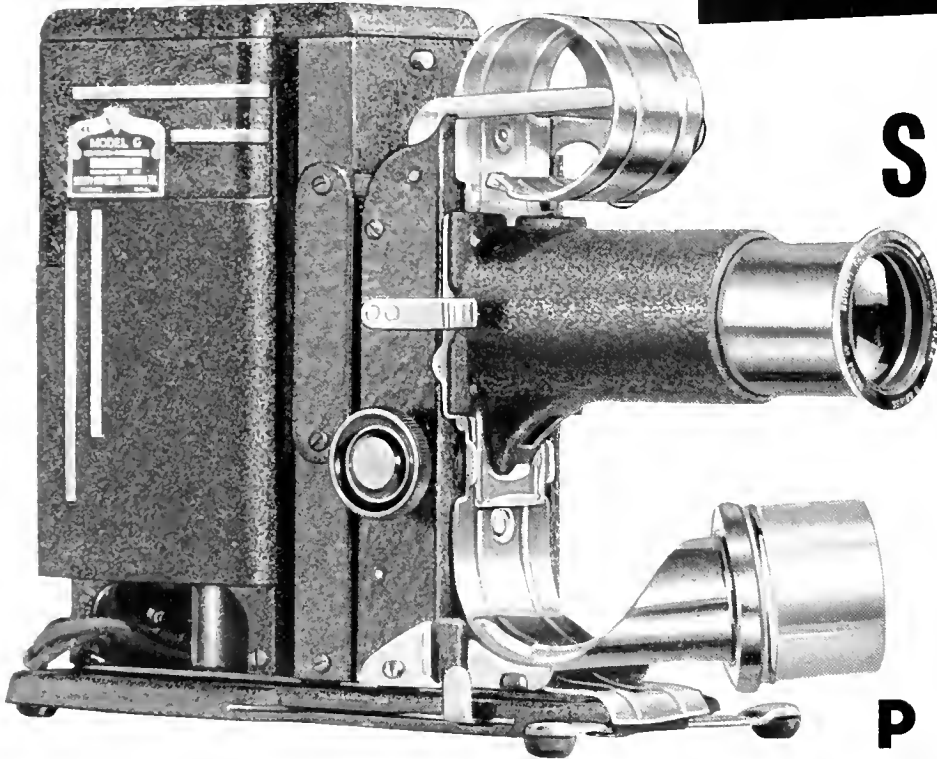
DU PONT
MOTION PICTURE FILM



BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

Buy War Bonds regularly . . . help support our fighting forces!

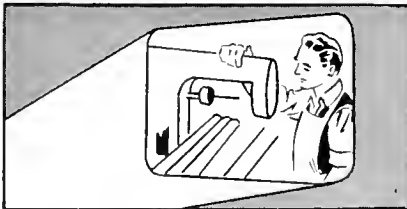
PUT YOUR MESSAGE ACROSS
Faster AND Better . . .



WITH
SLIDEFILMS
 AND

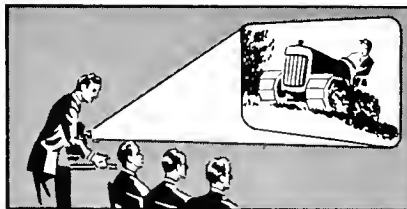


PROJECTORS



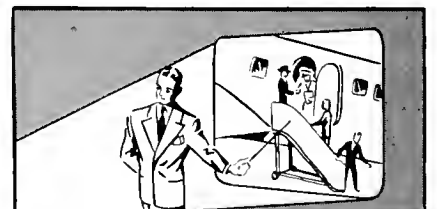
IN TRAINING

slidefilms permit prolonged study of important details and speed up learning.



IN SELLING

convenient slidefilms assure forceful presentation of your sales message in proper sequence.



IN PUBLIC RELATIONS

slidefilms highlight major points for lectures and make lasting impressions.

Write for Details

Learn how your company can use slidefilms now and in the competitive postwar period ahead. Write for booklet 1-B and other data.

SOCIETY FOR VISUAL EDUCATION, INC.

100 East Ohio Street, Chicago 11, Illinois

Please send your free booklet 1-B and other data on the use of slidefilms in

NAME _____
 FIRM _____
 ADDRESS _____
 CITY _____

STATE _____

Remember These Facts

... When You Consider Your Post-War Projector for 16 mm. Silent Film

After the war 16 mm. silent projectors will still be widely used by industrial and commercial concerns for many specialized uses such as time and motion studies, for sales presentations and other visual projects which do not require sound. In selecting your post-war 16 mm. silent projector, you should bear these important facts in mind:

Prior to the war, Ampro 16 mm. projectors were recognized as approved equipment in thousands of school systems, universities and government agencies all over the world. They offered new standards of dependability, brilliance of illumination and ease of operation plus — portability ... simplified easy threading ... triple claw movement that protects film ... automatic safety shutter ... still picture button ... fast and direct threading rewind ... centralized controls ... pilot light ... standard lamps obtainable everywhere ... framer ... centralized lubrication ... and many other features.

The important features that have made Ampro silent and sound projectors so popular with industry, schools and home users have also been recognized by all branches of the U. S. Army and Navy. As a result, now practically 100% of Ampro output goes to our armed forces. Therefore, Ampro's 16 mm. silent projectors will not be available until after the war.

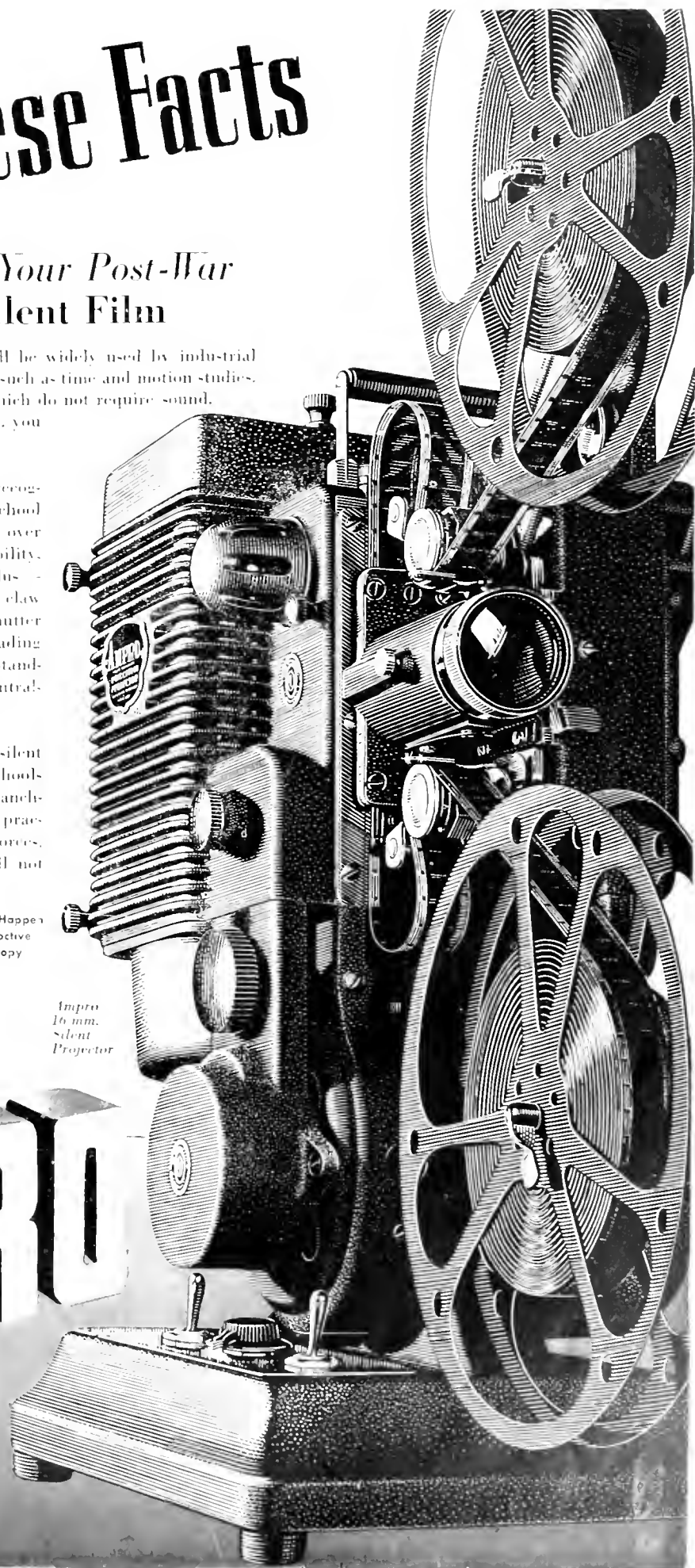
An unusually interesting and informative story entitled "What Will Happen in the Movies the Day War is Over ..." is being distributed in attractive booklet form by the Ampro Corporation. Write today for your FREE copy.

Buy War Bonds

AMPRO CORPORATION, Chicago 18, Ill.
Precision Cine Equipment

*Ampro
16 mm.
Silent
Projector*

AMPRO



The Editors of Business Screen invite you to read

A REPORT ON THE TRAINING FILM PROGRAM OF THE UNITED STATES NAVY

TO BE PRESENTED AS ISSUE FIVE • 1945 • OF THIS MAGAZINE

Including these significant articles: THE WORK OF THE TRAINING FILM AND MOTION PICTURE BRANCH • CHECK WITH CATALOGING • COLOR IN TRAINING FILMS • EDUCATIONAL RESEARCH FOR TRAINING FILM PRODUCTION • ABOUT SLIDEFILMS • SLIDEFILM PHOTOGRAPHY • VISUAL AIDS FOR AIR TRAINING • TRAINING FILMS IN A TRAINING PROGRAM • DISTRIBUTION'S DOUBLE DUTY • PROCEDURES FOR NAVY TRAINING FILM PRODUCTION • THE TRAINING FILM FORMULA • TRAINING FILM PRODUCTION AT THE U. S. NAVAL PHOTOGRAPHIC SCIENCE LABORATORY • A CHECK LIST FOR TRAINING FILM IMPROVEMENT • AND MANY OTHER ARTICLES • PICTORIAL FEATURES AND FULL COLOR PAGES

☆ **Beginning the first of a great series of authoritative reports on these vital areas of wartime contribution to the advancement of audio and visual education. Additional copies of this issue sold on advance orders only.** ☆

(Below) Navy airmen gather below deck to see a film showing inside one of the new carriers operating in the Pacific waters.



(CONTINUED FROM PAGE EIGHT)

heard by Washington visual war workers at the regular weekly sessions attended by these active workers in the field of films at the nation's capitol. Here are Dr. Arnsperger's salient points of discussion:

Films and Democracy

★ A Pygmy youth can participate on fairly even terms in his community because of its relative simplicity. Not so with our youth of today living in a technological society, only a few hours from any city on earth and only a few feet away from death-dealing disease. The education of our youth entering into this new world involves complexities that bewilder and confuse those who prepare the curriculum of the modern schools. So much must be taught—so many new interrelationships must be probed—so many skills, manual, intellectual and social, must be developed.

For the first time in the history of the world, however, education does have available for its use a medium of communication in the form of the film which makes it possible to carry on large-scale instruction which can do for the citizen of the nation, the super-region, and the world what the members of the self-sufficient neighborhood could do for themselves in an earlier day.

Our youth of the future must be given a sound background of scientific instruction in order to participate in this modern world—a world in which every new discovery or scientific invention may mean a re-assessment of the value of the natural resources of any region.

We must expand our historical perspective. We must avoid making the same mistakes year after year as those committed by those who have gone before us.

A Better Understanding of Democracy. This understanding of democracy depends upon clear-cut definitions which are usable in our thinking about the achievement of democratic goals. This is a highly important aspect in our education of citizens in a free society.

Whether we succeed in the realistic presentation of truth in all these areas depends largely upon two things.

1. The intelligent and creative adaptation of the film medium to the problems of instruction. The film must not attempt to do the work which can be done with our more traditional teaching tools. It must make a unique contribution.
2. Teachers must learn to use the film properly—must come to see its place in the structure of education.

Let DeVRY Help You Get Wider Distribution For Your Company's Films

You know that the only way to get the most out of your company's institutional and training film investment is to get them shown before the largest number of interested audiences possible. *DeVRY Films & Laboratories* is in a position to help you.

Schools, Colleges, Universities — Church, Civic, Agricultural and other influential organization groups turn regularly to DeVRY for Educational and Entertainment films — and for advice and counsel on programming for a wide variety of occasions and events. Business and Industrial films are accorded an enthusiastic welcome on many of these programs.

Your films are handled by *DeVRY Films & Laboratories* in line with an individually worked out plan—a plan that assures you maximum showings. You get free listings of your films in DeVRY's Catalog—of which more than 15,000 are distributed FREE every year. For their maximum protection and preservation all prints are treated with DeVRY "SAFE-KOTE" film processing preparation. Films are kept clean—in A-1 condition. You receive audience reports for

DeVRY DISTRIBUTES FILMS FOR THESE

International Harvester Company
Allis-Chalmers
South Bend Lath Works
Standard Oil Company of Indiana
New York Central Railroad
National Plumbers Association
Poultry and Egg National Board
National Trucking Association
National Bakers Association
Firestone Tire and Rubber Co.
Johnson & Johnson (First Aid)
Sperry Gyroscope
National School Service Institute
Consolidated Aircraft
Sporting Arms & Ammunition
Manufacturers Institute

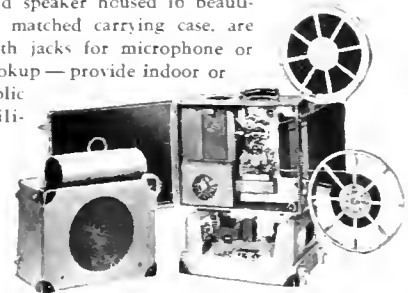
each film showing — permitting you to keep a comprehensive record for your files and for top executive reference.

If your company has motion picture film—sound or silent—let DeVRY catalog, distribute and service it. Complete details free and without obligation upon receipt of material from

you describing film, or films, you desire exploited. Address *DeVRY Films & Laboratories*, Dept. BSB4, 1111 Armitage Avenue, Chicago 14, Illinois.

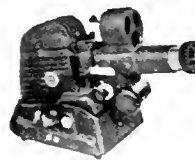
YOUR BEST BUY... A DeVRY

DeVRY Model 16-1966 3-Purpose Projector for sound or silent films; for true-to-life color, without extra equipment. Amplifier and speaker housed in beautiful, separate matched carrying case, are equipped with jacks for microphone or turntable hookup—provide indoor or outdoor public address facilities.



MODEL
16-1966
DeVRY

DeVRY Triple Purpose Slide Film Projectors are designed for (1) 2 x 2" paper and glass slides; (2) for single-frame slidefilms; (3) for double-frame slidefilm projection. They are equipped with motor driven, forced-air cooling for maximum projection of slides.



DeVRY Stereopticon has heat-absorption filter for slide protection; precision optical system to assure perfect clarity of image. Lamp capacity up to 1000 watts. Shows standard 3 1/4 x 4" slides.



DeVRY Motion Picture Screens are sized from 30" x 40" to 20 x 20—glass-beaded portable; also ceiling, wall, and ceiling models. Square models are convertible instantly for two rectangular sizes.



For that wide variety of equipment you may need for your postwar projected training, sales and institutional projects rely on DeVRY for the finest.



4 Time Winner
DeVRY alone has been awarded four consecutive Army-Navy Awards for Excellence in the production of Motion Picture Sound Equipment.



Buy War Bonds!

DeVRY CORPORATION 1111 Armitage Avenue Dept. BSB-84
Chicago 14, Illinois

Gentlemen: We are interested in the DeVRY Service and the Projected Training Aids checked below—

DeVRY Film Distribution Service — 16mm — 35mm
DeVRY Motion Picture Projectors
DeVRY Triple Purpose Slidefilm Projectors
DeVRY Motion Picture Screens — DeVRY Film Catalog

Name _____ Title _____
Business _____
Address _____
City _____ State _____

Check here if now using Projected Training Aids
Check here if you desire a list of Industrial Motion Picture Producers

FOR 32 YEARS AN OUTSTANDING NAME IN THE FIELD OF VISUAL EDUCATION



**makes
darkened rooms
unnecessary**

Sono-Vision

Your effective use of motion picture sound films for sales and service training—employee reconversion education—advertising of product and brand at "Point of Sale" exhibition of documentary and employee relations films . . . can all be efficiently applied by the Sono-Vision without the need of darkening rooms.

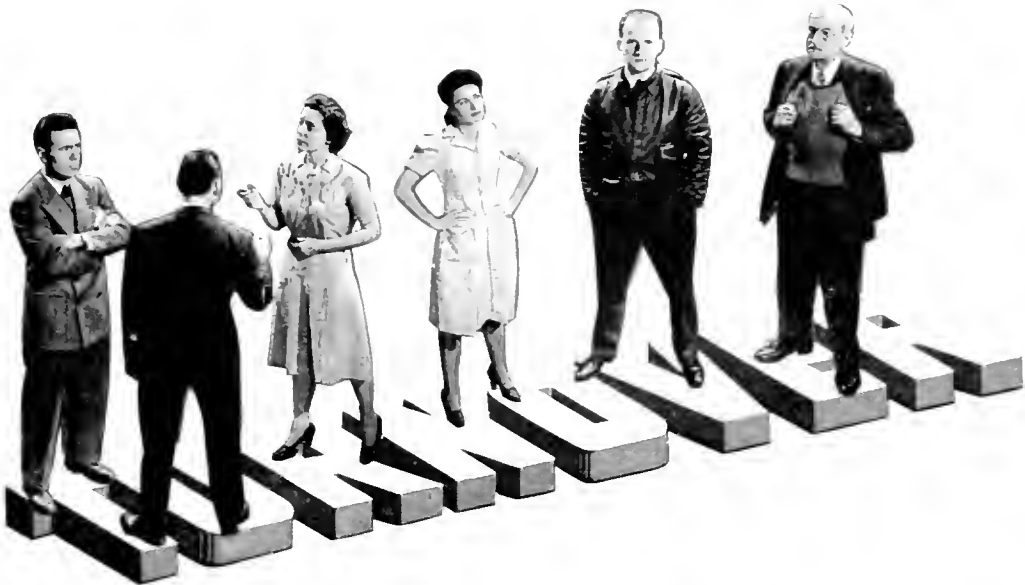
The combination of rear-projection within a specially designed portable cabinet, plus a special lens and screen, makes this type of desired exhibition possible.

The Sono-Vision is a self-contained unit mounted on free-rolling rubber casters. It includes all operating parts—projector and amplifier, speaker, screen, reels and controls—thus eliminating time-wasting, pre-exhibition installation tasks.

Be prepared for your post-war audio-visual needs and advise us the number of Sono-Vision projectors that you will require after VE Day . . . Write for a Sono-Vision descriptive folder.

MILLS INDUSTRIES, INCORPORATED

Commercial Sales Projector Division • Department 305 • 4100 Fullerton Avenue • Chicago 39, Illinois



HOW TO REDUCE IT!

"You're in the PEOPLE Business — the Business of *Handling People*"

One of our clients, a large organization employing thousands of people, recognized this problem and did something about it.

The use of proven techniques in practical psychology has been applied in a comprehensive supervisory training program that has achieved remarkable success.

Increased production, better employee-management relations, and better placement of people were the significant results of this tested and proven training program in which this series of sound slide-films was the key factor.

A Showing of this Sound Slidefilm Series to Members of Your Executive Staff May Be Arranged at Your Invitation.



Chicago Film Studios

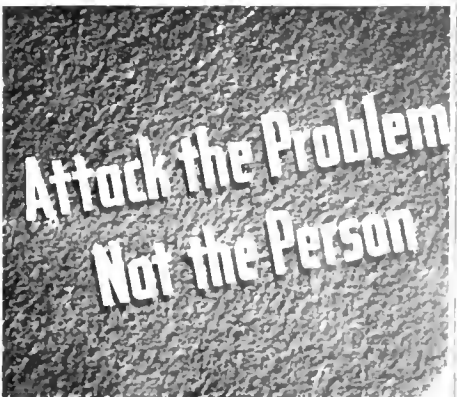
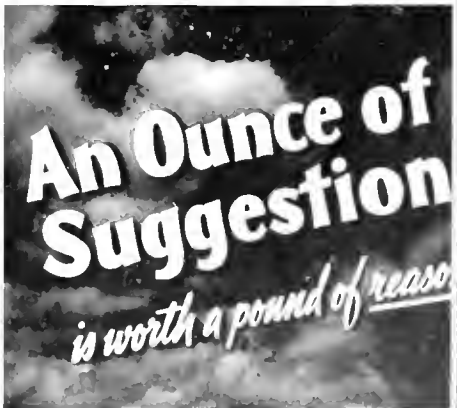
CHICAGO FILM LABORATORY, INC.

MOTION PICTURES



SLIDE FILMS

STUDIO AND GENERAL OFFICE — 18 W. WALTON PLACE, CHICAGO, ILLINOIS
TELEPHONE WHITEHALL 6971



"You're in the PEOPLE business — Are you capable of meeting these problems?"



SLIDE FILMS

RESEARCH

PRODUCTION

INSPECTION

SALES

DISTRIBUTION

INSTALLATION

OPERATION

ADJUSTMENT

MAINTENANCE

REPAIR

HANDLE TOUGH ASSIGNMENTS

PERPLEXING PROBLEMS in teaching and selling are part of the day's work for slide films. Expert planning and production by men who know how make the slide film an invaluable aid in presenting difficult subject matter clearly and convincingly.

SIMPLICITY AND ECONOMY are outstanding features. Slide films, sound or silent, are projected with uncomplicated, inexpensive equipment. They use very little film — an important consideration in view of present shortages. They can be shown anywhere . . . by anyone. Production costs are appreciably less than those of other selling and teaching media.

COLOR at moderate cost is an important advantage of slide films. Extensive experience has prepared Sound Masters to make the most effective use of color in presenting your story at its best.

WE SHALL BE GLAD to discuss slide films with you. Our experienced staff is ready to work with you in planning the job, writing the script and producing the finished film.



SOUND MASTERS, Inc.

165 WEST 46th STREET ★ NEW YORK

"The Seventh War Loan drive has been set for May 14th to June 30th. . . . Because of the large bond quota the use of 16mm films will be intensified beyond that of the Sixth War Loan. Again I repeat, the successful mobilization of each and every projector and the widespread showing of our



films will be possible only because of your efforts in our behalf."

TED R. GAMBLE, National Director,
War Finance Division, Treasury Department

Mobilize All Facilities of Visual Industry for Seventh War Loan Film Program

FOUR BILLION DOLLARS in "E" Bonds is the goal of all Americans in the Seventh War Loan Drive—May 14th to June 30th! Thirty million attendance at 16mm film showings of the official War Loan Films listed on this page is the goal of the united visual industry now mobilized for this great effort.

At regional meetings of 16mm State Chairmen and key distributors throughout the United States, these goals and the means of achieving them were the key points of discussion. Chairmen in eighteen eastern states met in New York City on April 11-12; eighteen midwestern states were represented at another regional conference in Chicago on April 13 and 14 and the final session in this series was to take place in Portland, Oregon, April 16-17.

COMPLETE NEW FILM PROGRAM

The 16mm sound motion picture program for the Seventh War Loan Drive has been greatly expanded. In addition to six short subjects especially produced for these 16mm showings by the Navy Department, Coast Guard, War Department and Army Air Forces, a new series of "impact" trailers running two and one-half minutes are available.

The planning of this special 16mm film program for the War Finance Division of the Treasury Department, headed by Ted R. Gamble, National Director, is under the special supervision of J. Edward Shugrue, head of the Special Events and Motion Picture Section. Directly representing the 16mm industry within the War Finance Division is Merriman H. Holtz, Motion Picture Consultant. Closely cooperating with the Treasury is the Bureau of Motion Pictures, OWI, under Taylor Mills, Chief. C. R. Reagan, Assistant to the Chief, has been the active liaison officer for OWI throughout the 16mm program.

This 16mm program represents a

HERE ARE THE NEW 16MM SOUND FILMS

"Remember These Faces"

A great 15-minute color film on care of the wounded in the Pacific.

"MIDNIGHT"

18 minutes of your Navy in action around the world at "Midnight."

"My Japan"

Unforgettable documentary on the Japanese—15 minutes running time.

"The Story of a Transport"

An official U. S. Coast Guard release in 16mm sound—runs 20 minutes.

"Action at Anguar"

A War Department motion picture just released—22 minutes long.

"D-Day Minus One"

Epic film of the Army Air Forces in action—20 minutes screen time.

AND THESE "IMPACT" TRAILERS (2½ minutes each) "THIS COULD BE AMERICA," "THE VOICE OF TRUTH," "IWO JIMA," "BACK HOME," "TIME FOR SALE," AND "MISSION COMPLETED!"



big job for all. Industrials can and should use these war bond films on all employee showings. Trailers can be attached to all commercially sponsored showings. Projectors should be active throughout the drive. In the Fifth War Loan there were 25,000 showings to ten million people. In the Sixth there were 37,000 showings to twenty-three and a half million people. The goal for the Seventh is up to 10mm!

SPECIAL RELEASES BY NAVY

★ Production by the U. S. Navy of a number of 16mm, special releases, to be used as War Bond sales incentives during the forthcoming Seventh War Loan Drive, will provide exclusive pictures with top news interest for 16mm, outlets throughout the entire United States from May to July, it was indicated.

TRAILERS AUGMENT PROGRAM

Five three-to-five-minute "impact" trailers and two short subjects entitled *Midnight* and *Remember These Faces* will be completed by April 5th. For the most part, they are prepared from hitherto unreleased material, and all films will have the keenest narrative interest combined with the finest preparation that the Navy's skilled and extensive production facilities can afford.

A completely fresh story concept provides the thread on which the picturization of Navy action around the world is woven for *Midnight*. Action of the camera opens at longitude zero, Greenwich, England, where local midnight and the Navy's official midnight coincide.

The emotional impact of full color is employed in *Remember These Faces* to make an unforgettable picture of the backwash of the wounded in a great invasion in the Pacific. The grim spectacle of hundreds of wounded men is made endurable only because the camera follows the heroes from front line

(CONTINUED ON THE NEXT PAGE)

to hospital ship and records the rapid transition from grimy front line casualties to men safe in the hands of modern medicine and with a fighting chance for health.

Four of the five "impact" trailers are characterized by a complete newness of approach. *The Voice of Truth* pictures a company of Marines hurrying to an invasion rendezvous, and records their reactions to headlines from America as they are voiced by a Jap propagandist. *Time for Sale*, uses actual scenes captured from a Jap news-reel to picture the privations suffered by American prisoners in the Philippines. *Mission Completed* places the camera on the flight deck of a carrier, where it portrays the tense and tragic sequel to a raid. *This Could be America* is a powerfully

Is Your 16mm Projector Doing a War Job?

Industry's 16mm sound projectors are needed for the showing of these Seventh War Loan Films, not only to employee groups but to adult audiences in all communities.

If you have this equipment, please let the County Chairman of the War Finance Committee in your community know it is available. *Films are in the war . . . help get them shown!*

Get in the Fight!

realistic portrayal of what might happen if the enemy attacked the mainland of America.

The Army, Marine Corps, and Coast Guard also have in preparation a series of films for the Seventh War Loan. The vastly enlarged Treasury 16mm. program will provide an uninterrupted flow of film for the Seventh War Loan Drive, and is expected to attract audiences far in excess of the 23,000,000 who viewed Treasury pictures in the course of the last drive.

MR. AND MRS. AMERICA

★ *Mr. and Mrs. America*, new 16mm. film just released by the Treasury Department for use during the Seventh War Loan drive, gets its message across by showing War Bonds in action. Sequence of fighting on the front, soldier cemeteries and armies in action show dramatically the high cost of war.

President Roosevelt, Henry Morgenthau, Eric Johnston, Philip Murray, and William Green all join in advising the people of America to buy bonds and hold till maturity. A straightforward appeal from a soldier prefaces the fade-out.

A REPORT ON THE WAR FILM PRODUCTION LINES

Producers of War Training Films Get WPB Recognition

EXECUTIVES of thirteen producing companies in the industrial film field meeting in Washington, D. C., on Tuesday, March 27, with the War Production Board heard the industry's war effort program warmly praised and an increased amount of raw film made available in the current quarter beginning April 1st.

Executives attending were members of the Industry Advisory Committee of Industrial Film Companies and represented companies from coast to coast. Company heads and production chiefs present were James L. Baker, Mode-Art Studios, Pittsburgh; Frank Balkin, Chicago Film Studios; Earl Carpenter, Escar Motion Picture Service; Joseph DeFrenes, DeFrenes Studio; Burton DePue, Burton Holmes Films, Inc.; Edward Lamm, Patheoscope Company of America, Inc.; Robert McKean, Caravel Films, Inc.; Reid Ray, Ray-Bell Films, Inc.; L. R. Rehm, Atlas Educational Film Company; Frank Speidell, Audio Productions, Inc.; Robert Strickland, Strickland Industrial Film Company; Raphael Wolff, Raphael Wolff Studios; and Harold Wondsel, Sound Masters, Inc.

WPB CHIEFS IN ATTENDANCE

Presiding officer for the War Production Board was Lincoln Burrows, Chief of the Photographic and Personal Goods Branch. In at-

tendance throughout most of the session was the Director of the Consumer Durable Goods Division, Mr. Stanley Adams.

The meeting was a special session called at the request of producer members of the Industry Advisory Committee in light of the many unresolved problems of raw stock allocation, the severe hardship visited upon many of the smaller companies by insufficient supply. Producer members present were unanimous in stating their satisfaction with the WPB's cooperative reaction, the improved supply which has immediately resulted and ironing out of many small problems such as carry-over, form procedures and base quota differences.

TWENTY PERCENT MORE STOCK

The most definite answer provided the Committee was the increase from fifty to seventy percent in allocations with an additional percentage still in open reserve for later increases in the quarter should supplies uphold the conservative advance estimates provided.

Cooperating with the WPB on behalf of the industry through the preparation of statistical tables, background data on war activities and general preliminary discussion of the needs of small and large producers, was the publisher of

BUSINESS SCREEN, O. H. Coelln, Jr., who was commended by the presiding officer for assistance given.

16 AND 35 SUPPLIES BETTER

During the current quarter, supplies of both 16mm and 35mm black and white cine stock appear somewhat improved. Change-over of perforators from 32mm base to 16mm stock is believed to be another favorable factor in the print field. Kodachrome remains very critical and this situation was reported the same throughout the country.

Probably the most significant change in policy however, was the WPB resolve to discontinue subject matter as a basis for approval or disapproval of stock grants. Also significant in the discussions was the universal recognition by the WPB and other official quarters in the nation's capitol of the industry's outstanding war production record.

SURVEY FACTS ARE CITED

Survey facts prepared by the Editors of **BUSINESS SCREEN** in cooperation with individual producers and members of the NATIONAL ASSOCIATION OF FILM PRODUCERS were read into the record of the first Industry Advisory Committee meeting. They have since been increased to the remarkable total of 3,902 reels (of different subjects) produced for the Army, Navy, Army Air Forces, Coast Guard, Marine Corps, the U. S. Office of Education and other U. S. Government Agencies as well as war industries. Revised survey facts which include totals from 31 producing companies are given in the table below.

Mode-Art Gets RCA Sound

★ A three-channel RCA scoring and re-recording system has been installed in the Pittsburgh studio of Mode Art Pictures, Inc., peacetime producers of industrial films and trailers, whose entire output is now under contract to various government agencies. Announcement of the recently completed installation was made jointly by Mode Art Pictures and the Theatre and Studio Equipment Section of RCA Victor.

Heretofore, the announcement stated, the Pittsburgh studios had been making films without sound and having the sound dubbed in later in New York. The RCA installation will expedite production of government films, it was pointed out, and also improve Mode Art's facilities for the industrial film and trailer production which it will resume when its facilities are no longer required by the government.

War Production Record of Industrial Film Producers

Total Reels Produced for U. S. Navy
(21 producing companies reporting)
1,535 reels

Total Reels Produced for Army, Army Air Forces,
U. S. Coast Guard and Marine Corps
195 reels

Total Reels Produced for War Agencies
(U. S. Office of Education, Dept. of Agriculture, etc.)
630 reels

Total Reels Produced for U. S. War Industries
1,512 reels

TOTAL OF 3,902 REELS PRODUCED
(Based on Returns from 31 Producing Companies)

Industry's Visual Production Continues "Essential" Trend

AS INDUSTRY'S tremendous program of re-conversion and re-training draws ever-closer, the official proclamation of VE-Day in Europe will find many companies already deep in preparation for the immediate problems ahead.

VETERAN PROBLEM PARAMOUNT

The swift retraining of veterans for industrial and service occupations is a primary problem. Loss of time in training means loss of income to the veteran but it also means production losses to the manufacturer and sales losses to the distributor if training is not speedy and thorough.

Of almost equal importance is the slump in effort and interest which is sure to result from the psychological let-down of victory. Earnings alone have proven an inadequate incentive; there must be a strong "morale" drive, common sense educational effort and the best kind of employee-management program.

TREND REFLECTS PREPARATION

Not only in the industrial field but also on the farm front, good training materials are being constantly developed. Latest in the news is the outstanding new Ralston-Purina film *The Science of Milk Production*, produced by Jam Handy. In this film, the farm audience is shown the inside of a living cow's udder for the better understanding of milk production.

Latest additions to its ten-year span of use of motion pictures and slidefilms for the Owens-Illinois Glass Company are *Glassing in Duraglas Containers*, 28-minute color subject; *Heat-Treated Saturated Glassware*, 12-minute color film and *You and Owens-Illinois*, a 28-minute color subject.

Lincoln Electric Announces Arc Welding Film in Color

A new Technicolor sound motion picture titled *Magic Wand of Industry—Arc Welding*, just released by The Lincoln Electric Company, Cleveland, Ohio, portrays the dramatic progress of arc welding from its beginnings to its present vital wartime role. There are also scenes which take the audience into the welding world of tomorrow.

Producer of the Lincoln subject was Wilding Picture Productions.

Produced at the request of the

U. S. Bureau of Mines which is releasing the picture under the title *A Story of Arc Welding*, this 25-minute presentation, filmed under the technical direction of Lincoln welding engineers, was staged and photographed in practically every major industry including airplane factories, shipyards, refineries, steel mills and Shasta Dam.

Primarily educational, the film graphically presents the fundamentals of arc welding, the electrical circuit, and the types of welded joints. The true action inside the arc is also revealed for the first time in actual photography and animation, showing the penetrating "arc force" which assures high strength and good fusion of all metals. To obtain the photographs of the arc, it was necessary to use a battery of arc lights using power equivalent to 1500 automobile headlights all focused on an area of one square foot.

The film is available in 16 mm. and 35 mm. prints to business groups, technical societies, schools and colleges and industrial plants at no charge except transportation. A short version is scheduled for theatrical showings.



Above: Working technical on a new makes—group of the Lincoln Electric Company arc welding film.

BRIEFS ABOUT NEW FILMS

- ♦ Texas' Committee for Economic Development, post-war planning organization, has recently released an 18-minute film entitled *Jobs After Victory* produced by the veteran producer, HUGH JAMESON.
- ♦ The Household Finance Corporation's slidefilm *Take Time To Make Time* takes a housewife and a fictional efficiency engineer "Mrs. Myself" through the more common household tasks pointing out where they could be made simpler. Diagrams showing wasted steps and motions, and how to reduce them are used freely. The manuscript

which accompanies the slidefilm is clear and concise as are the directions to the operator and narrator. For information write to the sponsor's Home Management Editor, 919 North Michigan Ave., Chicago.

♦ *The Attitude Gyro*, a new 10mm. sound film released by the SPERRY GYROSCOPE COMPANY, INC., demonstrates the new Sperry aeronautical instrument in action as installed in a P-47 fighter. The Attitude Gyro, which is adaptable to all types of airplanes, provides the pilot with a visual indication of the position of his aircraft with reference to the earth's surface throughout all possible maneuvers. The film runs fifteen minutes and is black and white. All booking requests should be directed to the company's central film service, Great Neck, L. I., N. Y.

♦ A one-week cruise on the Great Lakes—one of the few remaining opportunities for vacation travel—is presented in *Seven Days Adventure*, a 10mm film in sound and color just completed by Atlas Education Film company, Oak Park, Ill., for the Georgian Bay Lines, Chicago. The forty-minute film is available to interested groups through the sponsor.

It combines historical and statistical data obtained through the cooperation of Chambers of Commerce and other agencies in the lake ports with the scenic beauties of the Great Lakes.

♦ A film dealing with the California wine industry is now in production in Hollywood, according to a recent report. PAUL DEWENNE, whose family has made DeLoonet Wine for four generations, is the producer. The film will probably tell the story of California wine from arbor to bottle.

IN PRODUCTION AT CINCINNATI ON USOE BROACHING FILMS



Left in Row (right) Edsworth Poltuss, Ray Bell, assistant director of production for the Wilkins Company; Edward Christensen, U. S. Office of Education, technical supervisor on the film; M. F. Engstrom of the Omega Company; Charles M. Besset of the Cincinnati Milling Machine Company; Reid H. Ray, President, Ray Bell Films, Inc., and director of the films; Howard Cross, cameraman; and Ray Bell, O.M.A. Ray Bell Films, Inc.

China Looks Ahead With a Visual Program

By T. Y. LO

* Bringing up to date the story of visual education in New China, which first appeared in *BUSINESS SCREEN* (Number 7, 1943). Mr. Lo is Deputy Chief, Film Section, Political Department, Military Affairs Commission, Government of the Republic of China.



(Above) Scene from typical Chinese-produced informational war film

I ALWAYS think that if visual education can revolutionize the training technique of war, what magnificent possibilities lie ahead for it in post-war peacetime training. If film or film strips can be used to teach men to kill and destroy, how much more can this medium do to teach men to build, both physically and mentally, for a great future.

This war has brought a lesson to mankind; this lesson may lead to a permanent peace. How can everybody everywhere understand this lesson? We must adopt some effective media for promoting mutual understanding. It is my belief, as shared with others, that the film and other visual aids are the best medium; it is also my belief that the experience in visual education we have gained during the war can be utilized effectively during peace.

FILM PRODUCTION PROBLEMS

In China we have a saying: "To use the film for visual education is like using a mechanized buffalo to till the land." It is a big problem for us to adopt the mechanized buffalo to meet the present situation, especially during the war.

First, China has not yet made her own movie equipment and material. Every foot of film has to be imported—an extremely difficult problem because of the demands for the actual weapons of war. As a result we must make use of our limited material and equipment for maximum results.

Second, we have many groups of audiences with different degrees of acquaintance with movies. This involves problems of production and exhibition technique. Greta Garbo, for instance, was very

popular in the cities along the coast, but in many interior villages there are still people who have never seen a film. To give you a general picture of the audience, I may classify it into three groups:

CHINA'S 3 AUDIENCE GROUPS

(1) The first group is what we call the "educated group." It includes students, business leaders, engineers, technicians, civil workers and officers in the armed forces. Most of those in this group have no difficulty in following an English-language production from Hollywood or elsewhere.

(2) The second group includes the soldiers in the army; they are mostly from our farms. It includes the people with small business in the cities; it includes factory workers. Although most of them are not yet educated in a modern sense, yet they do have some knowledge of today's problems in the industrialized world. They could follow an English production with subtitles or with some information given beforehand.

(3) The third group contains the people living in the villages in the interior. They are mostly farmers. Their familiarity with movies is extremely limited, but they are the most enthusiastic to learn of any group. To them the pictures on the screen bring not only something they have never seen before, but a novelty in the presentation itself.

With such diverse groups for an audience, and with the problem of getting ample materials for our productions, we have to consider a combination purpose in our films, both in the kind of production and the manner of exhibition.

First, what type of films should

we make, considering our limitations? Should we concentrate our efforts to make educational films for instruction purposes, or should we make informational films for morale building?

A survey on war training methods was made, and the conclusion was that if we can use the film and film strips we will be able to obtain very satisfactory results. But we just cannot do it, for to make instructional films it is important to make them in series and to make prints in quantity; then large numbers of projectors are needed. Both of these, as far as China is concerned, are just a happy dream.

But if we record the progress of the war, and use the screen to tell the brave story of so many people who have made the eternal sacrifice, we will not need so much material dealing with a single subject as would be required in an instructional film, and only a few prints, no matter how or where shown, will reveal the nature of the enemy and his ability to leave *nothing living* on his journey of ruthless destruction. This, then—rather than the more ambitious program outlined earlier in this magazine—has become the basic principle for making the most of what we have during the war.

THREE TYPES OF FILMS MADE

On this theme we are making three types of films: the documentary film, the film bulletin, and the war story film. There are also a few training films being made, but chiefly in connection with morale purposes.

The film bulletin is on a one-reel basis; it contains four to six subjects simply telling some of the events of the war. These are released either with the documentary film or the war film story to make one-and-one-half-hour programs.

Two series of documentary films are presented in China. The first is the *China Today* series, produced by the China Film Studio, which I was editing with my associates before I came to this country. The other is called *The Fighting China*, produced by the

Central Film Studio. These series record the major battles at the front and the war activities at the rear. They are edited as a current affairs review on the war by selecting the most impressive parts, so they can still hold interest even though they may become somewhat dated. Normal length of these productions is one to one-and-one-half hours.

The war story film is a war theme film that depicts the fighting story against the Japanese intruders. Sometimes the story even re-enacts the battle campaign based upon the true facts. For instance, a film entitled *Victory Symphony* depicts the second victory of the Changsha campaign.

AIR RAIDS HAMPER PRODUCTION

At first Chungking seemed safe enough, when the migration to the interior began—and like the heroic people who carried entire factories, in small parts, on their backs, so the film people transported everything movable, everything usable, and the Japanese intruders found the buildings they had left suitable only for stables for their horses.

But raids came ever nearer, and all the headaches, heartaches and backaches would have gone for nought within an hour of a savage mass bombing by the brutal Japanese, save that here the studios went into dugouts and deep caves. Laboratories, editing and storage compartments were built in the tunnels which in some parts reach as far as thirty feet underground. Shooting, of course, is done largely above ground, but at the first alarm things start to move. Lights, cameras, sound equipment, even portions of studio sets and important props are carried down into the dugouts. Once there, work is resumed. Directors confer with scenarists on scripts, actors and actresses study and rehearse their parts, editors work at their benches, cutting and splicing furiously to the horrible hum of approaching enemy raiders. Here, too, equipment is manufactured on a tiny scale—such things as are absolutely essential to production, and which

can't be gotten in any other way. A dugout repair shop even converted an old-model Bell & Howell silent camera into a noiseless sound camera.

WAR LIMITS SUBJECT RANGE

Under these conditions it is plain that training films must be few. But the military authorities have requested that some subjects be produced, and when this is done it must accomplish the dual purpose of providing instruction and building morale. This film must be used for both military and civilian purposes.

For instance, in the Chinese Army where there are a large number of farmers, many of whom have never seen a tank until they come face to face with one belonging to the enemy, such little knowledge as they have comes from books and instructors. Here was found a vital film need, so *Anti-Tank Method* was produced. Emphasis in the production was on passive defense measures: construction of tank barriers and traps, and pointing out the "dead angle" of enemy tanks—the inability of its occupants to hear anything with the engine in operation, the near blindness of the operators because of the very small observation window, and the fatigue caused by the violent shaking in the closed interior. The audience, then, whether of soldiers or men-in-the-street, learns how to stop tanks, at the same time losing some of their fear of the "deaf and blind contraption." So the film does serve a dual purpose.

MOBILE UNITS FOR AUDIENCES

But now what about exhibitions? China has plenty of movie fans in its great population, but China does not have many theaters. It had about 370 of them before the war, but now 70 per cent of those are either destroyed or in occupied areas. Too, there are not many 16mm sound projectors. Despite a very small number of theaters, we carry on our film presentations, doing so by means of mobile cinema units.

Each unit has a captain, two projectionists, one generator operator, together with four carriers. Once this unit sets out on an assignment, it is entirely on its own, finding its audiences and its own means of transportation. The men will ride on mules, when mules are available. Otherwise they will travel on foot, carrying all their equipment. From 1939 to 1943, ten of these cinema mobile units of the Political Training Board visited 443 different localities. Of the 50,

700,667 persons who saw their screenings, half were soldiers. In 1942 one of the units followed the Chinese expeditionary forces to Burma, showed films in eight different places, and never returned home.

As I have pointed out, there are many people who have never seen a movie before. It is important to these traveling units to consider their presentation. First, they must explain to the audience what the movie is, and how it differs from the Chinese shadow plays. Then they must try to convince them that the records on the screen are true facts. If a story film is being presented they will use the local dialect to explain the story first or some discussion will follow the picture. Sometimes local people are found to do this job.

In Free China there is not a single picture made for entertainment purposes. This is not to say the Chinese people do not like to be entertained. But because of the war we deem the movie purely an information medium. But after the war, when sufficient materials and equipment are available, the film industry, if there is one in China—and there *will* be one—will not only provide entertainment for the people but will cooperate closely with visual education concerns to furnish "Visual Text Books." I have prepared the following outline of our goals:

(1) To train thousands of technicians so as to enable them to join in reconstruction work.

(2) To impart scientific knowledge to our people, so that they may be able to take full advantage of modern inventions and improvements related to a progressive world.

(3) To let our 450 million people know the plans of our reconstruction program, thus developing a sense of individual responsibility for the general good.

(4) To make our 450 million people acquainted with the rest of the world, their political affairs, economic situations, cultural developments, social life, geography, and all the other aspects of human life.

(5) To enable our 450 million people to develop their thinking, and to find a practical way of creating a decent world; and further, to realize their responsibility for cooperating with others.

The problems are many; they are complex. But China will win, and will play her part in creating a better world. Free China is already looking ahead, and looking ahead with films.



(Above) Boeing-Wichita movie operator serves automatic projector. Note electric timer control at upper left.

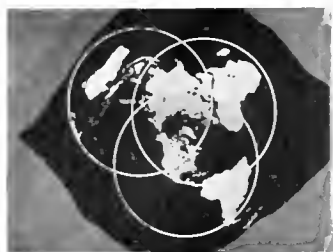
Boeing Workers See Films Via Automatic Projection

JUKE box movies before shifts and during lunch periods are a part of the Boeing Airplane Company—Wichita Division incentive program. Employees are enthusiastic about this service and many see every picture shown. A variety of pictures are used with the major emphasis on incentive films released by the Army and Navy. Frequent use is made of special films to aid bond drives, Red Cross, and War Chest campaigns.

At present three automatic Panoram units are located in the two plants in lunch rooms located off the employee tunnel entrances. Each program runs in one location for two days and is then moved to the next location, making it necessary to use each film for a week. During this time a film is projected eighty-four times and is seen by seven to ten thousand employees. Experience shows that attendance, which is entirely voluntary, varies according to the picture shown. In general the most popular pictures are those of military front line action. The films that probably received the most interest were the Army training films, *Kill Or Be Killed*, and *Baptism By Fire*. However, the Christmas feature, *Silent Night, Holy Night*, played to capacity groups, and a nature study film on *Late Of The Bee* was well received. Monthly attendance based on conservative estimates is around 100,000.

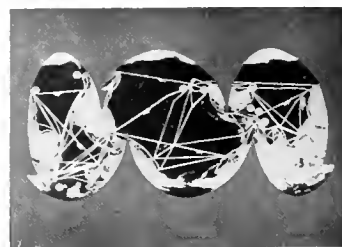
The automatic projectors have been equipped with extension screens for a larger picture and electric clocks to control their operation. This control equipment was added to eliminate the need for operators to be on hand at the beginning and end of each showing. The electric clocks also control the lights and public address speakers near the projectors. Since many employees arrive well ahead of the starting time of the shift, two complete shows are presented before the beginning of each of the two ten hour shifts. The programs are accurately timed so that timing controls may be set to allow employees five minutes to reach their work stations before the beginning of their shift. The projectors run continuously for two hours during the lunch periods on each shift. Employees have a forty-five minute lunch period which makes it possible to run two complete programs. Many sit through both shows while eating and relaxing.

Selection of programs and servicing of the equipment is handled by the Visual Training Section of the Boeing Education Department. Girls have been trained to handle the service work. Experience proves that a minimum of difficulty is encountered in the operation of the equipment if care is taken in inspecting and cleaning films and projectors. Frequent checks are made on employee reactions to guide future program selections.



From the film "The Airplane Changes the World Map" (Encl. Brit. Films)

The Air Age Is a Visual Era



Another scene from "The Airplane Changes the World Map" (E. B. Films)

IT TOOK TWO WARS to develop two vastly similar industries: aviation and visual communications. Both of them were in their infancy during World War I and made no really significant contributions to the victory in 1918. Their unrealized potentialities have come to a fore with a tremendous rush during World War II.

And now aviation and the Air Age emerge into the bright future of post-war development and with it goes the international growth of audio and visual communications by means of films, radio and television.

VISUALS SPEED THE AIR AGE

It is no accident that the leading factors in military and commercial aviation during the war have been among the foremost users of films. Like the Army Air Forces, where a thorough well-rounded program of training aids is a stand-out among the services, the builders and operators of the aviation industry have used every conceivable type of training and informational aid to speed the production and operating tasks of wartime aviation.

The list of dominant factors in film usage includes such well-known names as Boeing, Douglas, Lockheed, Curtiss-Wright, Martin,

Bendix, Grumman, Republic, Bell, North American, Sperry, Thompson Products, Hamilton Standard and United Aircraft. Not only training films for their own workers but generally useful subjects widely in demand among other industries have resulted in this effort.

MORALE PLAYS BIG ROLE

Keeping the workers in these huge plants in close touch with the combat activities in which their planes, motors, propellers and other equipment are shown in action is one important job assigned to the film medium. Regular showings in plant cafeterias, locker rooms, auditoriums and other locations have been a real help in reducing absenteeism and maintaining the incentive for production.

Films for this purpose have been especially made to "fit" the workers in these specific organizations but they are also borrowed from the Armed Forces and the OWI, British Information Services, and Canada's National Film Board.

HOW FILMS ARE PRODUCED

The great majority of visuals used for training and morale purposes are commercially-produced by industrial film companies. Many of the e are made on the operations of new equipment at the specific re-

quest of the Army Air Forces. An example of this is the Caravel-produced series on the B. F. Goodrich Company's de-icer equipment. Audio, Jam Handy and Sound Masters are other companies who have been particularly active in this field of production.

One producer, Raphael Wolff, has credited to him a fairly complete range of such subjects including a series for General Electric Company on the turbo-supercharger, which included both motion pictures and slidefilms, a motion picture and four slidefilms for Thompson Products Company on the *Operations of the Fuel Booster Pump*, two motion pictures in color for Adel Precision Products Corporation on *Basic Principles of Hydraulics* and *Fundamentals of Liquids in Hydraulics*; a 10-minute subject *Saving Hours for Victory* for the Aeroquip Corporation; and another 30-minute subject for General Electric and the Navy's Bureau of Aeronautics on the *G-One Auto. Pilot*.

MAINTAIN OWN DEPARTMENTS

Some of the companies, like Bell Aircraft, have set up their own production facilities. Bell's story, which has been told in the pages of this publication, is one of perseverance and long-range planning.

The films are made on new devices and equipment and furnished to the Army Air Forces for the most part.

Backing up this specific training effort is a whole field of general educational films such as the well-known Bray "Air Age" Series which includes *Youth Takes to Wings*, a thorough-going educational film on the basic principles of aeronautics which has been widely used. The Encyclopaedia Britannica organization, offering *The Airplane Changes the World Map* has entered this field with a good general subject.

Slidefilms are very widely available. The Jam Handy "kit-sets" on many general aviation subjects including piloting and navigation were in general demand for the early training phases of the war. They were adopted in wholesale fashion by many branches of the service long before these services had any production experience.

AND NOW COMES POST-WAR

With the arrival of VE-Day in Europe, the airline companies will have to re-establish civilian operations. "Selling" airplane travel may conceivably once again become a sales task. In any event, the retraining of former service personnel, the instructing of maintenance and operations crews will all have their place in post-war aviation.

(Below) Producing films in the Aircraft Work Series for the U. S. Office of Education is the job assigned to this Broy Studios crew.



(Below) Camera crew and technicians of Audio Productions, Inc., concentrate on a "Power Plant Maintenance" subject for the U. S. O. E.

TRAINING FILMS IN THE FIELD OF AIRCRAFT WORK

A CHECK LIST FOR THE AVIATION INDUSTRY OF USOE MOTION PICTURES AND FILMSTRIPS FOR PRODUCTION AND MAINTENANCE INSTRUCTION

• A WORD OF ACKNOWLEDGMENT •

IT has been the consistent editorial policy of this publication to provide our thousands of industrial and educational readers with complete feature articles on the Visual Aids for Training program of the United States Office of Education. More information has appeared in these pages regarding these films than in all trade and educational journals combined.

But in all these columns, little has been said about the tremendous human effort involved in creating, writing, directing, supervising, checking, and physically producing and distributing these films . . . the greatest single program in the history of visual education and film communication. This brief acknowledgment recognizes vision and foresight of the producers and Office of Education officials who realized the value of this program in the first critical years of war production: since that prophetic day nearly four hundred different titles of almost twice that number of actual reels of original film production have been created.

Thirty-five experienced producing companies from coast to coast have been engaged in this effort. Hundreds of the foremost industrial concerns, vocational schools, and other sources have poured their skills and experience into the crucible. Working with all these vital forces, organizing and assembling, checking and coordinating and earning every penny of the Government's well-spent investment in this program are the men and women of the Division of Visual Aids for Training.

For the films in the Aircraft Work Series selected as the feature for this issue, the Editors of BUSINESS SCREEN salute Floyd Brooker and his special assistants, Leigh Nason, Harry Sherrill, Paul Reed, Seerley Reid and Albert Rosenberg. And to the special staff which coordinated the manuals in this series—Elizabeth Gandy Noel (now resigned) and Inez Lyle—a special word of commendation. Producers of these films and members of advisory groups are given credit on page 23 of this issue. To all, on behalf of the aviation industry and the field of visual communications, a "well done!"

O.H.C.

Producing films for the "Aircraft Maintenance" Series of the U. S. Office of Education required this Pathscope set and facilities.



the U. S. Office of Education. Training and technical specialists of the Office of Education survey the needs of American industry and American education, and upon the basis of carefully defined criteria, select those areas in which training films are most needed. These areas are approved by the War Manpower Commission.

2. *Technical consultant employed by the producer.* This consultant, who is approved by the Office of Education, is an expert in the subject being filmed. He works with the script writer in developing the motion picture script, and advises upon the many details which always arise during shooting.

3. *Technical advisory committee checks motion picture script.* This committee, consisting of from 3 to 5 members, studies the script and meets with representatives of the Office of Education and the producer to check and approve the technical accuracy of the script before shooting is begun.

OPERATORS KNOW THE JOBS

1. *Competent, experienced operators.* Office of Education films show experienced workers performing jobs they know thoroughly. These skilled craftsmen give another check on the accuracy of the films.

5. *Shooting done in a factory or a vocational school.* Office of Education films are photographed in factories or in vocational schools, not in motion picture studios. Thus, not only are the tools and equipment shown in the picture those which are actually used in practice, but the advice of experts and specialists in particular operations is available at all times.

6. *Photography and commentary checked by technical advisory committee, technical consultant, and USOE specialists.* After the motion picture has been photographed and before the commentary is recorded, the USOE specialists meet with the producer's technical consultant, and with the advisory committee to view the edited picture and to check the proposed commentary for technical accuracy. If necessary, final changes are made at this meeting. Only after this is the film approved.

AN ENTIRE LIBRARY of 16mm sound motion pictures, filmstrips and correlated instructor's manuals has been made available to the aviation industry through the Division of Visual Aids for Training in the U. S. Office of Education.

Under the leadership of Dr. John W. Studebaker, Commissioner, Dr. C. F. Klinefelter, Assistant to the Commissioner and the energetic director of the Division, Floyd E. Brooker, American aviation emerges miles ahead of any nation in the world in the quality and extent of its visual training program.

BORN OF WAR NEEDS

This program, which includes over four hundred visual aids—"units" in fields such as Shipbuilding, Machine Shop Work, Welding and Engineering as well as in Aircraft Work was born of the demands of war for the swiftest possible training of production and maintenance personnel to fill the ranks of the hugely-expanded wartime aviation industry.

The films are produced by experienced industrial film companies, selected for those qualities of experience and interest which achieve the best possible results in each subject area. Each title in the Aircraft Work Series is part of a visual aids "unit" which includes a 16mm sound motion picture (usually fifteen or twenty minutes running time), a silent filmstrip of selected scenes with captions for review purposes and an Instructor's Manual which completes the visual education unit.

All films are sold at a special Government price, far below the usual cost for productions of this type and are available throughout the United States and Canada through Castle Films, Inc.

TECHNICAL ACCURACY EXCELLENT

★ One of the outstanding characteristics of Office of Education films is their technical accuracy—an accuracy, achieved by thorough, painstaking study and supervision. Here are the steps which are followed and which insure that the final film is accurate and authentic.

1. *Basic study and research by*

PRODUCTION



Above: A scene from the film "Blanking With the Swing Arm Router."

FORTY-ONE VISUAL AIDS units comprise the U. S. Office of Education's wartime contribution to the field of aircraft production training. When this program was initiated in the first critical months of war training, the question was frequently asked: "What is a visual aids unit?"

Briefly, each unit consists of three parts: a training film, a silent film-strip and an instructor's manual. They are all intended to be used together in training classes. The training film, a sound motion picture, is the core of the unit. The film-strip emphasizes and reviews important points in the motion picture. It also provides additional information and suggests other applications. The manual suggests ways of using both the training film and the film-strip, as well as providing other guidance material for the instructor.

CORRELATION IS INVALUABLE

It is the sober judgment of many training directors in industry who have successfully used these units that proper use will result in a shorter period of training time and better performance on the job by the worker. Proper use of these and any other training films, as outlined in each instructor's manual provided by the Office of Education, includes such fundamentals as *preparation before the training class*

meets: preview of the motion picture and film-strip and proper setting up of equipment for projection. It also includes preparation of the trainees before the showing. A brief preliminary explanation of the picture and its objectives and leading questions which will arouse trainees' interest in seeing the film and direct their attention to important parts of it are proper steps toward getting training results with visual aids.

After the motion picture showing, instructors are advised to go as quickly as possible to practical applications on shop equipment of points covered in the motion picture. Other "follow-up" steps include the use of the film-strip for discussion. Use of this simple medium to review points in the motion picture, to enlarge upon the subject and to answer any questions which students bring up is the procedure advocated for this visual aids unit. Tests and demonstrations by students and the final result of actual acquisition of skills and procedures through performance by the learner with real materials and machines conclude this outline of successful teaching with visual aids.

SPECIFIC PRODUCTION FILMS

First of the films indexed in these pages is in the series on *Templates Making a Master Contour*

TEMPLATES & BLANKING SHEET METAL		
Order No.	Title	Price
125**	Making a Master Contour Template...	\$25.22
126**	Making a Master Developed Layout: Part I.	27.09
127**	Making a Master Developed Layout: Part II and Making the Form Block.	23.35
128**	Sawing Template Metal.	23.98
129**	Filing Template Metal.	22.73
130**	Blanking Sheet Metal on the Squaring Shear	22.73
131**	Blanking Sheet Metal With Hand Snips.	25.22
132**	Blanking With the Swing Arm Router	23.98
292	Blanking With Unishears and Rotary Shears	

FORMING SHEET METAL		
Order No.	Title	Price
133**	Forming With Rubber on the Hydraulic Press.	\$17.35
290	Forming on Rotary Machines	
134**	Forming on a Hand Operated Brake.	24.60
135**	Finish Forming by Hand.	23.35
291	Forming With a Drop Hammer	
251	Forming on the Stretching Machine	

Below: This scene appears in "Forming on a Hand-Operated Brake."



A scene from "Blanking Sheet Metal on the Squaring Shear."



As shown in the film "Drilling and Bucking Rivets."

ASSEMBLING, RIVETING, ETC.

Order No.	Title	Price
136**	Assembling in a Jig (Fitting and Lining Up).	\$23.35
137**	Assembling in a Jig (Drilling and Riveting)	27.71
138**	Drilling With Portable Drill Motors.	24.60
139**	Dimpling and Countersinking.	27.71
140**	Driving and Bucking Rivets.	25.22
141**	Removing Defective Rivets	22.11
293	Squeeze Riveting With Portable and Stationary Riveters	
294	Blind Riveting	
295	Spot Welding	
142**	Tube Bending by Hand	22.73
289	Using a Portable Spray Gun	

TRAINING FILMS

Template. The Office of Education manual on this film points out that the instructor may use this visual aid—unit and the units *Making a Master Developed Layout, Part I* and *Part II* to point out to trainees and workers in all departments the importance of handling templates carefully and of being accurate in making parts from templates.

This motion picture and filmstrip may be used that all phases of manufacture—blanking, forming, finish forming, drilling, riveting, assembly, etc.—must be carried through carefully in order to insure accurate reproductions of the parts laid out on the original templates or patterns in the lofting department.

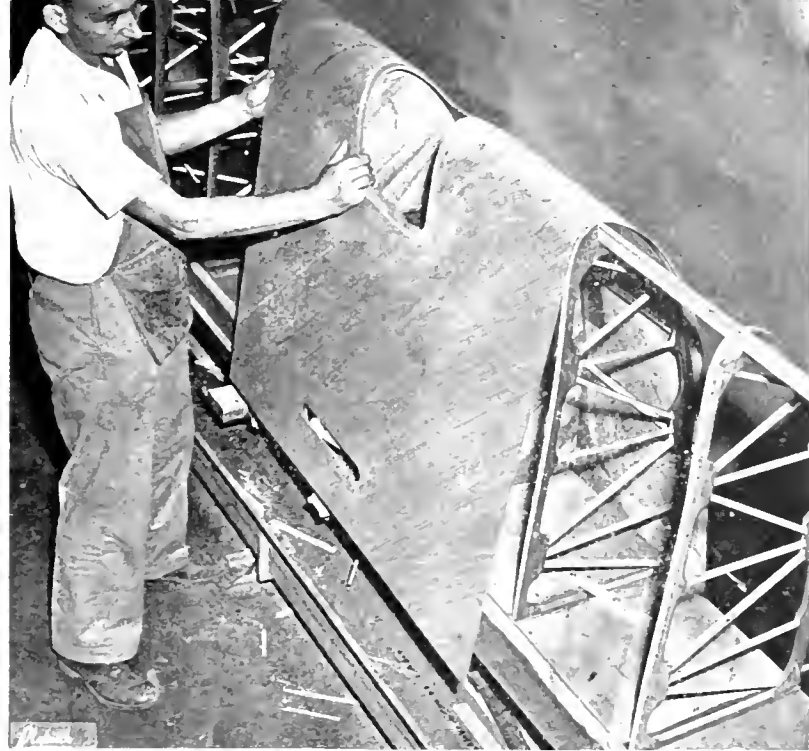
Six visual aids—units were originally produced in the series on *Assembling and Riveting*. Another five

ing for size, inserting in a chuck, true-running check, avoiding damage and the installation and use of special attachments.

It should be pointed out here that the usefulness of such films as these is in no way limited by the demands of war. America's growing aviation industry must retool both workers and equipment for postwar production. It will find these films as useful in that time and later as it has during the war emergency.

THREE IMPORTANT SERIES

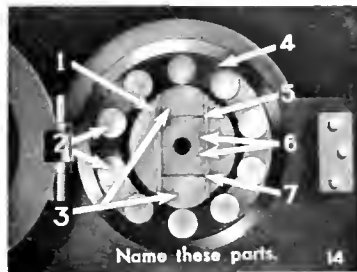
A group of three films on *Control Cables* (described below) shows the handling of this important equipment. The three titles amply describe the most general areas of training needs in this special area; they deal largely with splicing and



Above: "Laying Out and Forming Plywood" from Wood Fabrication.



Scene from the film "Making a Five Tuck Splice."



The swaging machine shown in "Swaging Cable Terminals."

were later added to meet training needs. The first two films in the series give an overview of the procedures in assembling and riveting. The other four deal with the specific techniques and skills required.

PORTABLE DRILL FILM

A generally useful film produced by Jam Handy in the *Assembling and Riveting Series* is *Drilling With Portable Drill Motors*. This widely used tool is thoroughly explained from the use of the equipment through selecting the drill, check-

with the swaging of cable terminals. This series was produced by Bray Studios, Inc.

The series on *Inspection*, produced by the Jamieson Film Company, is a five-part program which covers the important work of the aircraft plant inspector. In every plant, about one of twenty workmen is an inspector. Since every inspection made is safety insurance for the crew who fly the plane, its importance cannot be overestimated.

All films on these pages may be purchased from Castle Films.

WOOD FABRICATION

Order No.	Title	Price
296**	Building a Wooden Rib	\$26.47
297**	Building a Box Beam Spar	27.71
285**	Laying Out and Forming Plywood	27.71
299**	Wing Assembly: The Nose Section	27.09
300**	Wing Assembly: The Inboard Panel	25.85
284**	Wing Assembly: The Bow Tip	30.67

METAL FABRICATION

Order No.	Title	Price
288	Fabricating Metal Aircraft	

Below: Scene from the film "Inspection of Plumbing and Piping."



CONTROL CABLES

Order No.	Title	Price
143**	Making a Five Tuck Splice	\$32.53
144**	Making a Wrapped and Soldered Splice	22.73
298**	Swaging Cable Terminals	17.97

INSPECTION

Order No.	Title	Price
145**	Inspection of Sheet Metal Parts	\$27.09
146**	Inspection of Minor Assemblies	23.35
147**	Inspection of Plumbing and Piping	23.98
148**	Inspection of Threads	28.33
149**	Hardness Testing (Rockwell)	25.22



Skillful hands get job done in "Repairing a Wooden Rib"

MAINTENANCE

PRODUCTION of the USOE Aircraft Work films was the cooperative effort of many companies and individuals. The "case histories" of some of these producers help explain how these films were made for the field.

★ A complete maintenance hangar, such as might be found at any well-equipped small airport, was the "set" built for the production of the ten U.S. Office of Education pictures on airplane power plant maintenance. The set was constructed in the Academy of Aeronautics building at La Guardia Field, N.Y., by Audio Productions, Inc., who produced the films.

Besides the tools and other working equipment, the properties included a Piper Cub Coupe airplane and two four-cylinder engines.

In planning the series of films on engine maintenance, it was decided to use the small four cylinder engine on the theory that the principles involved are exactly the same as those on which the big eighteen cylinder jobs operate, and that a student mechanic who learns to overhaul a small engine properly can graduate to the big ones without any difficulty.

USE AVERAGE EQUIPMENT

Another principle observed in making the pictures was that procedures and equipment used would be those commonly employed in the average small airport. It was felt that picturing the use of special tools or techniques which might be standard with one of the major airlines would be of doubtful value to mechanics who might later find themselves working at an airport where such tools and techniques were unknown.

While the pictures vary somewhat in length, their average screen time is about 13 minutes each.

FILMSTRIP AND MANUAL ALSO

Each picture is accompanied by a filmstrip and a manual, designed to assist instructors in getting the fullest value from the pictures in their training classes. The filmstrip reviews the motion picture briefly and presents questions aimed at bringing out a full discussion of important points. The manual is a valuable guide to the instructor on the correct use of the picture and filmstrip. About 500 still pictures were made on location during the filming of the movies, these stills being used in both the filmstrips and the manuals.

Supervision of the entire project for the U. S. Office of Education was in the hands of Paul C. Reed, visual aids specialist, and Albert J. Rosenberg, aviation technical consultant.

The series of ten films was written and directed by Leslie Bennetts of Audio Productions, Inc.

Producer Builds Hangar

★ Wartime crowding in aircraft plants and hangars denied shooting space to Jam Handy for the Aircraft Work Series films the company produced. This problem was solved by building a complete hangar set on the organization's stage. All tools, material, and equipment—including wings, fuselage, stabilizers, etc., were imported.

The script for the film called for specific damaged parts of airplanes. The Detroit area was searched for damaged light planes and suitable ones were finally unearthed. Handy reports that an insurance agent who receives reports of damage to aircraft was a great help in this venture.

TECHNICAL ADVISORS HELPFUL

Differences of opinion in regard to repair techniques necessitated a great deal of cross-checking in order to arrive at universally accepted repair procedures. This was accomplished by using a Technical Advisory Committee composed of CAA representatives, mechanics now engaged in repair work, aero-mechanics school supervisors and teachers, etc.

Handy had an unusual experience in shooting the film since the scenes had to be filmed in continuity. The airplane repair work had to be filmed step by step, each scene preparing the plane for the next step, making it impossible to follow the usual practice of skipping around in shooting the scenes.

Piper Helps on Series

★ Excellent cooperation from Piper Aircraft Corporation is a feature of the USOE Visual Aids units produced by the Patheoscope Company during 1941. One of the final assembly buildings at the Piper plant was converted into a studio for filming the productions and a civilian model Cub was turned over to the crew.

Cooperation went ever further. The films required that damaged parts be removed, and replaced with new or repaired parts. Suitably damaged parts were not available, so, with permission of Piper offi-

AIRCRAFT MAINTENANCE

Order No.	Title
247**	Repairing a Wooden Rib
248**	Splicing a Wooden Spar
249**	Patching Plywood
250**	Patching Fabric
252	Making Sheet Metal Repairs
253**	Repairing Structural Tubing
254	Repairing Aircraft Tires
255	Inspecting and Adjusting Hydraulic Brakes
256	Repairing and Relining Mechanical Brakes
257**	Installing Landing Gear
258**	Attaching and Aligning Wings
259**	Installing and Aligning Tail Surfaces
260**	Connecting and Adjusting Controls
261**	Adjustments After Check Flight

Scene from USOE film "Adjustments After Check Flight"



TRAINING FILMS

cial. Pathscope used hammers, crowbars, and knives to get the required effects. When the damage had been photographed, the parts were restored in the Piper shops overnight, so shooting could continue uninterrupted.

Another feature of the series was the voice treatment developed by Paul C. Reed, USOE Visual Aids Specialist, and Harvey Plants, Pathscope writer, in an attempt to break away from conventional style. Narration was developed as a series of comments, styled approximately as an actual expert mechanic might deliver them, and synchronized only to those points in the film where the scene really required supplementation. The need for a voice to deliver the words casually, but authoritatively, was solved by using an actor, Brett Morrison, instead of a regular announcer, and by an unusual amount of rehearsal and coaching.

New Production Technique

★ Feeling that there is no loss in teaching value if the narration of a technical film is colloquial and simple, Herbert Kerkow made a definite attempt to get away from the usual handling of commentary in the films he produced for the U.S. Office of Education Aircraft Work Series. "We tried quite definitely to make the listener feel as if a friend were sitting next to him explaining what is happening on the screen."

Another phase of unusual handling of narration was developed in the film dealing with Periodic Inspection. Kerkow learned from research discussions with inspectors of the Civil Aeronautics Authority that too many aviation mechanics fail to give their planes a really thorough periodic inspection.

SECOND VOICE IS USED

The C.A.A. requires by law that after every 100 hours of flight, a plane be given a thorough inspection. The mechanic can follow his check form, however, and still not

give the plane the kind of check-up necessary to insure the safety of its pilot. To drive this point home dramatically was the film production problem. Kerkow used a stream-of-consciousness voice. That is, at a certain point in the narration, the mechanic who is seen making the inspection takes over and the audience hears his thoughts as he proceeds with his work. The original narrator comes back, interrupts his inspection, makes him erase the check marks on his form, and do it right.

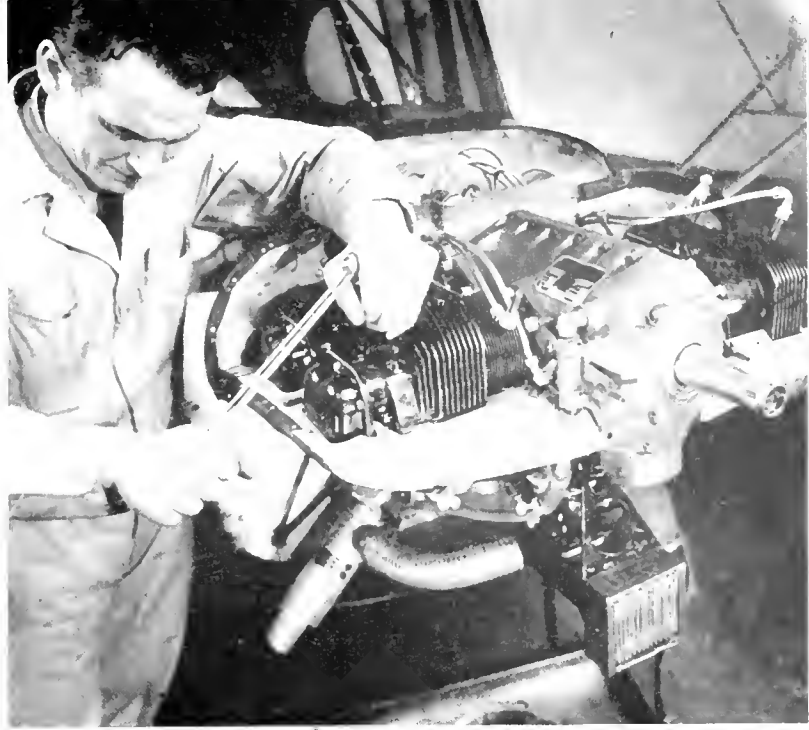
Visual aid to this basic idea was accomplished by shooting the poor inspection in long and middle shots. The mechanic's corrected inspection was done largely in extreme close-up.

All Hands Work Together

★ J. R. Bray, president, Bray Studios, Inc., who produced 17 training film units in the Aircraft Work Series for the U.S. Office of Education, is enthusiastic in his praise of the fine cooperation his organization met on every hand during the production of these films. He found that the two supervisors from the U.S. Office of Education and Michael Steffen, Aviation Consultant, University of New York were most cooperative and efficient in meeting the problems that arose during the progress of the various jobs.

COOPERATION WIDESPREAD

He expresses himself as grateful for the help received from the various industrial companies that were asked to furnish information, materials, operators and facilities for the various training film units. "Without exception they put themselves at great pains to do everything possible to make these films a credit to the U.S. Office of Education, furnishing technicians to sit in on our committee meetings, often at great inconvenience to themselves, and leaving no stone unturned to do everything possible to make these projects a success."



Closeup views help instruct in "Power Plant Maintenance" films

POWER PLANT MAINTENANCE	
Order No.	Title
262	Removing and Inspecting Cylinders
263	Inspecting and Reconditioning Piston Assembly
264	Inspecting and Reconditioning Valve Assembly
265	Servicing Spark Plugs and Ignition Wiring
266	Servicing and Timing Magnetos
267	Overhauling the Carburetor
268	Disassembling the Engine
269	Overhauling Crankshaft Assembly
270	Overhauling Camshaft Assembly and Crankcase Section
271	Reassembling the Engine
272**	Engine Change: Removal
273**	Engine Change: Installation
274**	Trouble Shooting Problems: Mechanical and Lubrication
275**	Trouble Shooting Problems: Ignition
276**	Trouble Shooting Problems: Fuel and Induction
277**	Servicing a Propeller

Operations sequence from "Preflight Inspection" Series



PREVENTIVE MAINTENANCE	
Order No.	Title
278	The Airplane Mechanic
279	Servicing an Airplane
280**	Preflight Inspection—Airplane
281**	Preflight Inspection—Engine
282**	Periodic Inspection—Airplane
283**	Periodic Inspection—Engine

THE EXPERTS AND STUDIOS BEHIND THESE AIRCRAFT FILMS

These producers and advisers helped make the Aircraft
★ Work Films described on preceding pages. All films
already available may be obtained locally from your

visual education dealer or through the Government's
official distributor, Castle Films, Inc. Producer staff mem- ★
bers (other than presidents) are those working on films.

AIRCRAFT FILM PRODUCERS FOR THE UNITED STATES OFFICE OF EDUCATION

AUDIO PRODUCTIONS, INC., New York City

Frank Speidell, president; Leslie Bennetts, writer; and staff members.
Producer of Power Plant Maintenance Films and other Series.

BRAY STUDIOS, INC., New York City

J. R. Bray, president; P. A. Bray, production supervisor; Lester Lang, cameraman; Dana Noyes, still photographer and writer; Edward Seward, director; L. G. Lambert, director; Josh Binney, director; Rogers Keene, film editor; Arthur S. Otis, writer; Elmer Pearson, writer and supervisor; Lawrence McCann, animator; Elaine Kaduson, animator; Mark Diggory, technical consultant.
Producer of Templates, Blanking and Forming Sheet Metal, Control Cables, Tube Bending and Wood Fabrication Films.

JAMIESON FILM COMPANY, Dallas, Texas

Hugh V. Jamieson, president; Gordon Yoder, cameraman; Richard Byers, sound technician; Elmer Baughman, commentator.
Producer of Inspection Films.

THE JAM HANDY ORGANIZATION, Detroit, Michigan

Jamison Handy, president; John Freese, producer; Harold Kerbawy, director; Charles Geis, cameraman; Pierre Mals, cameraman; Richard G. Ganstrom, cameraman; Edmond Walstrum, film editor; William Wilson, film editor; Harold Shriner, film editor; Stewart M. Cram, writer; Franklin Mitchell, commentator.

Producer of Aircraft Maintenance, Blanking and Forming Sheet Metal, Assembling and Riveting Films.

HERBERT KERKOW, New York City

Herbert Kerkow, president; Stanley Cypher, writer-director; Irving Applebaum, film editor; Don Lyon, narrator.
Producer of Power Plant Maintenance and Preventive Maintenance Films.

TED NEMETH, New York City

Ted Nemeth, president; Frederick M. Porrett, cameraman; Alfred Stirba, operator.
Producer of Aircraft, Power Plant and Preventive Maintenance Films.

PATHESCOPE COMPANY OF AMERICA, INC., New York

Edward J. Lamm, president; Thomas F. Hale, executive director; Harvey J. Plants, writer; Walter V. Coyle, film editor; George Freedland, editor; John Feierbacher, cameraman; Brett Morrison, commentator.
Producer of Aircraft Maintenance Films.

TRADEFILMS, INC., Hollywood, California

Shirley Burden, president
Producer of Aircraft Maintenance, Forming Sheet Metal, Assembling, Riveting, Finishing and Metal Fabrication Films.

ACKNOWLEDGMENTS AND ADVISORY COMMITTEE MEMBERS

AIRCRAFT AND EQUIPMENT MANUFACTURERS

Aeronautical engineers, designers, craftsmen and other experienced personnel of the following companies gave counsel and other assistance in the preparation of these films:

Bell Aircraft Corporation, Buffalo, New York
Boeing Aircraft Company, Seattle, Washington
Consolidated Vultee Aircraft Corporation, Fort Worth, Texas
Continental Motors Corporation, Aircraft Engine Div., Muskegon, Mich.
Curtiss-Wright Aircraft Corporation, Buffalo, New York
Dade Brothers, Inc., Aircraft Division, Mineola, New York
Everett Piano Company, Aircraft Division, South Haven, Michigan
Lockheed Aircraft Modification Center, Dallas, Texas
Mercury Aircraft Corporation, Hammondspport, New York
North American Aviation Incorporated, Dallas, Texas
Piper Aircraft Corporation, Lockhaven, Pennsylvania
Sensenich Brothers, Litzitz, Pennsylvania
Steinway & Sons, Aircraft Division, Astoria, New York
Taylorcraft Aviation Corporation, Alliance, Ohio
Chicago Pneumatic Tool Company, Detroit, Michigan
Dockson Sterling Company, Detroit, Michigan
Krauker Piano Company, New York City
K. R. Wilson Company, Buffalo, New York
Mall Tool Company, Detroit, Michigan
Parker Appliance Company, Cleveland, Ohio
Standard Machinery Company, Providence, Rhode Island
Waterstons Tool Company, Detroit, Michigan
Woodall Industries, Inc., Detroit, Michigan

AIRLINE COMPANIES AND OFFICIALS

American Airlines Inc.: A. M. Tucker, Superintendent, Maintenance Training, New York
Arthur J. Lynch, Asst Supt Maintenance Training, New York
Pan American Airways System: Albert G. Thomas, Maintenance Training Superintendent, New York
Carl Doyle, Maintenance Training Supervisor, New York
D. H. Jeffries, Foreman, Cable Department, New York
Pennsylvania-Central Airlines: Robert Sadler, Maintenance Training Supervisor, Washington, D. C.
Elmo Scott, Superintendent, Maintenance Dept., Detroit, Michigan

CIVIL AERONAUTICS ADMINISTRATION ADVISORS

Charles A. Walker, Chief, General Inspection, New York City
J. A. McPeck, Aircraft Inspector, New York City
★ Thure M. Hallen, Aircraft Inspector, New York City
Preston Kirk, Aircraft Inspector, New York City
Boyd Howland, War Training Service, New York City
George F. Hamill, Senior Aircraft Factory Inspector, New York City

AIRCRAFT SCHOOLS AND CONSULTANTS

Michael F. Steffen—Aviation Consultant, University of the State of New York and War Manpower Commission.
Anthony C. Ehler—Aircraft Specialist, University of the State of New York and the War Manpower Commission.
James R. D. Eddy—State Director, Vocational Training, Texas.
M. C. Stone—Head, Engineering and Trades, Vocational Training, Texas.
George Kuntz—Aviation Instructor, Manhattan High School of Aviation Trades, New York.
Harold B. Fisher—Supervisor, Casey Jones School of Aeronautics, Newark, New Jersey.
Wesley A. Dailey—Aeronautics Instructor, Sewanhaka High School, Flora Park, New York.
Jack W. Wignall—Head, Aero. Repair Station, Pontiac, Michigan.
Aero Mechanics School, Detroit, Michigan
George Tabraham, Aeronautics Supervisor
Ralph Wilcox, Aircraft Instructor
Academy of Aeronautics, New York, New York
Lee D. Warrender, Vice Pres.
George Caldwell, Chief Inst.
Mante C. Caliman, Jr., Inst.
Philip Foster, Instructor
John V. LaMarche, Jr., Inst.
John Von Doehren, Jr., Instructor
Aviation Trades Center, Brooklyn New York
William D. Kraengel, Senior Instructor
Frank Romano, Aviation Instructor
John F. Durkin, Aviation Instructor
Olean Vocational School
Burgard Vocational High School, Buffalo, New York
William B. Kamprath, Principal
A. W. Henderson, Aircraft Supervisor
Harvey L. Guenther, Aircraft Instructor
Clarence W. Reich, Aircraft Instructor
Mineola Vocational Training School
William G. Valentine, Principal
Fred Eveland, Engine Instructor
Robert P. MacDougall, Aircraft Instructor
Trott Vocational School, Niagara Falls, New York
George L. Small, Principal
Will Rogers Memorial War Training Sch., Fort Worth, Tex.
Sidney Wilson, Director
Max Sprenger, Inspection Instructor

John G. Saure, Principal Aircraft Factory Inspector, New York City
Ed W. Hudlow, Chief Aircraft & Agency Sec., Gen. Insp., Wash., D. C.
F. S. Anderson, Chief Agency Section, Gen. Insp., Washington, D. C.
★ Frank Davis, Chief Aircraft Sec., Gen. Inspection, Washington, D. C.
Richard L. Botstord, Aircraft Inspector, Gen. Insp., Detroit, Mich.
Howard J. Mailly, Aircraft Inspector, Gen. Insp., Detroit, Michigan

Movies help to train our war workers faster...better



Experience shows that movie-taught groups learn 25% to 30% faster, retain 38% more of what they are taught.

OUR first big battle of the war, the battle of production, the fight to get out the goods, is being fought and won with the help of industrial training films.

No finer "teaching films" were ever made... none ever reached the screen so amazingly fast... and that's because so many are "movie-made," turned out by movie folk recruited from every branch of the industry.

Helping the new war worker learn faster (movies save 25% to 30% of teaching time)... helping him learn better (movie-taught groups retain 38% more of what they're taught)... industrial training films have helped us to arm ourselves in record time.

One of a series of advertisements by KODAK testifying to the achievements of the movies at war



Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

TELEVISION

Film Production and Use to Provide Program Fare

FROM the industrial film studios of the nation to the airplanes motion pictures appear destined to provide television's most direct channel of commercial program fare.

Efficient production of sight and sound "commercials" and the know-how to improve such product is the industrial film maker's great advantage. Films are already "in" for they provide the basic "syndicated" material for television broadcasts.

Pan-American Shows Film

Combining live talent and films, Pan-American World Airways began a fifty-two-week contract program series on NBC's television station WNBC March 19. The programs are planned to help Americans become better acquainted with their contemporaries in all parts of the world.

The first program told the story in a live-talent presentation of a vacation via air to Rio de Janeiro. Following this production, a film titled *Rio de Janeiro* was shown.

Industrials Televis Pictures

The premiere of a film, *Wings of Democracy*, sponsored by PAN AMERICAN AIRWAYS, was presented over the NBC television station, WNBC, Monday March 19th, at 8:12 p.m.

Talk Fast, Mister, a film produced by LIBERTY MUTUAL INSURANCE COMPANY, was used recently on the Company's New York NBC television broadcast.

Cine-Television Organizes

FRED H. FIDLER, president, Cine-Television Studios, New York, announces that simultaneous with the completion of the company's studio laboratories for television program experiments, the organization has abandoned the co-partnership arrangement previously in force. Details of incorporation including election of officers and directors have been completed. Vice-president in charge of production is YASHA FRANK, one of the founder-partners.

ROBERT A. JENKINS, formerly executive vice-president of the Council for Democracy, has joined Cine-Television as general manager and has been elected vice-president. A. HENRY ROTHSCHILD II has been elected secretary of the firm.

Staff of the organization has been expanded to about twenty persons.

DeFOREST SETS UP SPECIAL THEATRE OPERATOR'S SCHOOL



DeFOREST AND DeVRY OFFICIALS JOIN FILM OPERATORS in the DeForest school classroom which was recently set up to provide retraining facilities for theatre operators on the latest DeVry 35mm equipment at the Chicago headquarters of the training school. William N. Littlewood of DeForest (in white coat) explains projector mechanism.



NO advertising man has denied himself the thrill of thinking about televised ads—ads that move and talk; ads that employ Sight plus Sound plus Movement! Ads that can demonstrate a product... reproduce its actual use.

Such a product presentation is available *right now*, today—through the use of MINUTE MOVIES. These dramatic one-minute motion picture shorts may be shown on the screens of more than 10,000 theatres from Coast to Coast—cut into the program as a regular part of the show.

You'll find other advantages too: Your ad is reproduced on a screen as big as a 21-sheet; no outside duties interfere with the concentration of your audience. Full, rich color is available.

Write Today For Full Information

Do they pay off? Write today for facts and figures about the experience of national advertisers (sectional accounts, too) who have been using MINUTE MOVIES for years!

GENERAL SCREEN ADVERTISING, INC.

2330 Wrigley Building, Chicago 11

500 Fifth Avenue, New York City 18

MR. WALLER, president of the Vitary Corporation, will serve on the Board of Directors. A veteran of forty-five years' experience in the motion picture field, he will also act as consultant on technical and production matters including photographic and electronic engineering.

DORIS LEROY continues as consultant in the educational film field as well as serving as a director.

D'Arcy Named to Executive Post by DeVry Corporation

Appointment of E. W. D'ARCY to the post of chief engineer of DeVry Corporation is announced by President William C. DeVry. Formerly research engineer of Essanay Film Corporation, D'Arcy joined DeVry in 1940 in a similar capacity. In this post he contributed to design and production developments in the manufacture of motion picture sound, radar navigating and gunnery training equipment for the armed forces.

Credited to D'Arcy is the invention of the modulated light photographic radio field reproduction system, development work on the Lindberg sound film system as applied to 63mm. natural vision film, and the development of other electrical and electronic innovations. As a technical writer, D'Arcy has contributed articles to radio engineering and electronic journals.

Official Films' Chicago Office

The opening of a Chicago branch of Official Films, Inc., is announced by PHINEAS T. BLUEROCK, General Sales Manager. HAROLD HEYWARD has been named as Manager of the mid-western office. From headquarters located at 8 S. Dearborn in Chicago, Mr. Heyward will cover territory including Ohio, Indiana, Missouri, Illinois, Kansas, Nebraska, Minnesota, Iowa, Wisconsin, and Michigan.

Mr. Heyward is former Camera Buyer for Sears Roebuck Stores, Chicago, where he organized numerous home-movie departments.

Brandon's "Peace Builders"

A motion picture of the memorable meetings and actions of the Allied leaders, from the Atlantic Charter Meeting up to the United Nations Conference at San Francisco was released April 1st, according to an announcement from Brandon Films, Inc. This 16mm. sound film, entitled, *The Peace Builders*, summarizes the proceedings and proposals worked out by Allied leaders at Ottawa, Cairo, Teheran, Moscow, Hot Springs, Bretton Woods, Dumbarton Oaks, and the Crimea.

G-E projection lamps . . .

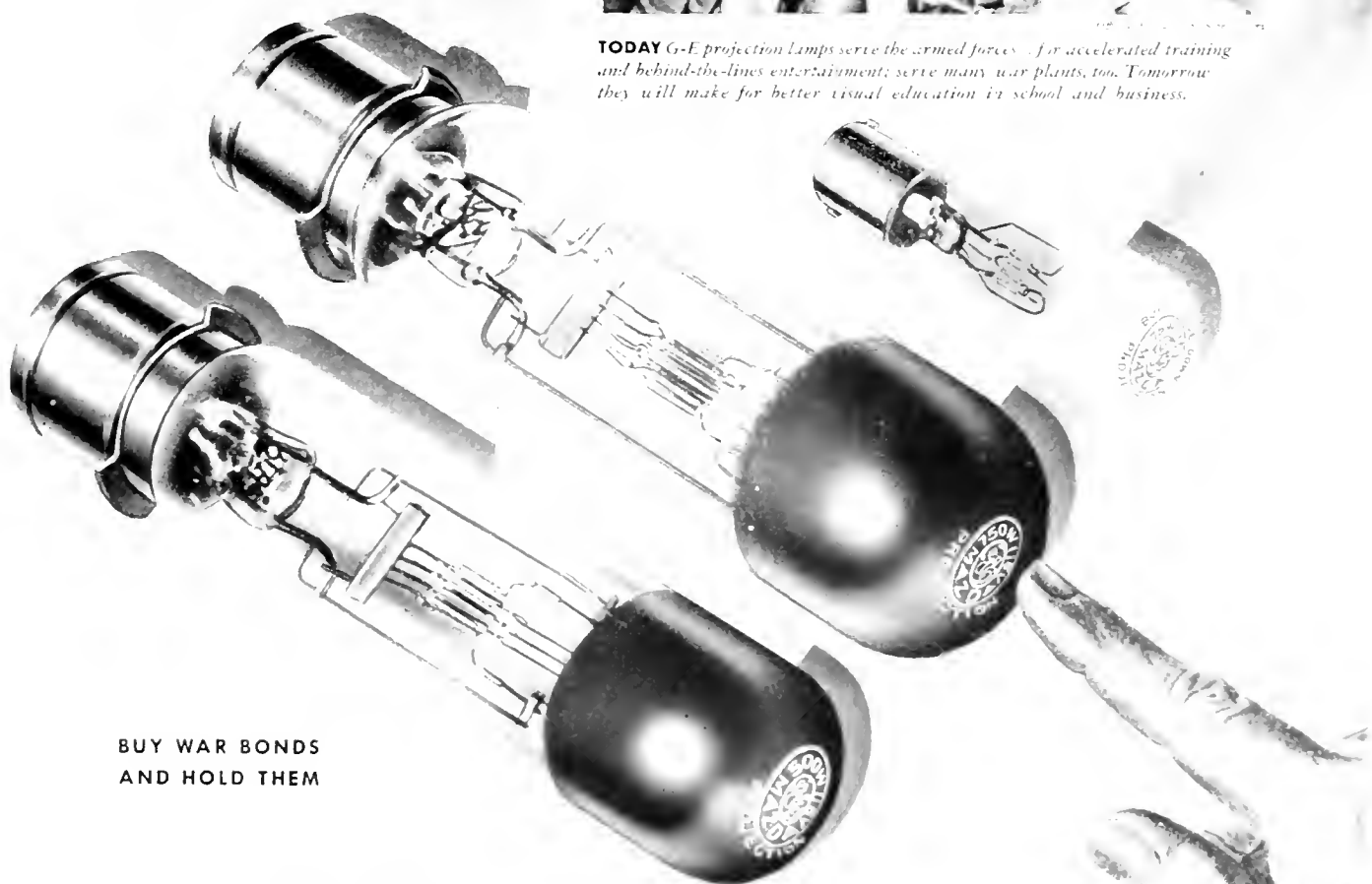
Engineered for Greater Screen Brightness

Here's why you can depend on G-E for top quality . . . effective service!

1. G-E Projection lamps are designed to fit the specific optical needs of equipment using them.
2. They have differentially coiled lamp filaments (on most popular sizes). That means more light—more uniform screen brightness.
3. They're precision built and rigidly inspected. That means uniformly dependable performance from replacements.
4. And especially important to you, G-E lamp research is constantly at work on further improvements.



TODAY G-E projection lamps serve the armed forces . . . for accelerated training and behind-the-lines entertainment; serve many war plants, too. Tomorrow they will make for better visual education in school and business.



**BUY WAR BONDS
AND HOLD THEM**

G-E MAZDA LAMPS

GENERAL  ELECTRIC

Hear the G-E radio programs: "The G-E All-Girl Orchestra," Sunday 10:00 p.m. EWT, NBC; "The World Today," Monday through Friday 5:45 p.m. EWT, CBS; "The G-E Houseparty," Monday through Friday 4:00 p.m. EWT, CBS.

Record of
THE BRAY STUDIOS

Consider this record when selecting the company to make your Industrial Motion Pictures:

INVENTED and PATENTED the ANIMATED CARTOON PROCESSES

DEVELOPED and INTRODUCED the ANIMATED TECHNICAL DRAWING

PRODUCED the FIRST ANIMATED CARTOON in COLOR in 1919

ORIGINATED and INTRODUCED the FILM SLIDE type of projector and film.

PRODUCED FIRST TRAINING FILMS USED BY ANY ARMY. Made for U. S. Army in World War I.

PRODUCED 32 TRAINING FILMS on AERONAUTICS during THIS WAR besides numerous films for the NAVY, other GOVERNMENT DEPARTMENTS and for INDUSTRY

PIONEER PRODUCER OF EDUCATIONAL FILMS. Owner of extensive Library of Educational films.

MAINTAINS EXTENSIVE COUNTRY-WIDE non-theatrical DISTRIBUTION for Industrial and Educational films.

*Producers and Distributors of
Educational and Industrial
Films for over 32 years.*

For full particulars write to

BRAY STUDIOS, INC.

729 Seventh Avenue

•

New York 19, N. Y.

Industry Trade Groups Active

PROGRESS of the visual field is reflected in the growing number of trade organizations representing various principal factors in the industry. Producers of educational and industrial films are now represented by The National Association of Film Producers, national group with headquarters in Chicago, membership of which now includes nearly thirty of the leading companies in this specialized field.

Recognizing the responsibilities of the experienced manufacturer of well known trade lines of audio and visual equipment, fifteen of the nation's foremost makers of 16mm sound projectors, slide and sound slide-film equipment, screens and other accessories are members of the Visual Equipment Manufacturers Council. Chairman of the Council is Mr. S. G. Rose, Victor Animatograph, with Ellsworth C. Dent, SVE, as Vice-Chairman; Harry Monson, Ampro, Treasurer, and W. C. DeVry, Secretary.

Specializing dealers also have their trade group in the National Association of Visual Education Dealers; film distributors are members of the Allied Non-Theatrical Film Association.

Photographic Industry Coordinates Planning

★ At a conference called by a special advisory committee appointed some months ago by the Photographic Manufacturers and Distributors Association, representatives of nine trade and professional associations met in Chicago on March 15, 1945, to form a provisional Photographic Industry Coordinating Committee. The participating groups included the Allied Non-Theatrical Film Association, Biological Photographic Associa-

tion, Educational Film Library Association, Master Photo Finishers and Dealers Association, Microfilm Group, National Association of Film Producers for Industry and Education, National Association of Visual Education Dealers, National Photographic Dealers Association, Photographic Manufacturers and Distributors Assoc., Visual Equipment Manufacturers Council.

OBJECTIVES ARE DEFINED

The objective of the new Committee were defined as follows:

"The Photographic Industry Coordinating Committee shall endeavor to foster, enrich and develop the manifold services of the photographic industry to society. Toward this end it shall collect experiences, information and scientific data from all available sources and disseminate this knowledge to all fields in which photography is being or can be used.

"It shall promote cooperation with and between organs of industry, government, education, commerce and the public generally, and rally maximum support for causes that involve the common welfare.

"It shall serve as a channel of co-ordination between all affiliated national trade and professional associations in any way connected with the photographic industry. Providing when possible for periodic over-all meetings at which the various elements, now so effectively organized in their own proper trade and professional associations, may get together for the furtherance of their broader interests."

Joseph Dombroff, president of the PMDA was elected provisional chairman, and secretaries of five of the attending groups were designated as a provisional secretaria.

HELPING COORDINATE PHOTOGRAPHIC POLICY were these fifteen representatives of trade groups who met March 15 in Chicago. Included are Richard O'Neil, NAVEP pres.; Horace Jones, ANFA pres.; L. G. Larson of the FFA organization; O. H. Gwella, representing producer and manufacturer interests and such well-known industry and educational personalities as W. F. Kruse, Jos. Dickman, Bernard Cousino, Jos. Dombroff, Paula Pixy and Wilfred Knighton, PMDA secretary.



**Brandon Announces
Peace Planning Series**

♦ A three-point visual aids program dealing with *Winning the War* and *Building the Peace* was released by Brandon Films, Inc., on April first. The program includes the production and release of *The Peace Builders*, a motion picture; *Building the Peace - The Great Decision*, a filmstrip; and the issuance of a special catalog of available 16mm. films dealing with these two major subjects.

GUIDE AVAILABLE

The program follows the pattern of materials issued by the Department of State and is designed to be of service in public discussions preparatory to the United Nations Conference at San Francisco and in the months to come. A Discussion Guide will be issued with the movie and commentary notes plus a set of Foreign Affairs Outlines will be issued with the filmstrip. The catalog will also be oriented on the basis of the State Department.

The Peace Builders summarizes the steps toward winning the war and building the peace proposed by the Allied leaders at the Atlantic Charter Meeting, Cairo, Ottawa, Teheran, Moscow, Hot Springs, Bretton Woods, Dumbarton Oaks, and Yalta.

Building the Peace - The Great Decision is a detailed visual aid for the study and discussion of the historic steps in world cooperation.

CATALOG LISTS OTHERS

The catalog is an up-to-date compilation of available 16mm. sound films useful for varied programs dealing with numerous aspects of the war, building the peace and post war problems.

The Peace Builders was produced by the National Film Board of Canada and Brandon Films, Inc. *Building the Peace - The Great Decision* was produced by Public Affairs Films, a new production organization under contract with Brandon Films.

Requests for service or information will be handled by the home office of Brandon Films, at 1600 Broadway, New York 19.

Other films are expected to be added to the series as news developments warrant their need.

**THE
MOST PROGRESSIVE FORCE
in 16 mm**



VISION

in all things makes for progress. Vision and faith in the future development of the 16 mm. industry made it possible for I. T. & T. to acquire the Walter O. Gutlohn Corporation, its complete library of over 3000 subjects, and its subsidiary companies.

I. T. & T. vision will add NEW milestones to 16 mm production and distribution to meet the ever-increasing demand for sub-standard subjects in ALL fields.

Vision will be exercised by I. T. & T. to make continually possible . . . through its library for ALL USES . . . Entertainment and Instruction for the home . . . the factory . . . the school



*Vision and Progress shall
ever be the watch-word for*

INTERNATIONAL THEATRICAL & TELEVISION CORP.

George A. Hirliman, President

25 West 45th Street, New York 19, N. Y.

BRANCH OFFICES THROUGHOUT THE UNITED STATES

THE FIRST, MOST COMPLETE STORY OF THE NAVY'S TRAINING FILM PROGRAM

The next issue of **BUSINESS SCREEN** will present the first complete and authoritative story of the Navy's worldwide training film program.

All phases of production, utilization and planning of the Navy's films are included. *Reserve This Great Special Issue Now!*

EDITOR'S NOTE: Here is one of the real stories "behind the screen" in the nation's war effort. The contribution of Studebaker's "Weasel" on the battlefronts is widely known but the story of the engineering effort and the use of 16mm films in that effort is typical of American ingenuity and inventiveness that is helping win our battles 'round the world.

NO engineering venture—at least to my knowledge—was ever more thoroughly covered by 16mm films than our two trips to the Saskatchewan glacier in Alberta, Canada, during the early testing days of the now militarily famous Studebaker Weasel.

Every experimental run was inside the range of one of our five cameras. In our period on the ice field we shot 30,000 feet, with each scene fully documented as to date, time, weather, snow conditions and other data.

PICTORIAL RECORD VITAL

There were sound reasons for our liberal consumption of film. In the first place, our engineers were experimenting with a brand new idea—a vehicle that could master the various types of snow beds. They wanted an indisputable pictorial record of the effect of each change in design.

Secondly, the Weasel was an enterprise of collective thinking. The Office of Scientific Research and Development, the Army, Studebaker and some of the major automotive parts suppliers were cooperating in its development. Because of the isolation of the testing site (216 miles northwest of Calgary) representatives of all of these organizations could not be on hand throughout the experimentation. Motion pictures furnished a progress report that could later be screened to illustrate or "sell" a finding not personally observed.

CAMERA CUTS CONFERENCES

The motion picture camera was

(Below) The author is shown using the heater unit developed for the camera mechanism.



Films Help Make the Weasel

by Charles I. Center, Director, Photographic Laboratory,
The Studebaker Corporation



THROUGH SNOW AND ICE TO HELP MAKE THE WEASEL the intrepid camera crew "visualized" this new weapon of war so that Studebaker engineers might speed its development for the fighting front.

☆☆☆ **IN STEP**

... with a permanent and growing staff, complete facilities and the experience of years in the production of films that do their jobs well—these are AUDIO assets which answer the call of INDUSTRY and GOVERNMENT for services urgently needed in those all-important tasks of training on every front.

AUDIO PRODUCTIONS, INC.

630 Ninth Avenue • New York City
Film Center Building

thus used to reduce periods of conferences and travel. The project proceeded under tremendous pressure. At that time the Japs were edging along the Aleutians and the government was seeking some new kind of snow-going conveyance to aid in checking their advance. Each minute was precious.

To illustrate how vital the engineers considered the time element, we were asked to screen our exposed negatives within a day or two after shooting.

KING'S SERVICE REVIVED

The proposal seemed impossible of accomplishment when we learned that no adequate processing facility existed in northwest Canada. Through an arrangement by the parent Eastman company in the states, however, Canadian Kodak Sales of Toronto agreed to revive its "King's Service." This service was conceived when the King of England required immediate processing of the films he took on his Canadian tour. Via the jeep and Trans-Canadian Airlines out of Calgary we were able to make daily shipments which were reshipped to us after overnight processing. We screened tests within 18 hours of their occurrence, even though our laboratory was 1,300 miles away!



(Above) Sheltered from the wintry blasts, Studebaker's camera crew makes pictorial records.

Motion pictures we took on the expeditions are credited by our engineers with expediting the Weasel development. They were also a factor in the later Studebaker refinements that today make the Weasel a vital transportation weapon in nearly every theater of war.

Life Line of the Nation

★ *Life Line of the Nation*, a new 16mm Kodachrome film produced for the ASSOCIATION OF AMERICAN RAILROADS, has just been released. The film, which portrays the wartime work of America's railroads, has been deposited with The Princeton Film Center of Princeton, N. J., for nationwide distribution.

Akron's Film Curriculum

• ENGINEERING AND INDUSTRIAL MANAGEMENT CLASSES MAKE GOOD USE OF INDUSTRIAL FILMS •

A NEW COURSE, Industrial Processes, has been made a required first year subject in the Engineering and Industrial Management curriculums at the University of Akron. It is taught, primarily, by using sound motion pictures which show manufacturing processes of industries.

It was found that students lack general knowledge of industrial processes so necessary to a complete understanding of engineering principles and practices. The course is proving effective in supplying the needed training with wider coverage and much less time than is possible with field trips.

FILMS SCHEDULED EARLY

The class period is two hours in length, meeting once each week for sixteen weeks. Films are scheduled several months in advance. The films are ordered, received, and returned by the University of Akron library. This has been a most satisfactory arrangement and gives the library staff experience in promoting visual education for the future.

A mimeographed outline of the scheduled films is given to each member of the class. Booklets, when obtainable from industry, describing the manufacturing process of the industry, for the following assignment, are passed out to the students, or references are cited. The student is required to prepare a process flow chart before he sees the picture of that particular industry. No charts are accepted late.

To offset the borrowing of home work a short unannounced oral or written quiz is often given before the film is shown. A brief discussion follows the film to clarify any questions. At the end of the course an examination to measure retention is given. The scores run higher than would be expected from a review of the questions.

BUILDS INDUSTRIAL GOODWILL

Development of a process flow chart requires careful and analytical readings. Terminology used in an industry is also learned in the making of these charts. When the student sees the film after this preparation he is better able to understand the narrator's words. Comments of students indicate a much greater appreciation of processing problems and a friendliness toward the company and its products. Many references by these students

in subsequent courses have been made to parts of the films indicating the retention value of visual education.

There was an early tendency on the part of the instructor to overschedule films due to the need for review before weeding out the less useful films.

FLAWS IN FILMS NOTED

Some of the flaws noted in the films are worth mentioning. One or two of the films used overdid the advertising to the point of aversion. Some included too little processing information. A few of the narrators had too wide range of voice modulation and some talked in a dulling monotone. Change of focus was another fault although not common. Some of the films lacked coherence in the sequence of operations in the processes pictured. A few of the films could be improved by more and better close shots of key processes or methods. Animated pictures help in the understanding of many processes but some of the animations flicker on the screen.

SUGGESTIONS TO PRODUCERS

It seems unwise for an industry to invest a sizable sum of money into producing a film only to destroy its effectiveness by one of the above mentioned faults, according to these observers. Naturally, students preferred the colored sound pictures but most of the films used were well prepared and met objectives. In fact, many of the films used proved to be real masterpieces of industrial information.

Although many of the film distributors have rather complete catalogs of the films available, it is the belief of these instructors that there are many excellent films of which they were not aware which could be used very effectively in this course.

Sound films on the application of materials handling equipment are needed in industrial engineering courses. The ceramics industry is only partially covered. To date they have been unable to find a suitable film on the cereal industry. The metal working industry does not have a complete and coordinated coverage of its processes. There are many other industrial manufacturing processes that should be included in this course.

How about Reconversion?

ARE YOU PREPARED to train employees for postwar?

Two big postwar problems loom before industry. *First*, speedy reconversion to peacetime production; *second*, training for efficient, economical selling. Both problems call for Illustravox.



ILLUSTRAVOX proves its value in . . .

- **Better employee relations . . .** explains your company, policies, products in attention-compelling way; emphasizes benefits offered to employees.
- **Employee training . . .** workmen learn faster and remember longer.
- **Introducing new products . . .** dramatically, effectively.
- **Safety training . . .** reduces accidents, increases production.
- **ILLUSTRAVOX, in all fields of training, is the ONE BEST WAY**

ILLUSTRAVOX was discovered and field-tested by leading industries before the war. When America was precipitated into the greatest training job of all time it came into extensive use for war training. With its aid, fighters and workers were conditioned in record time. New, scientific methods developed are available for your peacetime needs.

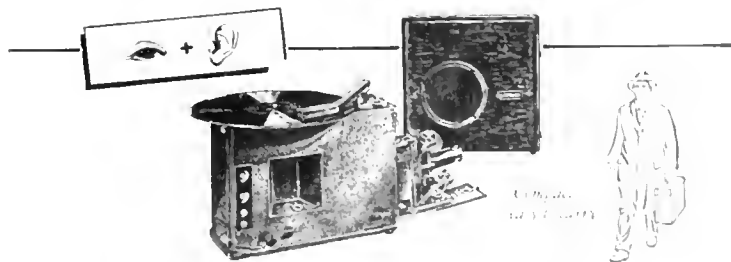
• Illustravox is the scientific training method—a portable, inexpensive sound slidefilm projector. It uses records and slidefilm to present your

exact and perfected training message . . . with tremendous appeal. Your story is presented in attention-arresting pictures and spoken words.

• Because it is the ONE BEST WAY to train scientifically, Illustravox shortens the time needed to train workers in special skills, while training them more efficiently. In selling and distribution, Illustravox is an advanced method of training people to do a better selling job. Write today to The Magnavox Company, Illustravox Division, Fort Wayne 4, Indiana.

ILLUSTRAVOX

THE ILLUSTRATED VOICE



★ As reported in BUSINESS SCREEN, visual education has played and is playing an ever increasingly important role in training men and women to do important war industry jobs and the Training Department at Todd Pacific Shipyards, Inc., Seattle plants, has taken full advantage of the versatility and effectiveness of this teaching medium through the use of films, slide-sound strips, slides and models.

In a survey conducted this month, executives learned that more than 100 different training films had been utilized over the past three years and that almost 12,000 people have gone through training.

ESTIMATES 50% TIME GAIN

Mr. Helmer Stubbs, Director of Training for Todd Pacific Shipyards, Inc., Seattle Division, estimates there has been more than a 50 per cent saving in learning time through the use of visual aids. "When this yard was given its first government contract to build combat destroyers there was an immediate need for 10,000 shipbuilders, and search as we would, we could only find 357 men skilled in the various crafts. We had to develop an immediate training program which could teach shopkeepers, farmers and housewives how to build a fighting ship and we had to use skilled old-timers as teachers," Stubbs said.

"Our instructors were all expert craftsmen and long on correct procedures, but short on actual teaching ability because they had never had occasion to teach. With the use of film strips made in the plant, nationally circulated industrial films and models we were able to give our people specialized skills very rapidly. We have found our employees learned 90% through their eyes and 10% through their ears."

USE MOVIES AND SLIDEFILMS

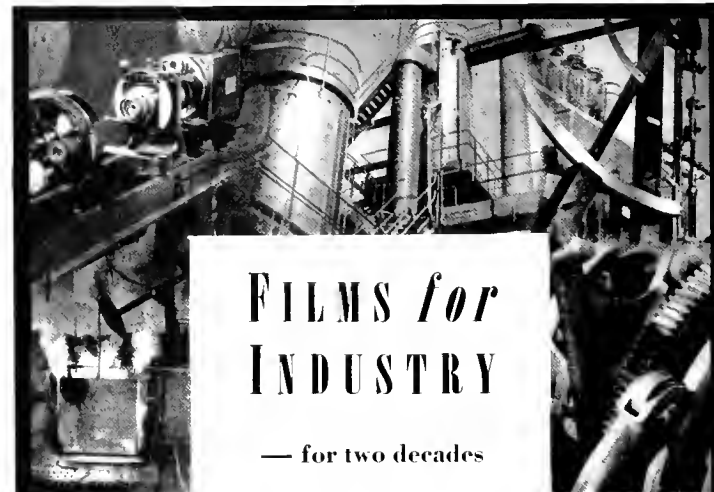
This Department has made two 16 mm. Kodachrome sound films and 13 slide and sound films on such subjects as: Shipfitting, Refrigeration, Pipefitting, Safety, Induction Training, etc., for trainees and has made up three natural color slide films to educate supervisors on new procedures. The latest of these, *Veterans in Industry*, outlines the procedure set up in all Todd shipyards for the reemployment of returned veterans and the methods utilized in placing them. To date, this organization in its two Seattle plants, has 400 veterans of this war at work.

The Model Shop has made from wood almost every technical part of the destroyers being built in the

SAFETY FILMS AT WORK: A CASE HISTORY REPORT Todd Shows Safety Aids



Workers at Todd See Safety Films via Shadow-Box Screen



FILMS for INDUSTRY

— for two decades

HAVE YOUR NEXT FILM MADE IN FULL COLOR

Up until now the use of full color has been restricted to close-up and medium shots when interior manufacturing operations have been shown.

Now for the first time you can see long shots in plant bays 600 feet in length. It is surprising how much more effective full color scenes can be when made with sufficient lighting and the proper exposure.

Have your next picture made on 16mm full color film. Come to an organization thoroughly experienced in producing color films of large operations.

LOUCKS & NORLING

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

yard, including a 3/4 inch to the foot model of the vessel itself, complete to the last detail.

According to Mr. Stubbs, Selective Service took almost 40 per cent of the men at work in the yard with replacements coming from women and older men. "The Training Program in the yard is a continuous process not only for the new employees but in addition for workmen who were trained as specialists and are coming back to the school now for a full journeyman's understanding of their craft. Visual aids are making the job of additional instruction, just as it made the initial learning process, faster and better. We have found when a man sees it, he understands it quicker."

New Motion Picture Tells Story of Magnesium

★ An indication of the role of magnesium in war-time and a hint of its possibilities in post-war industry are contained in a new motion picture, *The Story of Magnesium*, recently completed by Atlas Educational Film Company for the Hills McCanna company.

Filmed for the most part in the sponsor's Chicago foundry, the picture portrays the "miracle" metal's superiority in weight, strength, pouring qualities, machining qualities and ease of handling.

Overcoming the natural difficulties which foundry dust, smoke and fumes present, the producers have included scenes dealing with pouring, heat-treating, and the like.

The picture gives details of mass production of cores and molds, the pouring of castings, inspections, machining, heat-treating, ageing, and laboratory tests. A 40-minute sound film, it is available without charge from the Hills McCanna Company, Chicago.

ART DIRECTOR, PROJECT DIRECTOR

with proven background of 30 years experience wants to change to the mechanical or industrial field in slide training films, with opportunity for an exciting postwar future. Now employed. Will go anywhere.

Write Box 40
BUSINESS SCREEN
157 E. Erie, Chicago 11

92-Frome Slidefilm on Principles of Soldering

✦ Perhaps the first comprehensive and up to date visual treatment of the tools and techniques of soldering is represented in a discussional slidefilm type slidefilm. *Soldering*, produced and now being distributed to industry generally by The Jam Handy Organization. This subject has been widely and effectively used in aviation mechanics and aviation metalsmiths courses in war production, and recently has been made available for use by the metals trades and industries generally.

Soldering totals 92 pictures or work-procedure patterns, photographs, drawings, graphs, diagrams, etc., with lettering and labels superimposed on the film for augmenting and clarifying visual material. This film has been so planned that it provides foremen or other instructors with a logical lesson pattern and the visual material necessary. The film has been divided into eleven sequences each of which can be used for a single session or lesson if desired. They are: definition of solder—explanation of its use—soldering methods and

fluxes—types—applications—heat sources—bit—steps in soldering—preparing the bit—soldering cables—terminals, taps and splices—soldering sheet metal—safety precautions.

As a rule, this film is used as supplementary teaching material—to give the beginner—in advance of



(Above) 92 pictures like this give detailed training facts.

work-shop practice and work projects—the purposes, tools, materials and simpler techniques of soldering, plus safety practices. Its use is followed by actual contact with material and equipment under supervision.

The new slidefilm is available through local visual dealer representatives of the producer and through the company's Detroit headquarters for direct purchase.

LEADING USERS OF INDUSTRIAL FILMS RECOMMEND DA-LITE SCREENS



SCENE FROM the interesting sound slidefilm "A Morning at Moorman's" which is being shown to dealers, members of the Moorman organizations, customers and prospective customers on *Da-Lite Challenger Screens*. This film shows the manufacturing facilities, research laboratories and feeding activities on Moorman's experiment farm. It takes the form of a conducted tour by a nationally known news commentator. Wherever shown, the film has been accorded enthusiastic reception.

"DA-LITE SCREENS Give Brilliance of Reproduction THAT COULD NOT BE EXCELLED"

E. H. WILSON

Moorman Manufacturing Company Quincy, Illinois

To acquaint its dealers and customers with the methods of making Moorman feeds for cattle, poultry and hogs, Moorman Manufacturing Company uses slidefilms. To show these films Da-Lite Screens were selected. Mr. E. H. Wilson, Vice President, writes:

"We had had some previous experience, mostly of a personal nature, with screens for projection use, and the decision to use Da-Lite screens was made with the knowledge that *they bring a brilliance of reproduction, as well as a convenience that could not be excelled.* We realize the importance of eliminating all stray light when these pictures are shown and under such conditions it is particularly important to have a screen with the highest possible degree of brilliance, and we feel that we have this in Da-Lite screens. We are very well pleased with the results we have secured in using them."

Scores of other users of industrial films also rely on Da-Lite Screens not only for dealer and public relations programs, but for the efficient, quick training of workers for war production jobs. Ask your supplier about time-proved Da-Lite equipment! Write for literature!



DA-LITE SCREEN COMPANY, INC.
Dept. 385, 2723 N. Crawford Ave., Chicago, Ill.

BEGINNING OUR TWENTIETH YEAR IN A BIG NEW STUDIO

CHOCK FULL OF "KNOW HOW" AND "WHAT IT TAKES"

COMMERCIAL MOTION PICTURES AND SOUND SLIDE FILMS

ROCKETT FILMS
6063 SUNSET BOULEVARD
HOLLYWOOD (28) CALIF.



IRA L. FLEMING

♦ A newly created position of field engineer of DeVry Corporation has been filled by IRA L. FLEMING. Mr. Fleming has been in charge of sound engineering in DeVry's amplifier and speaker division for five years. In his new position he will cooperate closely with government agencies in the installation and maintenance of motion picture sound equipment and panoramic gunnery trainers for the army, navy and marine corps. His post-war activities will cover the installation, operation and maintenance of theatre projection equipment and the development of an international field engineering service department for DeVry.

Formerly an instructor in radio-electronics at De Fore's Training, Inc., Mr. Fleming's knowledge of motion picture sound and television will be made available to exhibitors and projectionists as television receivers become a part of the equipment of the nation's motion picture theatres.

Six New I. T. & T. Outlets

♦ GEORGE A. HIRLIMAN, President of International Theatrical and Television Corporation, announces the securing of two franchises to open six additional 16mm. exchange outlets for the company's product in Boston, New Haven, Portland (Maine), Memphis, New Orleans and Charlotte. These I. T. & T. branches were made possible through arrangements with ARTHUR LOCKWOOD and LOUIS GORDON for the New England area, and with WELLS ALEXANDER and BESSIE MCGEE for the South. The latter will continue to operate the Atlanta office, and in addition to setting up exchange in Memphis, New Or-

Personalities in the News

leans and Charlotte, will also take over the present Walter O. Gutlohn office in Dallas. This expansion is in line with Mr. Hirleman's plan to eventually set up thirty branches for domestic distribution of the company's 16mm. product.

♦ HARRY J. ROTHMAN, executive vice president of International Theatrical and Television Corporation, announces the appointment of ZELLA G. YOUNG as head of production for the educational department for that company. Miss Young has had experience as director, scenarist, and film editor in both the 16mm and 35mm motion picture fields, as well as in radio and theatre. Her most recent affiliations have been with Universal and RKO-Pathé Pictures.

Eastman Kodak Company Advances Five Officials

♦ Five officials of Eastman Kodak Co. (Rochester) have been promoted. PERLEY S. WILCOX, president of the Tennessee Eastman Corp. since its organization, and HERMAN C. SIEVERS, for ten years vice-president in charge of sales and advertising, have been elected vice-chairmen of the board of directors. ADOLPH STUBER, vice-president of the company, has succeeded Sievers as head of sales and advertising. CHARLES K. FLINT, vice-president, was named a director to replace the late ALBERT F. SULZER. The new president of Tennessee Eastman, elected to succeed Wilcox, is JAMES C. WHITE, former vice-president and general manager.



MILTON A. ROMNEY

♦ Appointment of MILTON A. ROMNEY as sales manager for RCA 16mm equipment in the Cleveland area was announced by HAROLD WINTERS, Cleveland regional manager for the RCA Victor division.

Mr. Romney has been associated with RCA for two years as sales representative in the Chicago regional office. For more than twenty years he has had close contact with the industrial field and film producers in the middle west. During a large part of this time he was engaged in the banking business in Chicago.

Mr. Romney will make his headquarters at the Cleveland office, his territory including Ohio, Michigan, West Virginia, Kentucky, and Western Pennsylvania.

E. B. Films Name McClelland

♦ According to recent announcement, A. J. (BERT) MCCLELLAND has been named exclusive representative for Encyclopaedia Britannica Films for the states of Illinois and Missouri.

Reception Honors Hodge

♦ An informal reception honoring TOM HODGE, veteran Film executive of the British Information Services, was given at the Stevens hotel during his recent visit in Chicago. Mr. Hodge and J. R. WILLIAMS, British Film Staff, were visiting their Midwest offices before the former returns to England April 1 for a brief period.

Youngstein to Treasury

♦ A new addition to the executive staff of the Motion Picture and Special Events Section of the War Finance Division, U. S. Treasury Department, is MAX E. YOUNGSTEIN, who joined that office recently as publicity director.



SKILL and EXPERIENCE

When wind and tide and boat design present the same opportunity to all, it takes skill and experience for a skipper to be a consistent winner. Likewise, in the field of motion pictures, standardized equipment presents an equal opportunity to all producers. We at Springer Pictures are confident of our skill and experience. All we ask is a position at the starting line when you contemplate producing an educational or industrial motion picture.

SPRINGER PICTURES, INC.
 FISHER BUILDING DETROIT, MICHIGAN 35 WEST 45th STREET NEW YORK, N. Y.
 MOTION PICTURES ANIMATION SLIDE FILMS

PRODUCER EXECUTIVES

**Major John C. Rose
Joins Pathescope, N. Y.**

♦ MAJOR JOHN C. ROSE has joined the Pathescope Company, New York, as production executive in charge of creative operations and development of new techniques for applying motion pictures and filmstrips to educational and promotional problems.

Major Rose brings an unusual range of experience to the Pathescope organization. He served both Compton Advertising and Young and Rubicam in New York as a radio and account executive respectively. This was followed by several years in Hollywood as Promotion and Story Research Director with Walt Disney. During this period, he participated in the production of such outstanding films as *Fantasia* and *The Ugly Duckling*, and headed the Disney Field Survey in South America, which resulted in *Saludos Amigos* and a series of educational films for the Coordinator of Inter-American Affairs.

In 1942 he was commissioned by the Army for a special assignment—the creation and development of visual education materials for the Army Education Program. Among the results were: *G.I. Movie Weekly*, balanced 15 minute programs of 16mm. shorts assembled from various production sources (colloidal and commercial) and distributed on a regular weekly basis through a circuit system, to all military units throughout the world; the *IEP Graphic Charts*, a comprehensive series of wall charts for use as visual aids in connection with educational courses specified for the Army's post-hostilities program; and the USAFI Visual Aids Department, providing film utilization services for the U. S. Armed Forces Institute.

**Automotive Man Named
V. T. C. Account Executive**

♦ R. M. W. SHAW, new account executive for Visual Training Corporation, has been well known for the past 20 years in the automotive industry, serving as Oldsmobile advertising manager, director of advertising and sales promotion, and assistant general sales manager. Other experience includes that of general sales manager of Willys-Overland, Toledo, and experience in the commercial motion picture industry.

In 1942, Shaw joined WFB, Washington, acting as a liaison of

CONTINUED ON THE NEXT PAGE



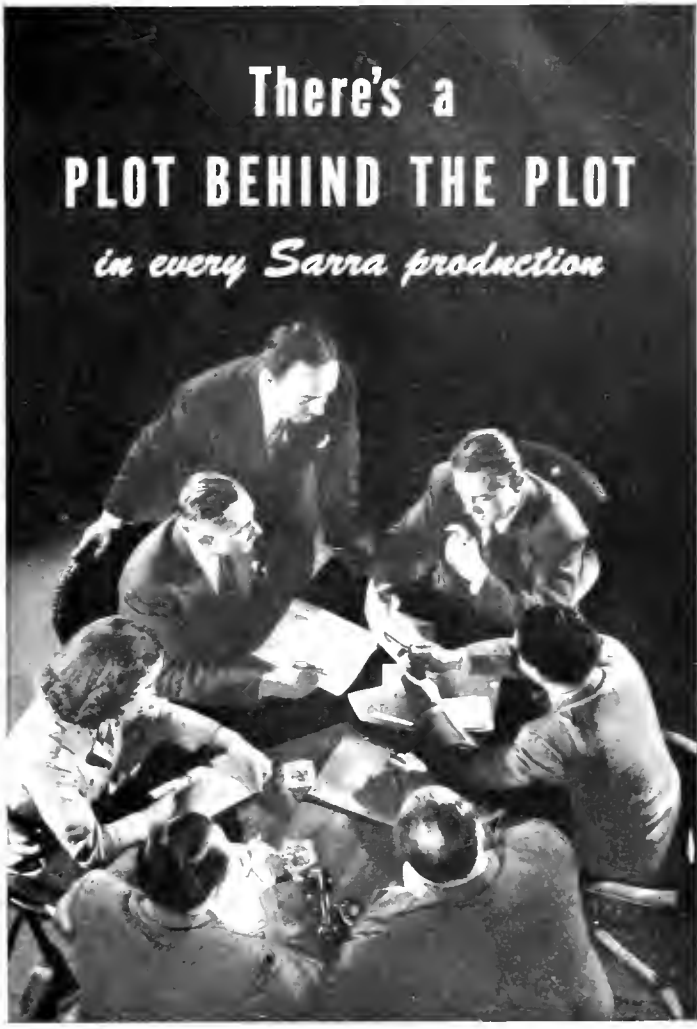
MAJOR JOHN C. ROSE



R. M. W. SHAW



For 16mm. Film—400 to 2000' Reels
FIBRIBILT cases are used for
shipment of the Armed Forces, for ship-
ment to the Army.



**There's a
PLOT BEHIND THE PLOT**
in every Sarra production

Yes, we often help to plot the application and use of films before production starts.

Studying *your* problem is the first step in building a film program that will get results. Sarra quality and technique are well known but no production is satisfactory unless it is an integral part of an all-over plan.

We'd like to have a specialist discuss with you our planned methods for *result* productions.

QUALITY MOTION PICTURES AND SLIDEFILMS



CHICAGO - NEW YORK - HOLLYWOOD

ADDRESS: 120 N. WASHINGTON ST., CHICAGO, ILL.

(CONTINUED FROM PREVIOUS PAGES)
ficer between Washington and regional offices and later headed the Office of Civilian Requirements for WPTF-Detroit region.

VTC Adds Two Writers

Two new technical writers joining the staff of Visual Training Corporation are DEL C. GARDNER and RICHARD H. STEVENSON. Gardner has been active in the field of industrial electronics for the past 18 years and was formerly connected with U. S. Naval Ordnance and General Motors. He has specialized in developing logical reasoning processes for localizing electronic faults and has also done extensive work in methods of preventive maintenance for electronic equipment. Mr. Gardner's father,

These Names Made News

Le Clair H. Gardner, was one of the earliest pioneers in the motion picture industry in this country in exhibiting, writing and film purchasing in California and Michigan.

Stevenson, who will write instruction manuals and other technical material for the company, was, until recently, a Lockheed Aircraft engineer. He has had experience as a free-lance writer, selling material not only to the Hollywood studios and major radio networks, but also writing publicity, technical magazine articles, and fiction. While doing post-graduate work at Columbia University, he was a member of the National Motion Picture Board of Review.

Eldon Imhoff Joins Victor

A former associate visual education specialist with the War Department, ELDON IMHOFF, has been added to the sales staff of the Victor Animatograph Corporation, Davenport, Iowa.

Mr. Imhoff's background includes fifteen years activity in various branches of still and motion picture photography, including slide, strip film and motion picture production as well as installation of equipment in these fields.

Shortly after the outbreak of the war, Mr. Imhoff went to the headquarters of the Eighth Service Command, where he, with seven other men, under the direction of MAJOR



ELDON IMHOFF

DENNIS WILLIAMS, formulated initial plans for the Army's film training program and the Navy camps in that service command. Since then he has been visual aids coordinator and associate visual education specialist at Camp Hood, Texas.

Radiant

MOTION PICTURE LAMPS

Old films take on new radiance with Radiant Projection Lamps. Radiant Exciter Lamps will do full justice to your sound film.

RADIANT LAMP CORPORATION
Lamps from 50 to 10,000 watts
300 Jelliff Ave., Newark 8, N. J.

PROJECTION
•
SPOTLIGHT
•
FLOODLIGHT
•
EXCITER
•
MOTION PICTURE PRODUCTION

SIGHT SOUND

Scotch Highlanders See Film Programs

The first motion picture show to be held in the Scotland Highland town of Tomintoul was presented to the inhabitants recently by a mobile film unit of the British Ministry of Information. The show which included news reels, documentaries, and entertainment films, was advertised for weeks in advance and since scarcely any of the townspeople had ever seen a movie, was the main topic of conversation for days preceding.

Early snow fell in the mountains and blocked the usual road to Tomintoul so the film unit had to turn around and make another approach. The program was held in the village Memorial Hall where the sheep farmers, stone quarrymen, and lumbermen came in large numbers.

Admission was free, but a collection was made for a war charity.

Visual Education's Catalogs

The VISUAL EDUCATION SERVICE, INC., and its president, DICK O'NEIL, announce the publication of two new catalogs, *The Latest in Sound Entertainment Pictures and 16mm Silent-Sound Films—Social Studies*. Copies and information can be secured from the organization's headquarters, 116 Newbury St., Boston 16, Mass.

"How to Conquer War" Is New Federalist Film

How to Conquer War, a new 35 mm. filmstrip with 200 pictures and titles, has just been released by Federalist Films. The film shows why Madison, Hamilton and Jay held out for a federal government to save the 13 states in 1787. For information, write the producer, 391 Bleecker Street, New York 14.

(Below) Scotch Highlanders learn about 16mm sound projection



New Executive for Agency

♦ H. J. DETTERICH has been appointed account executive on the staff of Florez, Phillips & Clark, Detroit marketing agency. Identified with the automotive industry since 1907, Detterich has long specialized in truck, bus, and equipment advertising and marketing. Associated with McCann-Erickson and Roche, Williams & Cleary advertising agencies, he wrote for the Ford and Studebaker Truck accounts.

In the industrial field he also worked on the Barrett-Craven, Whiting Corporation, and Gray-Jensen-Douthitt accounts in Chicago.

Detterich also spent two years in production, research, and technical writing in the Quartermaster Department in the Chicago area.

Executives in the Travel News

♦ MILTON J. SALZBURG, president of Pictorial Films, Inc., has concluded a mid-western sales tour after contracting with Bell and Howell, Ideal Pictures and Central Camera of Chicago, Illinois, to distribute Pictorial's 1945 line-up of feature pictures and short subjects.

♦ H. B. ENGEL, sales manager of DeVry Corporation, is making an extensive tour of the southern states for the purpose of conferring with theatre equipment dealers regarding new DeVry theatre projectors and sound equipment.

♦ GEORGE A. HIRLIMAN, president of International Theatrical and Television Corporation, and HARRY A. KAPIT, head of the Walter O. Gutlohn, Inc., division of that company, are on the west coast.



You wouldn't buy a tractor to do a wheelbarrow's job... nor visa versa

... but in selecting the right vehicle for an effective film production, there's a temptation to go off the "deep end," and perhaps limit the return on your visual training or merchandising investment.

A staff experienced in film production will save you time, money and disappointment, and give you practical assistance in connection with your visual problems.

Expert counselling service is available at PHOTO & SOUND, Inc., without obligation.

PHOTO & SOUND, Inc.
606 Montgomery St. San Francisco 11

NEW 16MM FILMS of Britain at War!

Of Interest to Your Audiences

• AIR BATTLE •



In the greatest air battle since the Battle of Britain, planes of the RAF and USAAF resisted an attack by the Luftwaffe over Holland, Belgium and France on New Year's Day of this year. Results in planes lost: Germany, 136; RAF, 4. 1 reel, 7 min.

OTHER 16MM FILMS AVAILABLE

OUTWORKING: A factual portrayal of war production outside Britain's regular war plants. Many a country house sitting room has been converted into useful space in which people from all walks of life spend spare time producing products for war. 1 reel, 12 min



CHILDREN OF THE CITY
The story of juvenile delinquency in wartime Scotland and the means used to solve this important problem. 3 reels, 30 min.

HOUSING IN SCOTLAND
In recognition of the need for better living conditions in Scotland this film presents the plans to remedy the situation. 1 reel, 14 min.

• REHABILITATION SUBJECTS •

BACK TO NORMAL: War casualties are shown using their new artificial limbs in many very highly skilled occupations. 2 reels, 16 min.

PSYCHIATRY IN ACTION: A complete story of the treatment of war neuroses from admission of patients to final discharge and after care. 7 reels, 62 min.

LIFE BEGINS AGAIN: The treatment of military and industrial war casualties and the preparation for a new start when wounds are healed. 3 reels, 21 min.

All films available for either loan or purchase from these offices

BRITISH INFORMATION SERVICES
An Agency of the British Government

30 Rockefeller Plaza, New York 20, N. Y.
360 North Michigan Avenue, Chicago 1, Ill.
280 California Street, San Francisco 11, Calif.
1005 Taft Building, 1680 North Vine Street, Hollywood 28, Calif.
1336 New York Avenue, N.W. Washington 5, D. C.
1238 Canal Building, New Orleans 12, La.

OR ANY BRITISH CONSULATE

At BYRON'S

INCORPORATED



NOW

16mm KODACHROME PRINTS

completed and processed

in

72 HOURS

Byron's skilled technicians and precision equipment produce 16mm Kodachrome Prints that excel the originals . . . with full fidelity of definition and sound.

*The most complete
16mm Sound Motion Picture Studios in the East*

BYRON'S

1712 Connecticut Ave., N.W.
Washington, D. C.

VISUAL DEVELOPMENTS IN THE NATION'S CAPITOL

Permanent U.S. Visual Office

• U. S. OFFICE OF EDUCATION POSTWAR PROPOSAL •

★ A plan of organization to improve the service of the U. S. Office of Education in the post-war period includes the creation of a Division of Auxiliary Services. This division, as outlined in the ANNUAL REPORT of the Agency, lists specialists in seven units:

1. Service to Libraries
2. School-Community Recreation
3. Administration of School and College Health Services
4. Problems of School Lunch-room Management
5. Educational Uses of Radio
6. Visual Education
7. Services for the Blind

SEVEN AUXILIARIES GROUPED

"As ordinarily regarded by schools, school systems, and higher educational institutions, all of these services, with exception of number (7) above, are essential auxiliaries or 'helpers' of the school in the educational process," according to the REPORT. "The functions represented by the first six Units continuously cut across several educational levels and types of schools and school programs. The seventh Unit is a service to blind adults in occupational adjustment. By grouping these various services together in one Division they can be assured the careful and understanding divisional administrative leadership that the proper development of their important service functions requires."

VISUAL UNIT ORGANIZATION

The proposed office of the Director of the Division of Auxiliary Services will have an Assistant Director, an Administrative Assistant, and three secretaries working directly with him. Each of the seven units described above will maintain its own organization. The Visual Education Unit, for example, will be headed by a Chief of Visual Education and his assistant and will also include:

1. Specialist for Production Techniques
2. Specialist for Distribution Techniques
3. Specialist for Utilization Techniques

1. Two Specialists for Visual Aids

6. Four Research Assistants

6. Two Field Service Consultants

The phenomenal growth in Visual Education which has taken place

in the United States during the past three years—in the war training programs of the Army and Navy and in civilian training through the Office of Education war training films is acknowledged in the REPORT. "For the first time in this country, motion pictures, film strips, and other visual aids have been widely used to teach people how to do things. The number of motion picture films available for strictly educational purposes during the past three years is more than six times greater than the total of all the educational films made in this country during the previous thirty years. The Army has stated that the use of training films speeds up training as much as forty percent; the Navy reports that students learn thirty-five percent faster and that facts are remembered up to fifty-five percent longer. Reports from experienced training directors who have used Office of Education war training films estimate that these films increase training effectiveness between twenty-five percent and fifty percent."

NEED FOR LEADERSHIP

There is a real need for leadership to the schools and colleges of the Nation if these training resources now available are to be more generally utilized in civilian training and if educational uses of visual aids to instruction are to result in the development of addition-



If you want to supplement your own film program, try these different 3-reelers (16mm sound):

"KAMET CONQUERED"

A vivid record of a thrilling expedition in the Himalayas.

"WITH WILLIAMSON BENEATH THE SEA"

A grim and relentless struggle for existence in the majestic forests of the ocean.

"IN THE FOOTSTEPS OF ST. PATRICK"

An authentic production made in Ireland.

"THIS IS CHINA"

Gives a new and unforgettable understanding of China's life, culture and tradition.

Send for catalogue listing hundreds of other cartoons, musicals, short subjects and features in 16mm Sound.

Exclusive 16mm Distributors

COMMONWEALTH PICTURES CORP.

729 SEVENTH AVENUE

NEW YORK, 19, N. Y.

KODACHROME STOCK SHOTS

To producers only, we offer quite a selection of 16 m/m Kodachrome stock shots. We also have hundreds of thousands of feet of black and white 35 m m shots.

Need something? Maybe we have it.

FREDERICK K. ROCKETT COMPANY

6063 Sunset Boulevard
Hollywood (28) California

al materials. The Office of Education, with the experience acquired in the production of war training films, is peculiarly fitted to provide such leadership. The Visual Education Unit proposed could well perform the following functions:

1. To conduct research on the techniques which tend to make educational motion pictures more effective in meeting specific instructional and training needs.

2. To conduct surveys, and on the basis of these surveys, to make reports of the equipment available, the average annual budgets, the per pupil expenditure, the administrative set-ups, the organization of film libraries, the average number of titles in these libraries, criteria for the purchase of new visual materials, and other data pertinent to visual education and useful to schools and colleges.

3. To hold conferences of leaders in the field in order to pool the experience of these leaders with respect to programs of production, distribution, and utilization of visual aids concerning the needs of schools and colleges, production techniques, etc.

4. To administer the distribution of the 1,000 sound motion pictures and film strips that are now the property of the U. S. Office of Education together with the 20,000 still pictures valuable in certain specialized vocational training areas.

Rehabilitation Subject of Visual Workers' Luncheons

♦ The last two February luncheon meetings of the Washington Visual War Workers were devoted to discussions of films on the subject of

rehabilitation. At the February 21 meeting, the discussion panel consisted of CAPTAIN J. F. BEATHE, Chief, Office of Visual Information and Exhibits, Veterans Administration; ROBERT HUTTON, Program Manager, Office of War Information; and TAYLOR M. MILLS, Chief, Bureau of Motion Pictures, Office of War Information.

CHAMBERS AND MALONEY SPEAK

At the March 11 meeting, two members of the Photo Science Lab, Photographic Division, Bureau of Aeronautics, addressed the group. LT. GORDON CHAMBERS, USNR, Technical Assistant and Advisor to the Head of PSL, told about the facilities of Photo Science Lab, and LT. GEORGE MALONEY, USNR, Motion Picture Producer, discussed the motion picture production activities at the PSL.

Holtz Addresses Treasury Groups on Film Program

♦ MERRIMAN H. HOLTZ, Special 16mm. consultant to the War Finance Division of the U. S. Treasury Department, addressed representatives of the Motion Picture and Special Events Section of the War Finance Division on March 6 in Washington. Following his address, an open forum was held on all matters pertaining to the 16mm. program—including production, distribution, and exploitation.

It is indicated that there will be eight to ten short subjects of from fifteen to twenty minutes each and at least six 1½-minute impact trailers available during the Seventh War Loan. First prints on these subjects will start going to the field sometime early in April.

"Air Battle" New British War Film

♦ New 16mm sound motion pictures now available from nationwide U. S. outlets of the British Information Services include *Air Battle*, a one-reel, 8-minute subject, and *Housing in Scotland*, two-reel, 11 minutes long.

Former is a newscast account of the greatest aerial combat action since the Battle of Britain. Allied fighters blast the Luftwaffe out of the skies on New Year's Day, 1945. The other shows need for a half million new houses in Scotland. Films are available for loan or outright purchase.

WE BUY SOUND SLIDEFILM EQUIPMENT

Illustravox, Operadio, RCA, Sound Projects, Picturephone, Webster Also Slidefilm Projectors

Dispose of Your Present Equipment and Buy Modern When Peace Comes.

Send us Full Details of Your Available Equipment Today.

O. J. McCLURE TALKING PICTURES

1115 1/2 WASHINGTON BLVD., CHICAGO 7—CANal 4914

ALL STEEL STORAGE CABINET

Model MM 119—capacity forty 400 ft., twenty 800 ft., twenty 1200 ft., twenty 1600 ft. reels; with special drawer for strip film. Two utility drawers in base. Key lock, dustproof, fire resistant. Typical of more than 50 models from which to choose.



For over 28 years providing safe storage and protection for important films in the professional motion picture, industrial and school fields.

- FILM CLEANING MACHINES
- FILING & STORAGE CABINETS
- REELS & CANS
- REWINDS & SPLICES
- EDITING TABLES
- SHIPPING CASES

Write for illustrated folder

Neumade
PRODUCTS CORP.
427 WEST 42ND STREET, NEW YORK, N.Y.

GoldE

FILMATIC

TRIPLE-PURPOSE
FILM-SLIDE PROJECTOR



MORE ILLUMINATION PER WATT

NO REWINDING NECESSARY

MOTOR DRIVEN
FORCED AIR-COOLED

3-WAY USE

- For 2x2 Paper or Glass Slides
- For Single Frame Slidefilm
- For Double Frame Slidefilm

It's easier, more economical to use this versatile 3-in-1 projector. Gives more illumination per watt — assures perfect clarity of image. Can be changed from film to slide showing — *in a jiffy!* Has Manumatic slide carrier — Kwik-Lok spiral focusing — smooth tilting — accurately centered optical system. 300 watt lamp capacity. Complete with custom-built carrying case.

Now Available on MRO Ratings in:
Educational Institutions — Army and Navy
Maritime Bases — Government Agencies
War Industries — Medical Professions, etc.

GoldE Manufacturing Co.

Dept. B, 1220 W. Madison St.
Chicago 7, U.S.A.

A NATIONAL DIRECTORY OF VISUAL DEALERS

For the convenience and guidance of industrial-educational users of motion pictures, slidefilms and other



visual services, this National Directory provides selected sources for rental or purchase of equipment, films, etc.

CONTACT THESE CONVENIENT REGIONAL SOURCES FOR EQUIPMENT, FILMS AND PROJECTION SERVICE

EASTERN STATES

CONNECTICUT

Hebert Studios, Inc., 53 Allyn St., Hartford 3, Conn.

DISTRICT OF COLUMBIA

The Jam Handy Organization, Inc., Transport Bldg., Washington 6, D.C.
Paul L. Brand, 816 Connecticut Ave., Washington 6, D.C.

MAINE

Stanley Dana Corp., 263 St. John St., Portland, Maine.

MARYLAND

Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2, Md.
Stark Films, 537 N. Howard St., Baltimore 1, Md.

MASSACHUSETTS

Jarrell-Ash Company, 165 Newbury St., Boston 16, Mass.
Visual Education Service, Inc., 116 Newbury St., Boston 16, Mass.

NEW HAMPSHIRE

A. H. Rice and Co., Hollis, N. H.

NEW JERSEY

Art Zeiller, 120 Central Ave., Glen Rock, N. J.

NEW YORK

Hallenbeck & Riley, 562 Broadway, Albany 7, N. Y.
Buchan Pictures, 79 Allen St., Buffalo, N. Y.
Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York City.
Walter O. Gutlohn, Inc., 25 W. 45th St., New York 19, N. Y.
The Jam Handy Organization, Inc., 1775 Broadway, New York City 18.
Institutional Cinema Service, Inc., 1560 Broadway, New York City 19.
King Cole's Sound Service, 203 E. 26th St., New York City.
S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
John E. Allen, Inc., Box 383, Rochester 7, N. Y.

PENNSYLVANIA

Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7, Pa.

WEST VIRGINIA

J. G. Haley, P. O. Box 703, Charleston 23, W. Va.

SOUTHERN STATES

ALABAMA

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1, Alabama.

FLORIDA

Ideal Southern Pictures Co., 9536 N. E. Second Ave., Miami, Fla.
Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando, Fla.

GEORGIA

The Distributor's Group, Inc., 756 W. Peachtree St., N.W., Atlanta, Ga.
Calhoun Company, 101 Marietta St., Atlanta 3, Ga.
Stevens-Ideal Pictures, 89 Cone St., N. W., Atlanta, Ga.

KENTUCKY

D. T. Davis Co., 231 W. Short St., Lexington, Ky. (Also Louisville, Ky.)

LOUISIANA

Stanley Projection Company, 211 1/2 Murray St., Alexandria, La.
Jasper Ewing & Sons, 725 Poydras St., New Orleans 12, La.
Feltus B. Stirling, 2005 Ferndale Ave., Baton Rouge 15, La.
Ideal Southern Pictures Co., 336 Barone St., New Orleans, La.

MISSISSIPPI

Herschel Smith Company, 119 Roach St., P.O. Box 1187, Jackson 110, Miss.

TENNESSEE

Ideal Pictures Corp., 18 S. 3rd St., Memphis, Tenn.
Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11, Tenn.

VIRGINIA

Ideal Pictures, 219 E. Main St., Richmond 19, Va.

MIDWESTERN STATES

ARKANSAS

Arkansas Visual Education Service, Conway, Ark.

ILLINOIS

Ideal Pictures Corp., 28 E. 8th St., Chicago, Ill.
Walter O. Gutlohn, Inc., 19 S. La Salle St., Chicago 3, Ill.
The Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1, Ill.
McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4, Ill. (HARrison 3329)
Stinson Projector Sales, 521 S. Lombard Ave., Oak Park, Ill.
Garland B. Fletcher Studios, 218 W. Main St., Urbana, Illinois.

IOWA

Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids, Ia.
Ryan Visual Aids Service, 409-11 Harrison St., Davenport, Ia.

KANSAS-MISSOURI

Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas.
Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)
Erker Bros. Optical Co., 610 Olive St., St. Louis 1, Mo.
Swank Motion Pictures, 620 Skinker Blvd., St. Louis, Mo.

MICHIGAN

Engleman Visual Education Service, 701 W. Warren Ave., Detroit 1, Mich.
The Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11, Mich.
Capital Film Service, 1043 E. Grand River, East Lansing, Mich.

MINNESOTA

Film Preview, 1504 Hennepin Ave., Minneapolis, Minn.
National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2, Minn.

OHIO

Lockard Visual Education Service, 922 Roslyn Ave., Akron 2, Ohio.

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati, Ohio.

The Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2, Ohio.

Twyman Films, Inc., 29 Central Ave., Dayton 1, Ohio.

Martin Sound Systems, 50 Charles Ave., S.E., Massillon, Ohio.

WISCONSIN

Photoart House, 844 N. Plankinton Ave., Milwaukee, Wisc.

WESTERN STATES

CALIFORNIA

Donald J. Clausonhue, 1829 N. Craig Ave., Altadena, Calif.
Ideal Pictures Corp., 2408 W. 7th St., Los Angeles, Calif.
The Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28, Calif.

Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14, Calif.

Walter O. Gutlohn, Inc., 4247 Piedmont Ave., Oakland 11, Calif.

Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11, Calif.

Hirsch & Kaye, 239 Grant Ave., San Francisco 8, Calif.

Photo & Sound, Inc., 153 Kearney St., San Francisco, Calif.

Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4, Calif.

COLORADO

Ideal Pictures Corp., 1739 Oneida St., Denver, Colo.

OREGON

Ideal Pictures Corp., 915 S. W. 10th Ave., Portland, Oregon.
Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5, Ore.
Screen Adettes, Inc., 314 S. W. Ninth Ave., Portland 5, Ore.

TEXAS

Walter O. Gutlohn, Inc., 302 1/2 S. Harwood St., Dallas 1, Texas.
National-Ideal Pictures, 2024 Main St., Dallas, Texas.
Visual Education, Inc., Twelfth at Lamar, Austin, Texas. Also, Cotton Exchange Bldg., Dallas 1, Texas.

WASHINGTON

Rarig Motion Picture Co., 5514 University Way, Seattle 5, Wash.

HAWAII

Motion Picture Enterprises, 121 S. Bere-tania Honolulu, T. H.

CANADA

General Films Limited

Head Office:
1924 Rose St., Regina, Sask.

Branches:

535 W. Georgia St., Vancouver, B. C.
810 Confederation Life Bldg., Winnipeg, Man.
156 King St., West, Toronto, Ont.
1396 St. Catherine St., Montreal, Que.

**New 16mm. Film Releases
and Industry News**

★ The most stirring and decisive action from the Pacific is presented in *Iwo-Jima*, the new addition to the Official Films, Inc., *News-Thrills* series.

For more than seventy days, Iwo-Jima is subjected to air and sea bombardment, paving the way for mass Marine landings. The film carries through with the story of the first foothold, the knocking out of Jap installations, the falling of airfields to the final victory. This 16mm. sound film is available at the Official Films office, 625 Madison Ave., New York.

India's Film Production

★ More than two hundred feature-length films a year—second in number only to the United States—is the production claim made for India by Mr. Ambalal J. Patel, one of that country's leading motion picture magnates. These films are produced with native technicians who have all learned the business without outside instruction.

Patel states that the high rate of illiteracy among India's 100,000,000 people favors the use of motion pictures above all other mediums as a means of educating the masses. Newspapers are of little use to those who cannot read, and their twelve or more languages, and three hundred dialects, make radio a poor medium also.

For these reasons, a large part of the industry's output consists of educational films which are pur-

chased by the various provincial governments, and shown in the villages throughout their territories. Through this type of visual education, they are able to give the natives an insight into higher standards of sanitation and general living conditions.

Marie McColl Joins Yorke

★ A script writer, formerly of Paramount Coast Studios, and over a period of the last two years attached to the office of the Surgeon General, U. S. Public Health Service, MARIE MCCALL, has joined the staff of Emerson Yorke Studio, New York. Her initial assignment will be research and script on a health and medical series of shorts which the Yorke Studio is currently producing.

Coast Guard's New Film

★ Five hundred prints of *Story of A Transport*, the U. S. Coast Guard's motion picture record of its task in moving thousands of troops to the battle zones, are being distributed by the Treasury Department as a feature of the Seventh War Loan drive. Copies of the film are being placed with 16mm. film libraries throughout the country and will be available for showing in every state.

Filmed by Coast Guard photographers, the two-reel picture records the career of the 21,000-ton transport, *Wakefield*. It links the ship's past as the peacetime luxury liner *Manhattan* with her grim war service present. Flashbacks show the liner cruising to world resorts with pleasure-seeking passengers. Then, converted to a troop carrier, she is depicted in her war role.

Gerber Products to Visual Training

★ The Gerber Products Company of Fremont, Michigan, and Oakland, California, producers of Gerber's Baby Foods, has retained Visual Training Corporation of Detroit as training and market development consultants.

Plans will be prepared for complete training of the Gerber marketing organization, the retail merchandising of baby foods, and consumer education. Visual Training is currently responsible for the development of a number of Army and Navy training programs.

PROTECTION FOR MOVIE FILM against WEAR... OIL WATER CLIMATE SCRATCHES FINGER-MARKS



RATE

ONE TREATMENT LASTS THE LIFE OF THE FILM

ASK YOUR DEALER

VAPORATE CO., Inc. BELL & HOWELL CO.
130 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. Labrea, Hollywood

16MM & 35MM

motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films

KING COLE'S SOUND SERVICE, Inc.
203 E. 26th St., NEW YORK CITY LEx. 2-6781

AT THE NATION'S SERVICE:

★ **WAR LOAN PICTURES**

All special Treasury films just released are now available without charge from Ideal offices throughout the nation!

★ **G. I. FILMS for WAR PLANTS**

Army and Navy incentives films, for war plant showings, are another Ideal Pictures war service in many cities.

★ **O.W.I. and C.I.A.A. FILMS**

All Americans should see these authentic war informational films. Available throughout the nation from the Ideal Pictures distribution offices listed below.

All Government Films Available at Minimum Service Fees ONLY, no rental charge. For projection service and films see the Ideal office nearest your town.

IDEAL PICTURES CORPORATION

ADDRESS YOUR ORDERS TO OUR NEAREST OFFICE

BERTRAM WILLOUGHBY PICTURES, Inc., Suite 600, 1600 Broadway, N.Y.C.
IDEAL PICTURES CORP., 28 E. 8th St., Chicago, Ill.
IDEAL PICTURES CORP., 18 S. 3rd St., Memphis, Tenn.
IDEAL PICTURES CORP., 2408 W. 7th St., Los Angeles, Calif.
IDEAL PICTURES CORP., 1739 Oneida St., Denver, Colo.
FIFTEENS-IDEAL PICTURES, 89 Cone St., N.W., Atlanta, Ga.
NATIONAL-IDEAL PICTURES, 2024 Main St., Dallas, Texas.
IDEAL PICTURES CORP., 915 S.W. 10th Ave., Portland, Oregon.
IDEAL-SOUTHERN PICTURES CO., 9536 N.E. Second Ave., Miami, Fla.
IDEAL PICTURES, 210 E. Franklin Street, Richmond, Va.
IDEAL PICTURES, Rm. 1, 926 MeGee St., Kansas City, Mo.
IDEAL-SOUTHERN PICTURES CO., 336 Barrone St., New Orleans, La.



FILMS tell the *whole story*... whether it's a sales presentation, instructions, educational, or a good-will builder for your product.

FILMCRAFT is proficient in the making of special films that tell your story, easily and quickly. Let us know your problem... our experienced staff offers time-proven advice, with no obligation on your part.



FILMCRAFT Productions

201 W. JACKSON BLVD. • CHICAGO 6, ILL.
Division of SOUNDIES DISTRIBUTING CORP. OF AMERICA INC
Eastern Office: 2826 Decatur Ave., Bronx, N. Y. — FOrdham 7-9300

The UAW-CIO Pioneers Use of Films Among Labor Unions

PROBABLY THE MOST SIGNIFICANT recent development in the history of educational films in these United States is the increasing use to which they are being put by labor unions. Leading role in this development is being taken by the United Automobile, Aircraft, and Agricultural Implement Workers of America (UAW-CIO), whose 1,250,000 members make up the largest and most aggressive union in the Western Hemisphere.

The long-time interest of the UAW-CIO in the use of films helps account for the fact that it now has the best-stocked film library of any union in the country, and that it makes more extensive use of films than any other union.

OWN 175 SOUND PROJECTORS NOW

A total of 175 projectors, owned by various local unions, are available for the showing of 16 mm. films. These locals may make their selections from the 150 prints that make up the UAW-CIO film library. Some of these are U. S. Army and Navy, Office of War Information, British Information Service, and Coordinator of Inter-American Affairs films, but the UAW-CIO itself owns 210 of them.

These films don't just stand in the library to gather dust. No less than 375 local unions use them regularly for meetings or special occasions, and during the year 1944, a total of five and a half million persons saw films presented under UAW-CIO auspices.

RENDER A COMMUNITY-WIDE SERVICE

Not all of these five and a half millions were, of course, UAW-CIO members. The Union makes a special point of making its films available for use by community groups. So far, its films have been used by the Detroit Fire Department, Jewish Community Center, Office of Civilian Defense, Consumers' Union, Police Safety Department, House of Correction, and all sorts of church, women's and youth groups. At the summer showings of UAW-CIO films at outdoor theatres and in parks, thousands of people who have no direct connection with the union are in the audience.

This emphasis on community problems is no new thing to the Union. In recent months, with growing housing shortages making life for the Negro population of Detroit particularly difficult and with bitter memories of the 1913 riots still lingering, UAW-CIO showings of *The Negro Soldier* and other films had a perceptible effect on raising the morale of the Negro people. (One of the two full-time projectionists employed by the union, incidentally, is a Negro.) In these showings, the Union did not make the mistake that characterized the distribution of the film in so many other cities. *The Negro Soldier* was not shown only to Negro audiences. It was decided as a matter of policy that it should be shown as all other union films are shown without regard to color.

ACTIVE ON THE WAR LOAN DRIVES

The Film Department pays particular attention to such things as the war loan drives. For the Sixth War Loan, it showed films to more than 330,000 UAW-CIO members and their families, far exceeding its quota.

The interest of the UAW-CIO in films is not confined, however, to their distribution. It extends even to their production.

By action of the International Executive Board, the Film Department, which is part of the UAW-CIO Education Department under the leadership of R. J. Thomas, was authorized dur-

The National Film Board's Trade Union Circuits

★ Canada's leadership in the field of visuals, particularly in the field of public information, is the result of Dominion-wide program of the National Film Board under John Grierson.

Typical of the thoroughness with which the Board has made this medium available to definite interest groups on their own basis are the Trade Union Circuits. Expanding from free film showings put on Board projectionists, this circuit provided 100 shows per month during the winter of 1944 with a monthly audience of 50,000. Gordon Adamson of the National Film Board directs this activity.

Carrying this a step farther, plans were made to assist unions in training educational directors and discussion leaders by the Workers' Educational Association of Canada. Not entertainment but real education is the common national goal. —OHC

ing the summer of 1944 to make a movie dealing with the presidential election of 1944. The film, *Hell Bent for Election*, an animated technicolor cartoon, was shown to 1 million CIO members and community organizations. High point of the union's distribution of the film came when Tony Marinovich, head of the Film Department, projected it at night against the wall of the huge General Motors Building in Detroit.

NATIONAL RESOLUTION RECOGNIZES VISUALS

That the union's interest in producing films is no flash-in-the-pan idea can be seen from the report of the Education Committee to the Ninth Annual Convention of the UAW-CIO in September, 1944. The Committee unanimously recommended—and the more than 1,000 delegates unanimously passed—a resolution calling upon the union "to use to the fullest degree all of the latest visual techniques now available and to make available to the local unions the information about the use of visual techniques so that local union committees can carry their program out to a greater degree. Included in the visual techniques shall be the use of film strips, charts,

posters, cartoons, where possible, paintings, and the development of a full scale program of labor dramatics."

The International Union has already acted on that recommendation. Technicolor film strips on collective bargaining have already been produced, and are now being distributed to the local unions.

APPROPRIATE \$50,000 FOR PRODUCTION

The Convention passed another resolution appropriating \$50,000 for the purpose of making films during 1945. It was stipulated that these films "shall be prepared by recognized experts in the field, using the latest methods and techniques so that our films will be on a par with commercial films." Furthermore, it was required that "at least one film be made dealing with the problem of discrimination and that one film be made dealing with the history of our union."

Rank-and-file members of the union are becoming increasingly aware of the importance of films in union education. One entire panel of the First Annual Education Conference of the UAW-CIO Education Department, held in Chicago last February, was devoted to the subject; and the delegates covered it like a blanket. Discussion ranged all the way from suggestions for training projectionists to methods of combating anti-labor productions.

Many of the union's plans for movie production are, of course, for the future. For the present, its major activities consist of distributing films made by other organizations. Of these, films dealing with war are by far the most popular. That they have had a tremendous effect in maintaining the worker morale that has resulted in miracles of war production can hardly be doubted. That is the sentiment of UAW-CIO officials directing this union's nationwide and expanding visual program.

★ ★ ★ In Next Month's Issue

★ A Report on the Training Film Program of the United States Navy will fill these pages and more in the next issue of BUSINESS SCREEN. Beginning with a foreword by Admiral Ramsey, Chief of the Bureau of Aeronautics, the pages of this issue will contain the most complete study yet issued on a single wartime training activity of the armed forces.

We are just beginning to get the whole story of this great visual activity. Its telling will bring fact and light into our world of education.

★ ★ ★
★ Advance orders for the Navy issue are piling up. Restricted supply makes it imperative that our active workers in the field of visuals who want additional copies of this important issue for their associates and clients send us their requests now! The same limitations apply to our advertising pages. Write for full details now if you want to be represented in the pages of this great special issue.

★ ★ ★
★ And now we come to the important business of the month and the next two months to follow! The Seventh War Loan Drive is your big job and mine from May 14th to July 7th. Let's help get every available 16mm sound projector out working during the Seventh. —OHC

TALLEST RADIO TOWER IN THE WORLD

TELLS ITS STORY IN A
MOTION PICTURE
BY RAY-BELL FILMS, INC.

Yes, all the drama and real life value of this down-to-earth radio station have been caught and deftly wrought into a most unusual industrial motion picture. It tells the story with sure, bold strokes — of the way people — real people — and their lives are influenced by WNAX — and subtly relieves the “commercial” treatment with well integrated snatches of WNAX radio programs. An interesting picture — one whose treatment will be of interest to you. Won't you let us screen it for you?

Other organizations who are telling their stories in motion pictures made by Ray-Bell Films, Inc.

Brown & Bagdon . . . Partat Sales . . . Quality Tool & Die Company . . . Quincy Compressor Company . . . Schulze and Birch Biscuit Company . . . State of South Dakota . . . U. S. Treasury Department . . . The Kenny Institute . . . U. S. Office of Education . . . The United States Navy.

RAY-BELL FILMS, INC.

2269 Ford Parkway — St. Paul 1, Minn.

WNAX TOWER

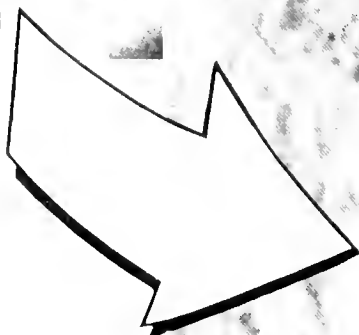
927 feet tall. Weight 300 tons.
Six guy lines support the tower.
Dedicated to the typical Mid-
west Farmer. — Stony City,
Yankton, South Dakota.



From the inside of a

COW'S UDDER

...looking out



PURINA MILLS
Presents



Photographed in all the vividness of biological color we see the world's first motion picture of the processes of lactation — how milk is made by the living cow as seen from within. The Ralston Purina Company has made one more great contribution to scientific means of increasing food production in wartime.

In helping, The Jam Handy Organization has contributed one more first in the technical advancement of cinematography.

Pictures to a purpose are made by **The JAM HANDY**
Organization

... SOUND PICTURES • TRAINING ASSISTANCE • SLIDE FILM

INDIANAPOLIS
1900 E. Washington St.
District 0611

DETROIT 11
2900 E. Grand Blvd.
Michigan 2480

DAYTON 2
310 Talbot Building
ADams 6289

CHICAGO 1
230 N. Michigan Blvd.
STAt 6758

LOS ANGELES 28
7046 Hollywood Blvd.
HEmpstead 5919

BUSINESS SCREEN



**A REPORT ON THE TRAINING FILM
PROGRAM OF THE UNITED STATES NAVY**

ISSUE 5 • 1945 • OF THE NATIONAL MAGAZINE OF AUDIO AND VISUAL AIDS



VICTOR
PROJECTORS
"CAN TAKE
THE
BEATING"

"Guts", they call it in men . . . and "guts" goes for machines, too! In rain, mud, snow and ice . . . VICTOR can take it. Letters from G. I.'s and Navy men the world over attest this. One letter specifically states, "Victor is the one projector that can take the beating." Such performance and stamina isn't just happenstance . . . It's the result of 22 years' experience. Victor started to build "guts" into its 16mm equipment on that day when A. F. Victor produced the first Victor projector and led the way in its practical application for teaching in schools and churches . . . speeding production in Industry and training and entertaining the Navy and Military. Yes, Victor Equipment is truly 16mm Magic!

Invest In Victory — Buy More War Bonds

VICTOR
ANIMATOGRAPH CORPORATION
Home Office and Factory: Davenport, Iowa
New York (18)—McGraw Hill Bldg., 330 W. 42nd St.
Chicago (11)—188 W. Randolph



MAKERS OF 16MM EQUIPMENT SINCE 1923

Navy Training Also Sets the Pattern for More Resultful Selling When War is Ended

WAR-TIME TRAINING FILMS FOR PEACE-TIME USE

THE FOLLOWING FILMS, for general release, reflect new techniques in training. You are invited to see these Caravel productions:

U. S. Navy Films

Dealing with the Dissatisfied Employee . . . Budgeting Time and Effort . . . Developing Cooperation . . . Building Morale . . . Creating Job Interest.

U. S. Office of Education Films

A New Supervisor Takes a Look at His Job . . . Introducing The New Worker to His Job . . . Instructing The New Worker . . . Placing the Right Man on the Job . . . Supervising Workers on the Job . . . Maintaining Workers' Interest . . . The Supervisor as a Leader, Part I . . . The Supervisor as a Leader, Part II. Employing Blind Workers in Industry . . . Instructing the Blind Worker on the Job.



ONE OF THE GREAT TRIUMPHS of this war is witnessed in the speed and precision with which the United States Navy has transformed raw recruits into highly efficient fighting men. The problem called for a swift, sure training program to convey impressions VIVIDLY—and make them STICK. The Navy met it superlatively well.

Much the same problem, as it seems to us, will shortly be facing the Sales Managers of American Business.

They, too, must initiate RESULTFUL Training Programs, if they are to do their part in providing worthwhile opportunities for returning veterans . . .

—And in equipping these men to sell and merchandise SUCCESSFULLY the tremendous volume of goods whose production is vital to America's continuing prosperity.

Over a period of twenty years—while America was still at peace—it was our privilege to develop a great many sales-training programs that accomplished for our clients just what the Navy has since accomplished on a vastly greater scale . . .

These programs shortened by weeks and months the period of training, and equipped large groups of men to perform their tasks in more RESULTFUL ways.

We are proud to have shared in the production of training films for the United States Navy. We have learned many things that will help us serve you all the better—when the war is ended.

CARAVEL FILMS

INCORPORATED

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

BURTON HOLMES FILMS

Incorporated

7510 NORTH ASHLAND AVENUE, CHICAGO 26

May, 15, 1945

SUBJECT: To Navy Training Film Branch

Ever since you assigned us our first project a few weeks after Pearl Harbor, your Training Film program has been our big production job.

That first project was Training Film No. 16 ... a long way back, as training films go.

Since then, we've devoted our entire organization to the job of producing 47 sound motion pictures for you.

In addition, our laboratory has processed more than 28,000,000 feet of release prints for the Army and the Navy.

We're happy to have been able to do our part in this greatest training project ever attempted.

Sincerely yours,

BURTON HOLMES FILMS, INC.

Burton W. Deane

Burton W. Deane
General Manager



BURTON HOLMES FILMS, INC.

"SINCE 1893—THE OLDEST NAME IN MOTION PICTURES"

7510 N. Ashland Avenue

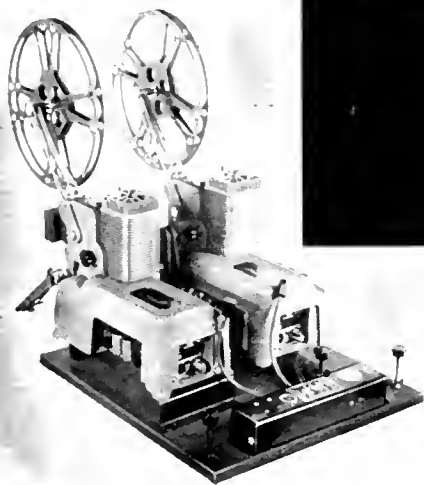
ROgers Park 5056

Chicago 26, Ill.

A SALUTE TO THE NAVY



Dual Ampro-sound projectors form an important part of the Gunnery Training Unit developed with Jam Handy. (Official U.S. Navy Photograph)



Close-up of the dual Ampro-sound 16 mm projector unit used in the U. S. Navy Gunnery Training Unit.

for its effective use of modern audio visual aids

The Navy has utilized 16 mm. sound films with outstanding skill and thoroughness to meet the urgent needs of a gigantic training program. The transmission of skills and "know-how," speeding up of orientation, maintenance of morale, gunnery training under simulated battle conditions—all these were made possible on a mass basis by the effective adaptation of visual aids as this special issue of Business Screen so dramatically proves.

Naturally, Ampro is happy that its projectors were able to fit in so completely with the Navy training program . . . particularly in the gunnery training units . . . and that Ampro units were able to meet the stiff requirements of the Navy testing laboratories. Today, every branch of the Navy, Marine Corps and Coast Guard is utilizing Ampro-sound projectors in one capacity or another. In addition, Ampro 16 mm. sound projectors are being used in large numbers by *all* branches of the U. S. armed forces—for training and entertainment in all parts of the world. Out of this world-wide testing laboratory are emerging the new post-war Ampros—ready to help in the huge task of reconversion and reconstruction.

AMPRO CORPORATION
A General Precision Equipment Corporation Subsidiary
CHICAGO 18, ILLINOIS



Another Ampro 16 mm. duo-unit typical of those used in "special services" overseas as part of the Army's "J" Kit.

Ampro-arc 16 mm projectors used by the armed services.



AMPRO



with your **NEW**
DEVRY
 you **SEE IT!**
 ... **HEAR IT!**
 reproduced
 "NATURE REAL"

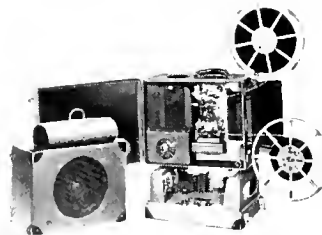
"NATURE REAL"

When you look to the magic of sight, sound and motion to train, to teach, or entertain—you want reality on the screen and out of the sound system. Whether it be speech, song, instrumental music, or sound effect you demand the utmost. . . . Of this you are assured with the new simple-to-operate DEVRY 16mm. Sound-on-Film Projector:

The clearest of black and white detail . . . the splendor of natural color . . . full brilliance . . . rock steady . . . kind to the eyes . . . "nature-real."

The ultimate of sound, whether it be crisp, clear, intelligible conversation . . . a bird call at sunset, roar of a tempest . . . full majesty of symphonic music from the highest notes of the violin to the deepest tones of the bassoon.

The miracle of the *new* DEVRY is that it brings to auditorium, classroom, conference room—or to your own home—theater standards of performance. . . built into DEVRY 16mm. equipment by craftsmen who build 35mm. projectors and sound systems for better theaters all over the world. . . . Ask your DEVRY dealer—or write DEVRY CORPORATION, 1111 Armitage Ave., Chicago 14, Illinois.



. . . 3-Purpose 16mm. Sound-on-Film Projector, that (1) safely projects BOTH sound and silent films; (2) shows BOTH black and white and color films without extra equipment; (3) with 25-watt amplifier and sturdy 12-inch speaker in separate balanced carrying case that affords portable Public Address System—indoors or out.

Since 1913 an outstanding name in the field of Visual Education



5-TIME WINNER
 DEVRY ALONE has Earned FIVE Consecutive Army-Navy "E's" for Excellence in the Production of Motion Picture Sound Equipment.



SEND FOR THIS FREE CATALOG Now!

DEVRY CORPORATION
 1111 Armitage Ave., Chicago 14, Illinois — Dept. BS-B5
 Free and without obligation, please mail me a copy of your new 1945 catalog of now-available visual training equipment, which includes full particulars on the new DEVRY 16mm. Sound-on-Film Projector.

Name _____ Title _____
 Business _____
 Address _____
 City _____ State _____
 Check here if you desire a list of Industrial Motion Picture Producers

ORIGINATORS AND IMPROVERS OF PORTABLE MOTION PICTURE PROJECTORS



U. S. NAVY PHOTO

PUNCH... *and Judy*



WHEN NAVY GUNS ROAR, the pulse of every red-blooded American quickens. But an *extra* thrill comes to Judy... representative of the millions of women and men who turn out the critical war materials that give our Navy its devastating PUNCH!

To inspire these war workers to greater effort in producing vitally needed materials, the Navy has created and released many 16 M.M. "incentive" motion pictures for screening to vast war worker audiences.

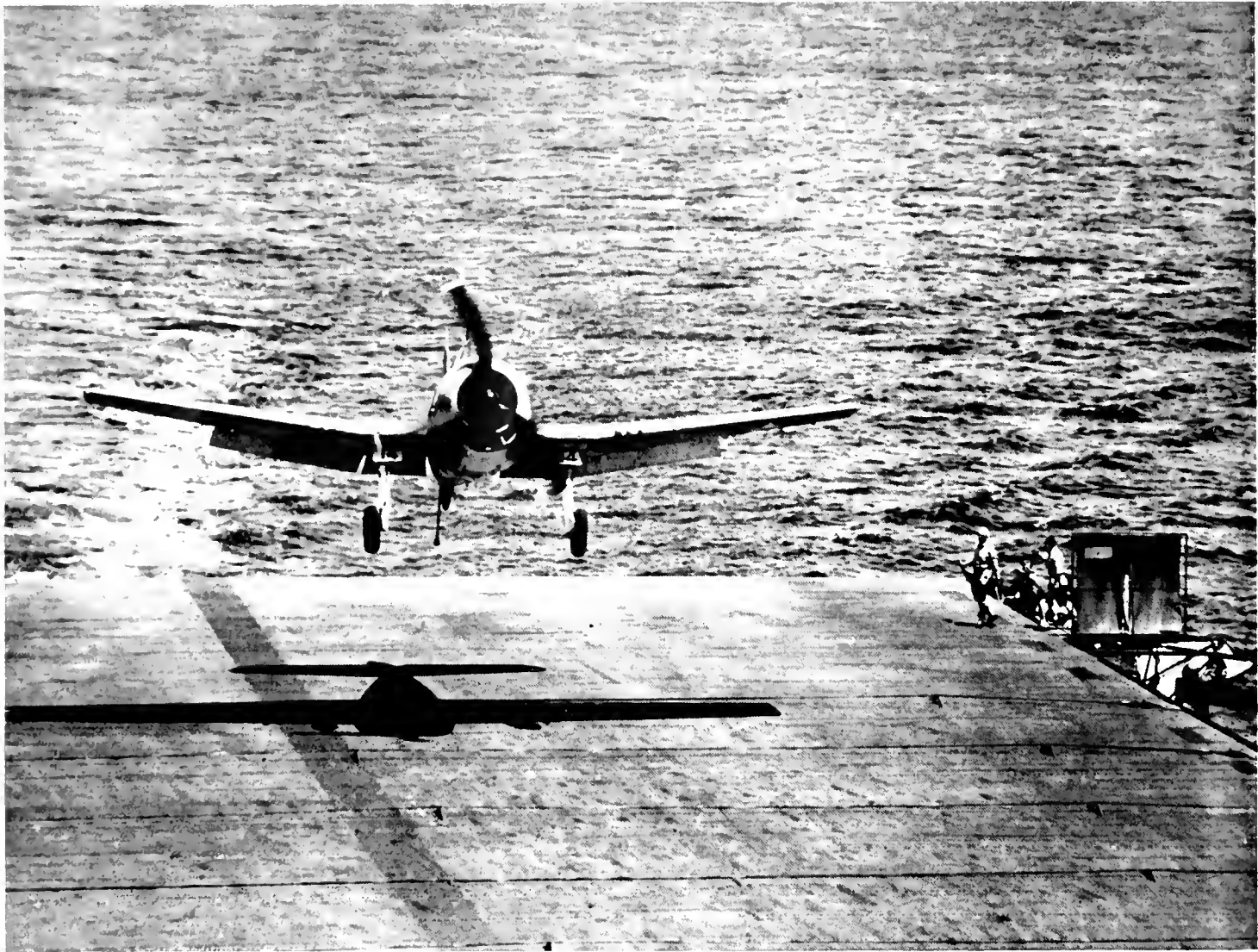
Because of its quarter-of-a-century's success in getting industrial films shown throughout the country, Castle Distributors

Corporation was selected by the Navy to distribute these "incentive" pictures... to see that "Judy" got their message.

It was a big job, resulting in thousands of showings in 19 states, but results have proved its tremendous value to the Navy's war program. So, we're proud too... along with Judy and her fellow workers... in being privileged to help speed our Navy to victory.



NEW YORK CHICAGO SAN FRANCISCO



Navy Hellcat lands on deck of carrier in a Pacific Fleet task force after return from an attack. Scenes like this, in color and motion on Navy training films, help to turn out more efficient fighting men in less time. (Official U. S. Navy photograph.)

A word about swords and plowshares

TODAY, the motion picture is a tool of war—working for a *free* America . . .

Tomorrow, it will again be a tool of peace—working for a *prosperous* America, by selling more goods to build more jobs.

For the modern motion picture is a *versatile* tool—a medium that educates, persuades, enlightens . . . rapidly and effectively.

Any motion picture can do this. But a *color* motion picture, with all the *living realism* of AnSCO Color Film, does it best of all!

Today, the U. S. Navy and other American armed forces are using most of the 16mm AnSCO Color Film—as well, of course, as AnSCO black-and-white. They are using these films outstandingly well. The Navy's instructional films represent a great job, well done.

With victory, ever-increasing quantities of AnSCO Color Film will be available to *you*. Plan to make fullest possible use of the *living* color qualities of this remarkable material—you'll find it more effective and versatile than anything you've seen before! **AnSCO, Binghamton, New York.** A Division of General Aniline & Film Corporation.

AnSCO
MOTION PICTURE
FILMS



Motion Pictures and Slide Films



Training the Trainer



Special Training Devices



Fifth Award for Each of Three Plants

3

**FOR EXCELLENCE
AND EFFICIENCY**

The
JAM HANDY *Organization*



Pictures to Your Purpose

Devoted to the training requirements of some of America's most progressive companies with whose confidences we have been entrusted for periods of many years, and skilled in keeping confidential information under cover the Jam Handy Organization was well prepared by previous scientific and industrial experience to function as an auxiliary to the Navy Training Film and Motion Picture Branch, producing pictures right and right on time.



NO CIVILIAN, we believe, if he compares his efforts with those of the men and women in uniform, can honestly solicit nor gracefully accept any more commendation for the part he has played in the vast business of supplying tools of war than that traditionally terse and salty phrase, "Well done." So we of Wilding Pictures whose names appear here gratefully accept this opportunity to express our thanks for wise counsel, unfailing patience and enthusiastic co-operation to the officers and men of the United States Navy with whom we have been working so closely during the past four years.

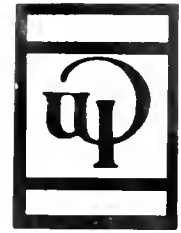
Adams, Homer	Brown, Albert	Dezingas, Charles
Aldenderfer, Don	Brown, Robert	de Valois, Brenda
Allen, Deane	Buddemeyer, Hazel	Dunning, J. H.
Altfilisch, Gerald J.	Burgeson, Arthur	Erath, Pearl
Anderson, Harry	Casenhiser, H. B.	Erhardt, George
Baker, Joe	Cattell, R. E.	Esh, Ray
Barone, Joseph	Clarke, Jack	Escher, John
Bean, J. Neal	Cole, Joseph	Farnham, Henry
Beeland, C. D.	Coleman, Leo	Fett, Helen
Blair, Alice	Constable, Jim	Fish, H. W.
Blakely, Verne	Conte, Edouard	Florence, William
Blencoe, W. H.	Cook, John	Funk, John J.
Boles, Paul	Corsiglia, John	Gaither, Matilda
Bradfield, Jr., C. H.	Darling, B. N.	Ganzer, Florence
Brady, Norman	Dennis, Dorothy	Geis, Charles

CREATORS AND PRODUCERS OF SOUND MOTION PICTURES FOR INDUSTRY, EDUCATION AND TELEVISION

George, Charles
Gibbon, J. E.
Gibney, Morgan W.
Gordon, Homer K.
Grabill, E. M.
Grable, J. R.
Grimes, Harry
Groesbeck, Charles
Grons, Bruno
Gunnarson, Walter
Gyles, W. J.
Hafferkamp, Fred
Hafferkamp, Lee
Hammerberg, Evelyn
Hardgrave, Mary Lou
Hatcher, C. B.
Henry, Bruce
Herbold, Fred
Himm, Carl
Hoffman, Fred
Holt, Phyllis
Hoover, George
Hudyma, Joseph P.
Hunt, Otto
Humphrey, Clayton
Inglefield, J. W.
Kell, Edythe
Kellock, Jim
Kellock, Virginia E.
Kinzle, Harold
Koch, Louis
Kohlrust, R. F.
Kolle, Margaret
La Fleur, Jacob
Lambert, Victor
Lane, Richard
Lang, George

League, Joy Jean
Lee, Gilbert
Leininger, Philip
Leontough, George
Lewis, Jack
Lippert, Orlando
Lyons, Helen
Mayne, Joseph H.
McClure, Ann M.
McOsker, Paul
McGowean, Glen
McLaughlin, Williams
Meek, C. P.
Megowen, Lewis
Miller, Harry C.
Miller, Irving
Murray, Edward
Nelson, Larry
Nelson, Leonard
Neuman, Emil
Niklasch, John
O'Bevan, Esther
O'Brien, Mary
O'Kane, George
Olsen, Edward
O'Malley, C. N.
Ostfeld, Norman
Palac, Florian
Paulick, Kaye
Peterson, David
Picken, W. C.
Polly, Mansford
Prindle III, J. P.
Pruitt, Christine
Quinn, Marie
Rader, Philip
Reich, Esther

Reid, D. S.
Renkan, Celia
Rieke, Louise
Rosencrans, Leo S.
Rossner, Lod
Roubinek, William
Ryan, Everett
Savitt, David
Sawyer, Carl
Schatz, Benjamin
Schuyler, George L.
Sedivy, James
Seeger, John
Shepard, D. N.
Smith, Marion
Steinbacker, Jack
Sundstrom, Werner
Sward, Bror H.
Taylor, Duncan
Terry, Norman
Thanos, Helen
Thibeau, Arthur
Tilles, Jack
Tillou, Carl W.
Travis, Foster
Way, A. L.
Weber, R. O.
Weeks, A. L.
Werner, Mike
Whalen, Lorraine
Whitehead, Roberta
Wilding, Norman E.
Williams, J. R.
Witt, H. A.
Woody, Thelma
Wynne, Dorothy



Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



We are grateful for what we have learned and will continue to learn in producing training films for the Navy. Industry will apply this knowledge to the great training job ahead.

SARRA, Inc. PRODUCERS OF QUALITY MOTION PICTURES AND SLIDEFILMS . . . NEW YORK . . . CHICAGO . . . HOLLYWOOD

Your 16mm Sound Film Projector is Needed to Sell War Bonds!

LOAN YOUR PROJECTOR TO THE 7th

Get in touch with your Seventh War Loan Drive State 16mm Chairman

ALABAMA
E. L. Nichols
Dep. Visual Instruction
Public Schools
2301 Avenue J
Birmingham 1, Alabama

ARIZONA
Kenneth Kohn
22 South Fifth Avenue
Tucson, Arizona

ARKANSAS
T. M. Stinch
State War Film Coordinator
State Department of Education
Little Rock, Arkansas

NORTHERN CALIFORNIA
W. A. Peterson
Photo & Sound, Inc.
155 Keating Street
San Francisco 8, California

SOUTHERN CALIFORNIA
H. L. M. Hartz
War Film Coordinator
220 North Broadway
Los Angeles, California

COLORADO
Lella Pilling
Bureau of Visual Instruction
University of Colorado
Boulder, Colorado

CONNECTICUT
Arthur A. Hobb
Robert Studios, Inc.
55 Allen Street
Hartford 2, Connecticut

DELAWARE
Mrs. Margaret Rice
Supervisor Libraries & Visual
Education
Wilmington, Delaware

DISTRICT OF COLUMBIA
Marion T. Healy
711 Street, S. W.
Washington, D. C.

FLORIDA
E. W. Lee, Jr.
65 Linstead Avenue
Jacksonville 9, Florida

GEORGIA
Mr. Alton Callahan, Maj.
Civilian Visual Education Co.
101 Marietta Street
Atlanta 3, Georgia

IDAHO
Sid Kaynor
206 West 10th Street
Boise, Idaho

ILLINOIS
G. H. Collins, Jr.
Buttress School
714 E. Pershing
Chicago, Illinois

INDIANA
L. S. Lattson
Bureau of Audio-Visual Aids
Indiana University
Bloomington, Indiana

IOWA
H. L. Koser, Director
Visual Instruction Service
Iowa State College
Ames, Iowa

KANSAS
Frank Rantz
Central Visual Education Co.
Broadway Tower Building
Wichita, Kansas

KENTUCKY
D. T. Davis
D. T. Davis Company
21 W. Short Street
Lexington, Kentucky

LOUISIANA
L. D. Stanton
Russell C. Rochon Company
Pere Marquette Building
New Orleans 12, Louisiana

MAINE
Douglas K. Hammett
Stanley Data Corporation
Portland, Maine

MARYLAND
Milton Stark
Stark Films
Howard & Centre Streets
Baltimore, Maryland

MASSACHUSETTS
Richard F. H. No. 1
Visual Education Service
10 Newbury Street
Boston 10, Massachusetts

MICHIGAN
W. H. Erickson
W. H. Erickson Company
701 West Warren
Detroit 1, Michigan

MINNESOTA
Mrs. Lee T. North
Edna Inc.
154 Hennepin Avenue
Minneapolis, Minn.

MISSISSIPPI
Herschel St. John
Herschel St. John Company
119 Beach Street
Jackson, Miss. 39201

EASTERN MISSOURI
Ray Sank
Swank Motion Pictures
611 N. 24th Street, P. O. 1
St. Louis 8, Mo.

WESTERN MISSOURI
W. T. Dyer, Jr.
Kansas City School Service
926 McGee Street
Kansas City 6, Missouri

MONTANA
G. J. Campbell
Manhattan, Montana

NEBRASKA
Berth T. Smith
Modern Sound Pictures
329 Fairview Street
Omaha, Nebraska

NEVADA
E. H. Dege
War Finance Committee
1141 1/2 Street
Reno, Nevada

NEW HAMPSHIRE
Jack Rice
A. H. Rice & Company
P. O. Box 20
Dorset, New Hampshire

NEW JERSEY
A. J. Zullo
A. J. Zullo Corporation
120 Central Avenue
Glen Rock, New Jersey

NEW MEXICO
Dr. J. T. Hill
Extension Division
University of New Mexico
Albuquerque, New Mexico

NEW YORK (DOWNSTATE)
Genta Zehring
Genta Zehring, Inc.
27 West 45th Street
New York, New York

NEW YORK (UPSTATE)
John L. Allen
John L. Allen, Inc.
6 George Street
Rochester, New York

NORTH CAROLINA
J. E. Carter
National Film Service
11 Glenwood Avenue
Raleigh, North Carolina

NORTH DAKOTA
W. H. Lattson
Dept. Correspondence Study
South Dakota Agricultural College
Fargo, North Dakota

OHIO
Lester Frye
Bureau of Visual Education
494 Gladstone Avenue
Cleveland 1, Ohio

OKLAHOMA
M. J. Wambel
Director of Extension
University of Oklahoma
Norman, Oklahoma

OREGON
Katherine Tomblaine
Dep. Visual Education
Public Schools
611 N. Commercial
Portland, Oregon

PENNSYLVANIA
W. H. Mearns
War Finance Committee
21 South 12th Street
Philadelphia 7, Pennsylvania

RHODE ISLAND
E. Gardner Jacobs, Director
Public Relations Division
State Council on Defense
1071 North Main Street
Providence, Rhode Island

SOUTH CAROLINA
W. H. Ward
Extension Division
University of South Carolina
Columbia, South Carolina

SOUTH DAKOTA
R. D. Park
Extension Division
University of South Dakota
Vermillion, South Dakota

TENNESSEE
J. L. Allen
Division of University Extension
University of Tennessee
Knoxville, Tennessee

TEXAS
John Ginstrom
State Dept. of Education
Austin 11, Texas

UTAH
I. G. Hershall
Extension Division
University of Utah
Salt Lake City, Utah

VERMONT
H. B. Lyford
P. O. Robert Hull Fenwick Museum
University of Vermont
Burlington, Vermont

VIRGINIA
Dan Browning
Mell Pictures Company
21 E. Main Street
Richmond 10, Virginia

WASHINGTON
Gordon Peace
War Finance Committee
901 Federal Office Building
Seattle 4, Washington

WEST VIRGINIA
W. P. Keenan
Film Division Library
University of West Virginia
Martinsburg, West Virginia

WISCONSIN
M. R. Kraft-Meyer
Photo Art House
514 North Highland Avenue
Milwaukee 2, Wisconsin

WYOMING
J. R. Mearns
Coordinator of Education
114 W. 2nd Street
Laramie, Wyoming

RCA 16mm PROJECTORS



RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, N. J.

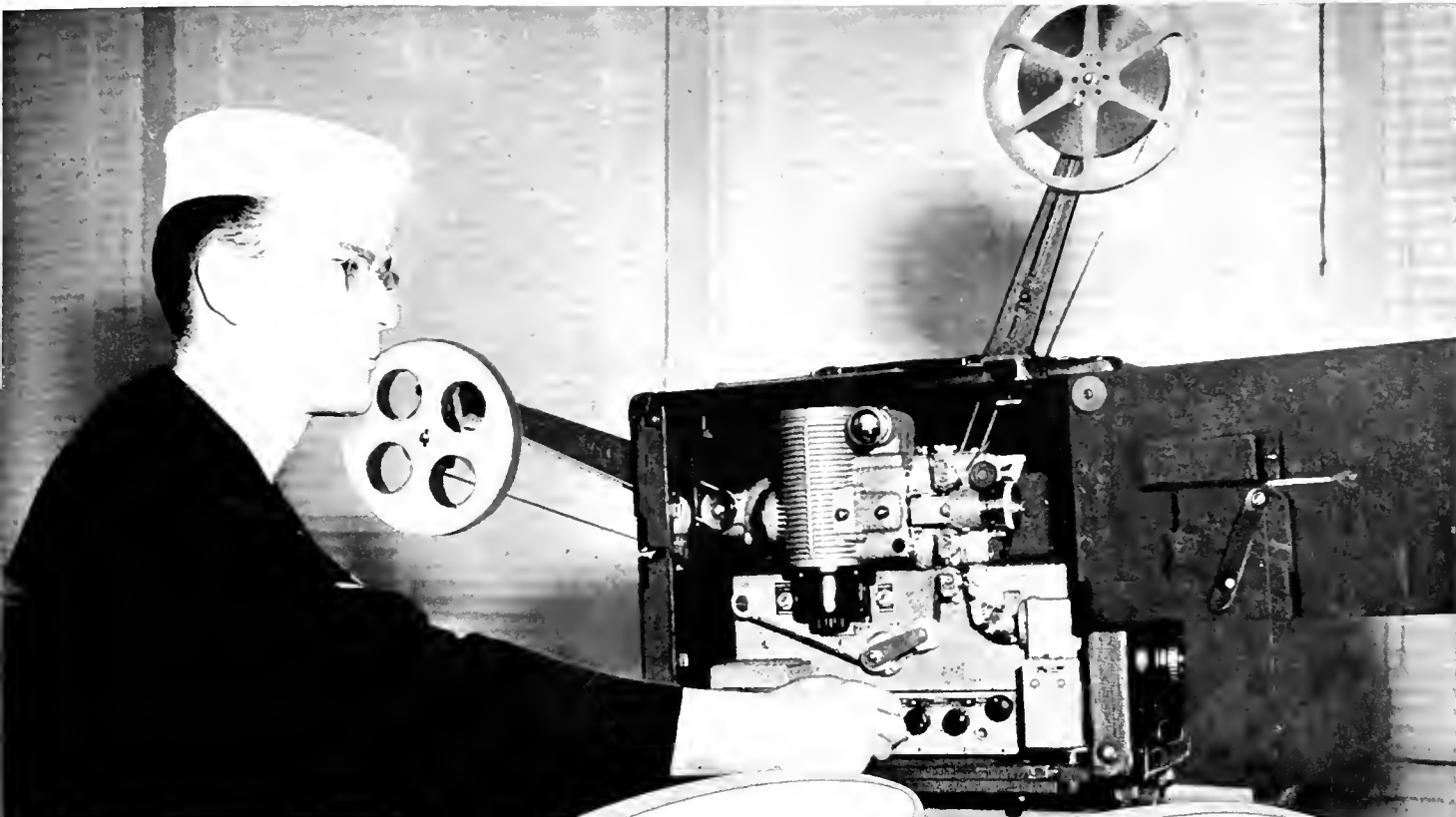
LEADS THE WAY... In Radio... Television... Tubes... Phonographs... Records... Electronics

*To the Training Film
and Motion Picture Branch,
Bureau of Aeronautics,
UNITED STATES NAVY
our thanks for the
opportunity to be of service*



AUDIO PRODUCTIONS, INC.

630 Ninth Avenue • New York City
Film Center Building



**YOU Can Order a Filmosound
Without a Priority Rating**

We are now permitted to accept Filmosound orders without priority ratings. At present, practically our entire output is still required by high-priority users. Such popularity and esteem are indicative of Filmosound superiority . . . suggest that a Filmosound is worth waiting for.

So, don't delay your unrated order. It will be filled as soon as equipment becomes available.

Remember, too, that your Filmosound will give the same distinguished service typical of Filmosounds the world over . . . you'll be glad you waited.

* * *

Buy and Hold More War Bonds

OPTI-ONICS—products combining
the sciences of **OPTics** • **electRONics** • **mechanICS**

PRECISION-MADE BY



Bell & Howell

B&H *Filmosounds*
"WELCOMED ABOARD" by the U. S. Navy

TRAINING millions of young men fast and thoroughly is vital to the Navy.

Audio-visual education has proved the most effective method . . . Filmosound Teaching one of the most effective mediums.

Filmosound Teaching . . . that means 16mm. sound motion pictures, training programs built around Bell & Howell Filmosound projectors.

And, not only have Filmosounds been "welcomed aboard" by the Navy, but every branch of the Armed Forces, scores

of war plants, schools, and the Red Cross have come to recognize that Filmosounds greatly contribute to the success of any audio-visual educational program.

A few advantages are: professional performance, lasting dependability, easier and *cooler* operation . . . all results of Bell & Howell's position as the largest manufacturer of precision equipment for motion picture studios of Hollywood and the world.

BELL & HOWELL COMPANY, Chicago; New York; Hollywood, Washington, D. C.; London. Established 1907

BELL & HOWELL COMPANY
7105 McCormick Road, Chicago 48

Please send, without obligation, information on Filmosound 16mm. projectors.

Name _____

Address _____

City _____

State _____

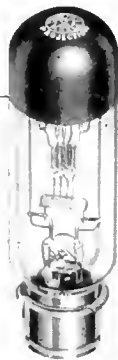
Zip _____



MORE LEARNING IN LESS TIME...

...ON A BEAM OF LIGHT *

Official U. S. Navy Photo



* The shortest distance between fact and understanding is a picture. Psychologists attest that—have known for a long time that the eye is the *fastest* and *most used* means of learning. People catch the *know how* of things they see with their eyes. *So it isn't surprising that U. S. Navy tests show Visual Education slides and movies teach trainees 35% more in a given time.*

The ear understands facts *better* which are illustrated to the eye. And U. S. Navy tests show trainees remember facts from Visual Education lectures and sound tracks *55% longer*. Visual Education trains plant and Army-Navy personnel now—after the war will help sales and service organizations get the jump on tomorrow. But get the most from your equipment postwar. Use G-E projection lamps, engineered for *greater screen brightness*, clearer pictures.

G-E MAZDA LAMPS

GENERAL  ELECTRIC

BUY MORE WAR BONDS AND HOLD THEM

Hear the G-E radio programs: "The G-E All-Girl Orchestra", Sunday 10:00 p. m. FWT, NBC;
"The World Today" news, Monday through Friday 6:45 p. m. FWT, CBS;
"The G-E Houseparts," Monday through Friday 4:00 p. m. FWT, CBS.



TECHNICOLOR
is grateful for the
opportunity it has had
to contribute to the
Navy's magnificent record

TECHNICOLOR MOTION PICTURE CORPORATION

Herbert T. Kalmus, *President and General Manager*



**Ted Eshbaugh
Studios, Inc.,**

Wish to acknowledge
appreciation to the
Training Film Branch
of the
United States Navy
for the privilege of being
producer of confidential
and restricted subjects.

ANIMATED CARTOONS

ED ESHBAUGH'S FIFTEEN YEARS EXPERIENCE AS A PIONEER OF ANIMATED
AND COMMERCIAL ANIMATED CARTOONS IS AVAILABLE TO PROSPECTIVE CLIENTS
DESIROUS OF PRESENTING THEIR SALES MESSAGE AND PRODUCT THROUGH
HIS MODERN AND PROVEN MEDIUM IN TECHNICOLOR, KODACHROME AND BLACK AND WHITE
TED ESHBAUGH STUDIOS INC. • 35 W. 45th ST. NEW YORK

The Men of Navy Training Films

THE officers and men of Navy Training Films are in a very real sense the editors of this special report. To them has been provided this means of bringing to you in education, industry, government and the visual industry, this first authoritative report on lessons learned and to be learned in a great laboratory of wartime experience.

Real achievement in organization and techniques, shared alike by the men of Navy and those who served them as producers, must remain unsung. Pages of testimony on the success of training films in the war must remain sealed in the interest of national security. Few titles of current Navy training films will thus appear in the pages of this report.

It would be altogether fitting to list in these columns the names of those hundreds of officers, enlisted personnel and civilians now serving in the many phases of this great training program. Somewhere soon such a roster will be presented on their behalf. But as they remain anonymous here, the thousands of training films they have produced and their effective contribution to the training needs of our victorious forces, will speak for them. In Washington, at Arlington and Anacostia, in Hollywood, New York and in the field wherever our Navy fights or trains to fight, the men and women of training films are writing and filming a record of achievement in this field which is beyond mere words.

Do it better this time—that spirit of constant improvement and critical appraisal as well as unsparing use of the most efficient facilities available throughout the U. S., has made each new film series a standout for quality and good training results. This speaks volumes for the able and enthusiastic leaders who have inspired their co-workers through these trying years of war. It is evident throughout the twenty-nine articles in the pages of this report.

For months before Pearl Harbor, far-sighted Americans were helping lay the foundations for this great program; on that fateful day began the swift expansion of our forces and of our training needs which this program has helped to meet. In these war years, production for the needs of war—to shorten time, to save lives—to *serve the fleet has been the sole objective*. Results, not experimentation, has been the changeless order of the day. Yet through all the hours and days of getting training films out there has been a constant determination to find the *knowns*, to prove the facts and to eliminate the guesswork.

This is a report on the Training Film Program of the United States Navy. It is a *wartime report on a vital program in being*, made as complete as anything yet attempted in the modern history of the audio-visual medium of which we are all a part. *It is our proud privilege to bring it to you.*

--OHC

★ **Business Screen Magazine** ★
Issue Five of Volume Number Six • June • 1945

Issue Five, Volume Six of Business Screen, the National Magazine of Audio and Visual Arts, issued by Business Screen Magazines, Inc., 157 East Erie Street, Chicago 11, Illinois on June 10, 1945. O. H. Cahlin, Jr., Editor and Publisher; L. T. Lundgren, Jr., Director of Production; Iva Erickson, Rosemary Kemp, Editorial Assistants. Staff members in service: Lt. Robert Seymour, Jr., Sgt. Herbert L. Mitchell. Subscription: \$2.00 for eight consecutive numbers (our complete volume); \$3.00 foreign; \$3.50 in Canada. Entire contents copyright 1945 by Business Screen Magazines, Inc. Trademark Reg. U. S. Patent Office.

★ As this report on Navy Training Films goes to press, Rear Admiral Dewitt Clinton Ramsey, USN, until late in May the Chief of the Bureau of Aeronautics, has been detached for other duty. Under his inspired leadership during the past year, the Bureau has advanced an already notable record of wartime service. As Chief, Admiral Ramsey was charged with the responsibility for the design, test, procurement, production and maintenance of naval aircraft and aeronautical material. The Training Film and Motion Picture Branch under the Director of Photography in the Bureau is responsible for training films used throughout the fleet.

Admiral Ramsey commanded the carrier USS Saratoga in the early days of the war and in 1943 assumed command of a task force which was instrumental in staving off the Japanese counter attacks on Guadalcanal. He was awarded the Navy Cross for extraordinary heroism and distinguished leadership during the occupation of Guadalcanal-Tulagi and the Battle of the Solomons.

★ Rear Admiral Harold Bushnell Sallada, USN, new Chief of the Bureau of Aeronautics, is a fleet officer of long and distinguished service. Three times he has served a tour of duty in the Bureau since 1931 when he was in the Plans Division, but in the war years he has been successively, executive officer of the USS Wasp, commanding officer of USS Albemarle and commander of a Task Force in the Pacific. Rear Admiral Sallada has the Victory Medal, Atlantic Fleet Clasp, the American Defense Service Medal with Bronze A, and the Asiatic-Pacific Area Campaign Medal.

★ Director of Photography in the Bureau of Aeronautics since May, 1944, is Captain Robert S. Quackenbush, Jr., USN. Head of the Photography Section in the Flight Division of the Bureau from 1938 to 1941, Captain Quackenbush inaugurated the first Photographic Interpretation Class in the Navy in 1942. He served in the South Pacific from August 1942 to September 1943. During this time, Captain Quackenbush was awarded the Legion of Merit for outstanding



CAPT. R. S. QUACKENBUSH, JR.



REAR ADMIRAL D. W. RAMSEY

services as Officer-in-Charge of the South Pacific Interpretation Unit and as member of the staff of Commander Aircraft, South Pacific Force. He supervised aerial reconnaissance flights and participated in aerial action over enemy territory in face of Japanese opposition, being largely responsible for the excellent photographic accomplishments in that area.

Captain Quackenbush returned to the Bureau of Aeronautics as Assistant Director of Photography in September, 1943 and assumed his present duties as Director of Photography in May, 1944.

★ Head of the Training Film and Motion Picture Branch is Lt. Commander Orville Goldner, USNR. His wide experience has done much to advance the audio-visual medium in these recent years of Navy service in the production of training films. Commander Goldner has amply demonstrated a talent for organization as well as deep insight into the present and future potentialities of the film medium for imparting training and information, as his record shows.

Picture Credits and Acknowledgements

★ Special acknowledgement is given to the photographers of the United States Navy, the Marine Corps and Coast Guard for a majority of the pictures in this issue. We especially acknowledge CAPTAIN EDWARD STEICHEN's personal interest and selection of pictures appearing on pages 26 and 58.

★ The pictorial representation of the fleet appearing on page 30 is by special permission granted by LAZLO FODOR of New York City.

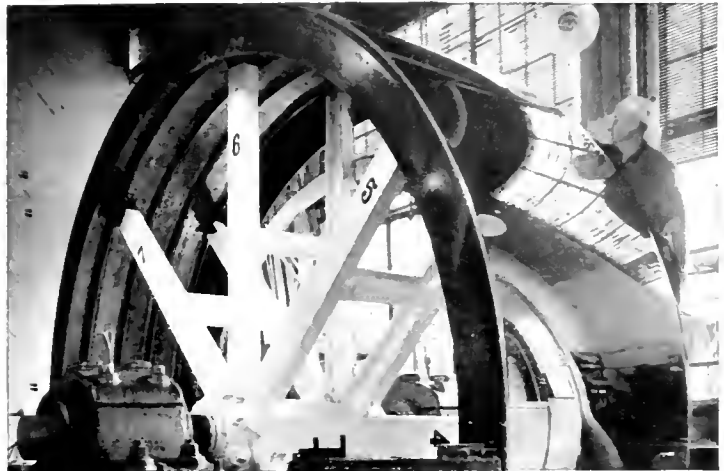
★ ADELE VON SECKENDORFF-GUDENT made the photographic illustrations at the Navy's Hollywood Depot which appear at the bottom of page 48 and on pages 55 and 56.

★ Certain of these articles have appeared in total or in part in the esteemed JOURNAL of the Society of Motion Picture Engineers. Appreciation is expressed on behalf of the authors and this publication.

--OHC

Birth of the film base...

CONTINUING THE STORY
OF DU PONT FILM



► "Dope"—a viscous, syrupy solution made from esters of cellulose—becomes film base by casting upon the highly polished surface of wheels like the one pictured. As the wheel turns, heat drives off part of the solvents in the "dope," and before one revolution is completed, the crystal-clear base can be peeled from the surface.



Under the watchful eye of skilled inspectors, the cast film base is wound on stainless steel mandrels (giant spools). The operators inspect the glistening, transparent sheet in both transmitted and reflected light. Hospital cleanliness marks this operation. Even the operators' lint-proof uniforms are specially laundered in the plant.



In air-conditioned storage vaults like this, the film base is held ready for coating with sensitized emulsion. These rooms are fireproof—clean and dust-free—with temperature and humidity controlled at proper levels. For further protection, every roll is wrapped in Cellophane—which gives the crinkled appearance pictured here.

★ ★ ★

You have just read the second installment of the Story of Du Pont Film. In later issues we will picture further production steps that make it a superior product.

Cinematographers everywhere appreciate the outstanding characteristics of Du Pont Motion Picture Film: fine grain . . . stability of the latent image . . . wide exposure latitude . . . color balance and uniformity of speed and contrast.

E. I. duPont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

In New York: Empire State Bldg. • In Hollywood: Smith & Aller, Ltd

DU PONT MOTION PICTURE FILM



BETTER THINGS FOR BETTER LIVING
...THROUGH CHEMISTRY

Back the Mighty Seventh War Loan . . . Buy Bigger Bonds



THE NAVY CALL WENT OUT...
*"Give Us More Trained
 PT Boat Men!"*

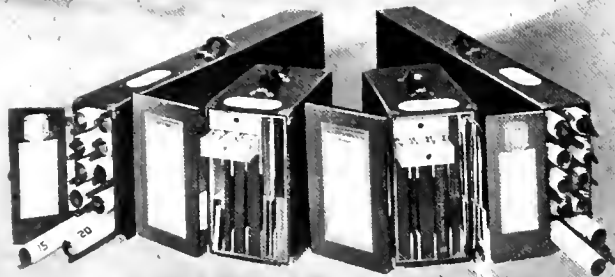
**VTC FURNISHED THE
 TRAINING AMMUNITION**

Early in the Pacific War the heroes of "They Were Expendable" proved the PT Boat a surprise weapon of sudden striking power. So effective were these hit-and-run boats, the call went out, "Give us more trained PT men!"

Crews had to be quickly trained to operate and maintain their engines. Time was lacking, yet the training had to be complete and effective.

The result was a complete program, not only for the base training schools, but also for twelve complete mobile units which followed the fighting to forward areas, to continue training the crews as they fought.

Over 510,000 pieces of instruction material were turned over to the Navy. An average of one different sound slidefilm was produced each 1 1/2 days . . . 70 in all. Student Review Booklets, Instructor's Guides, and Reference Charts were other materials included in this program. Visual Training Corporation is proud to have prepared this program in cooperation with the Packard Motor Car Company —to have served the United States Navy.



**COMPLETE SETS OF
 INSTRUCTION
 MATERIAL**



**STUDENT REVIEW
 BOOKLETS**



INSTRUCTOR'S GUIDES



**SLIDEFILMS &
 RECORDINGS**

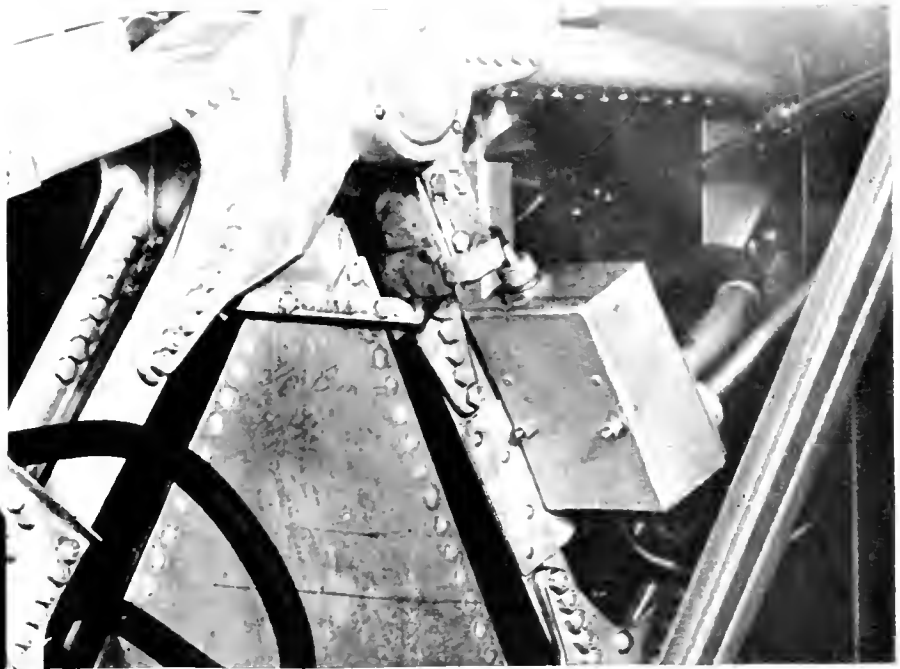


Milton Caniff's cartoon "Terry and the Pirates" is widely known and praised for its technical accuracy and realism. Recently the cartoon featured the "Pirates' Information File" which was another VTC job . . . this time for the Army Air Force.

VISUAL TRAINING CORPORATION

815 BATES STREET • DETROIT 26, MICHIGAN

Complete Services covering: Announcements of New Products • Dealer Expansion Campaigns • Business Management • Sales Promotion • Sales and Service Management • Sales Training • Service Training Personnel, Trade, and Public Relations



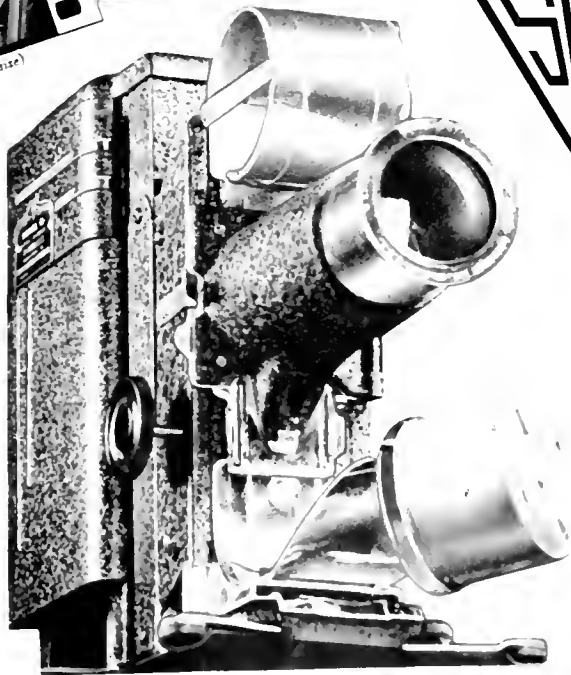
**FOR
DETAILS
USE**

SLIDEFILMS AND PROJECTORS



Slidefilms provide unequalled opportunities for detailed study of mechanical features or group discussions of major steps in the operation of equipment. They are being used extensively by all branches of the Navy for rapid and accurate training in new techniques and new skills.

Buy and Hold More War Bonds!



**S. V. E. SLIDEFILM PROJECTOR
300-WATT MODEL G**
Standard equipment in
all leading makes of
sound slidefilm units.

SOCIETY FOR VISUAL EDUCATION, INC.
100 East Ohio Street • Chicago 11, Illinois

Every sailor in the world's greatest battle fleet has been taught a large part of his job by United States Navy Training films. He has learned faster and retained more through this medium for transmitting ideas than in any other way.

Starting from scratch, without benefit of established procedures, the Training Film and Motion Picture Branch tackled a training program of unparalleled size and complexity. The speed and efficiency with which the job has been done is the greatest possible tribute to the officers and men of this unit.

Since Pearl Harbor most of the facilities of Loucks & Norling have been devoted to the production of motion pictures and slide films for the United States Navy. It has been a privilege to work with Navy men.

LOUCKS & NORLING

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

*Wherever Navy Pictures
are Shown*

"Gunstructor" used to train aviators in marksmanship under simulated battle conditions. (Official U. S. Navy Photograph).



Men of a U. S. Cruiser enjoying movies supplied by U. S. Navy Motion Picture Exchange on after-deck under impressive six inch guns. (Official U. S. Navy Photograph)



Here motion pictures are being shown below deck under difficult projection conditions. (Official U. S. Navy Photograph).



One of the Navy Gunnery Training Units in action—another reason for the splendid marksmanship of U. S. Navy aviators. (Official U. S. Navy Photograph)

You Will Find **RADIANT** Screens

On battleships, carriers, cruisers, destroyers, escort vessels, hospital ships, landing crafts—on tenders, and yes, even submarines—Radiant Screens are helping to bring brilliantly clear pictures to the personnel of the U. S. Navy, the Marines, the Coast Guard and the SeaBees. From "boot training" to the most advanced combat instruction, Radiant Screens are an integral part of the gigantic audio-visual program that has brought our naval forces to its present peak of fighting efficiency. Naval authorities know that GOOD projection requires GOOD screens. We are proud that Radiant Screens have again and again measured up to the high standards of the Navy.

**Radiant Screens are also used by U. S. Army,
Maritime Service, American Red Cross and
Many U. S. Government Agencies**

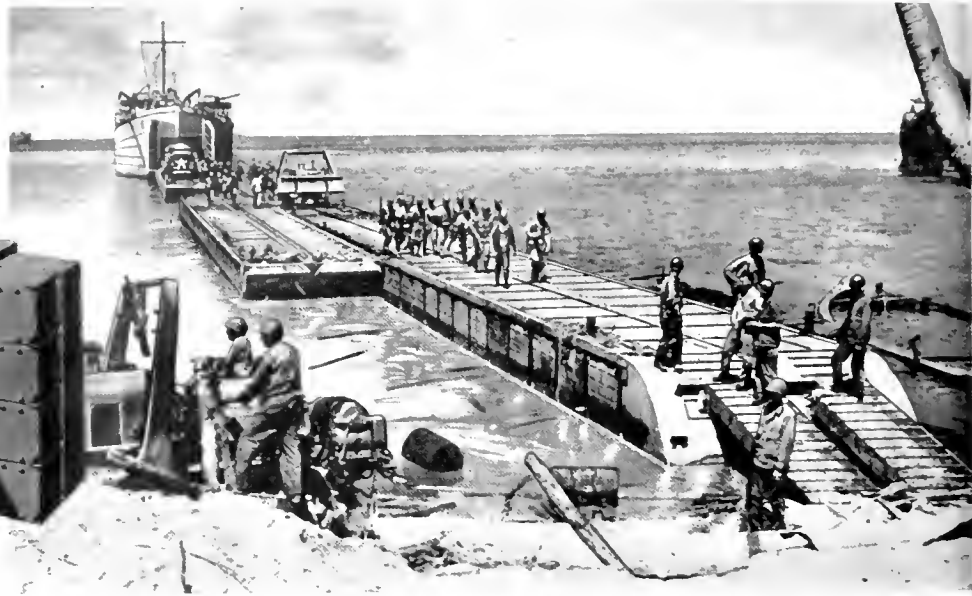
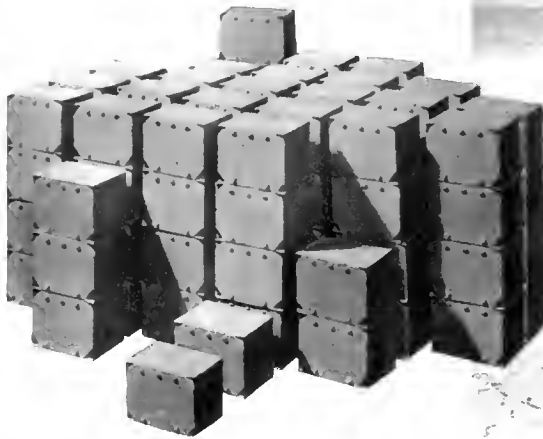
Large numbers of Radiant Tripod, Wall and Ceiling models, as well as the new, practical Radiant "Fold-Pak" Folding, Collapsible Screen are also serving every branch of the armed forces of both the United States and our allies. The use of these Screens in all parts of the world for every type of training, instruction and group entertainment, under all weather conditions, indoors and outdoors, has subjected them to the most rigorous tests ever conceived. That Radiant Screens have passed these tests successfully testifies to the excellence of Radiant workmanship, materials and design.

RADIANT

BETTER SCREENS FOR BETTER PROJECTION

RADIANT CORPORATION, 1140 W. Superior St., Chicago 22, Illinois

Pontoon Causeway at Kwajalein. ★ Official U.S. Navy Photograph



BUILDING BLOCKS of VICTORY



"THE SLICEST TRICK OF THE WAR" . . . that's what they called it when the story first began to leak through censorship . . . the story of what Lord Louis Mountbatten called "these miraculous American pontoons."

The story can be told now . . . up to a certain point! About our first meeting in Washington, when they told us of the steel boxes that were to play such an amazing role in the invasions . . . about the secret East Coast proving ground where our camera crews shivered at twenty below and sweated at ninety above . . . about the many thousands of Seabees taught by TRAINING FILMS to assemble the box-like pontoons into barges, wharfs, bridges, drydocks and a dozen other strange shapes.

Then the trial by combat. Pontoon training films flown to a Seabee battalion help in the winning of Guadalcanal! . . . pontoons at Kwajalein, the Marshalls, Saipan and Leyte . . . pontoons at Sicily, Salerno and D-Day in Normandy.

More than twenty-five reels of Navy Training Films on Pontoon Gear were produced by our organization in 1942 and 1943. We are proud of our contribution to the training of the Navy's Seabees . . . proud of our association with this gallant band of fighter-engineers who have made history in World War II.



SOUND MASTERS, Inc.

165 WEST 46th STREET ★ NEW YORK

The Editors of Business Screen present

A REPORT ON THE TRAINING FILM PROGRAM OF THE UNITED STATES NAVY

★ TABLE of CONTENTS ★

The Story of Navy Training Films, by <i>Orville Goldner, Lt. Comdr., USNR</i>	29
Check With Cataloging, by <i>Jack H. McClelland, Lt., USNR</i>	32
Procedures for Film Production, by <i>Richard B. Lewis, Lt. Comdr., USNR</i>	34
Film Procurement, by <i>Lawrence R. Goldfarb, Lt., jg., USNR</i>	36
Distribution's Double Duty, by <i>Ernest Martin, Lt., USNR</i>	38
Training Films in a Training Program, by <i>Dixon L. MacQuiddy, Lt., USNR</i>	40
From the Islands to the Lab, by <i>Charles Marquis Warren, Lt., USNR</i>	44
The Photographic Services Depot, by <i>Fanning M. Haron, Lt. Comdr., USNR</i>	47
Motion Pictures and Marine Training, by <i>Walter S. Bell, Capt., USMC(R)</i>	49
The Coast Guard Uses Training Films, by <i>Patrick Murphy, Comdr., USCGR</i>	51
Visualized Training on PT Engines, by <i>Don G. Williams, Lt., USNR</i> and <i>Martin Hill, Lt., USNR</i>	52
Some Training Films Are Better Than Others, by <i>Harold B. Roberts, Lt., USNR</i>	53
The Training Film Formula, by <i>Orville Goldner, Lt. Comdr., USNR</i>	54
Films in Naval Aviation, by <i>Reginald Bell, Lt. Comdr., USNR</i>	57
The Contribution of Color to Navy Training Films, by <i>Walter Evans, Lt., USNR</i>	60
Medical Films at War, by <i>Gordon L. Hough, Lt., USNR</i>	62
What Is a Project Supervisor? by <i>Robert T. Furman, Jr., Lt., USNR</i>	63
Films in Fire Control, by <i>Eric P. Strutt, Lt., jg., USNR</i>	64
Keeping Tab on Navy Film Production, by <i>Jack H. McClelland, Lt., USNR</i>	66
Audio-Visual Aids in Psychiatry, by <i>Howard R. Rome, Lt. Comdr., USNR</i>	68
Night Vision, A Study in Light Contrasts, by <i>Richard P. Buch, Lt., USNR</i>	69
About Slide Films, by <i>Maxwell Dwyer, Lt., jg., USNR</i>	70
Pictures Are Bullets, by <i>Howard L. Luray, Sp. P. 1c, USNR</i>	72
The Training Film Art, by <i>Herbert R. Jensen, Lt., USNR</i>	73
Seeing Eye Service, by <i>Robert Schmuck, Lt., USNR</i>	74
Simulated Combat Missions, by <i>Fiskin F. Gilbert, Lt., USNR</i>	77
A Check-List for Improving Films, by <i>Richard B. Lewis, Lt. Comdr., USNR</i>	78
Story Development and Plot Control, A Statement	79
Looking Backward in Visual Education, by <i>Clifford D. Etinger, Lt., USNR</i>	80

UNLESS OTHERWISE NOTED ALL PICTURES IN THIS ISSUE ARE OFFICIAL U. S. NAVY PHOTOGRAPHS



IN THIS ISSUE

★ More than fifty-five thousand words and possibly twice that number of minutes of earnest thought have gone into the twenty-nine feature articles written for you by the officers and men of Navy training films which appear in this special issue.

It should be observed that *more than words*, it is the spirit of reflection and self-examination of work done and of the tasks ahead which is the *substance* of this issue. This field is always learning and these men are learners, too. Together, we as editors and they as contributors, thus provide you with these lessons learned and learning so that, in education and industry, the whole field of visual communications may be improved to advance our way of life.

Messages of tribute from the producers and manufacturers of these films and of the equipment on which they are shown also appear in these pages. But it is Admiral Ramsey's message on the following page that expresses the final "It'll done," which best represents that great American spirit of cooperative enterprise between the men of the Navy and the men of our industry.

There has been but one goal: *got to be damned sure no boy's ghost will ever say, "It your training program had only done its job..."*

O H C





ADDRESS REPLY TO

BuAer (Photography)

AND REFER TO

Aer-TF-OG

NAVY DEPARTMENT
BUREAU OF AERONAUTICS
WASHINGTON 25, D. C.



1 May 1945

Producers and Processors of Navy Training Films
Gentlemen:

In his Annual Report to the President of the United States, James Forrestal, Secretary of the Navy, said, "Personnel problems during the 1944 fiscal year were analogous to production problems. The Navy was confronted with training in a single year the largest new naval force ever sent to sea in that period of time, a task comparable to obtaining peak production of equipment."

It has been recognized that training films as used in the Navy's effective training program contributed in a very large measure to building the most powerful fighting force afloat. You, as producers and processors of the Navy's training films, have created through hard and loyal work the audio-visual training aids that have helped to build this force.

The long hours of work spent in your studios and laboratories, and in the field on the production of these materials are being accounted for in our successes throughout the World. If it were possible, it would be the Navy's privilege to honor each staff member of your many organizations for his contribution to the war effort. Inasmuch as that is not possible, the Navy uses this means to commend you individually and collectively for your good work.

In words of the Navy, "Well Done."

Very truly yours,

E. C. Ramsey
D. C. RAMSEY
Rear Admiral, USN
Chief, Bureau of Aeronautics

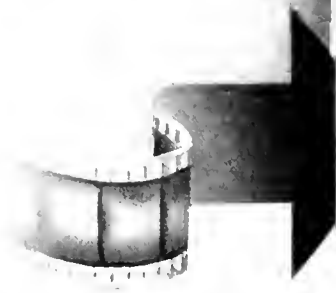


CATALOG OF
TRAINING FILMS
FOR THE
**UNITED STATES NAVY
MARINE CORPS
COAST GUARD**

March 1945



RESTRICTED
NAVY DEPARTMENT
Washington, D.C.
NAVAE



The Story of Navy Training Films

by Orville Goldner, Lt. Comdr., USNR

CONSIDERED realistically, Navy photography in all of its aspects contributes in large and important ways to war operations that take place every hour of every day and night. Without *military photography* over enemy territory before, during, and after battle action, and detailed interpretation of the results, most campaigns would be much more costly in men, materiel, and time. And without motion pictures and still pictures *specifically for training*, Navy men and women would be less skillful and less prepared for the Navy's complicated war job. It is safe to conclude that the record of Navy photography on both of these major tasks in the war effort speaks for itself.

Most of the Navy's photographic needs are met in the Photographic Division of the Bureau of Aeronautics. The work of the Division includes, among other things, the intricate aspects of military photography, the procurement of photographic equipment and material, and research and development of new techniques and devices. The activities of the Division's Motion Picture Stock and Historical Section are of special importance at this time inasmuch as its responsibility is that of reviewing and cataloging the thousands of feet of combat film arriving daily from the Pacific Theater of Operations. However, in this issue of BUSINESS SCREEN we are concerned with the *training film work* of the Photographic Division.

It must be pointed out that although the Photographic Division is located in the Bureau of Aeronautics its activities are not limited to training film and motion picture requirements of this Bureau. The reasons for establishing these responsibilities in the Photographic Division, of the Bureau of Aeronautics, are simple. As originally conceived, photography in the Navy played its most important role in aerial reconnaissance. As a result, military photography developed with aviation, and the making of training films and all other motion pictures were considered largely photographic problems. Where else should these photographic responsibilities be placed if not in the Division and bureau having the most experience in photography? Perhaps it is oversimplifying to say that the precise location of the training film and motion picture responsibilities within the Navy is of little real importance as long as the job of procurement, production and distribution of films is being done effectively to meet the needs of the total naval establishment. This subject, of course, could be highly controversial and frequently is; but regardless of the decisions reached the facts about the job are significant.

At the outset it must be stated that the motion picture and film strip requirements of the Navy for training purposes are many and various. In some instances they fall into clearly defined categories and in others they do not. As an example, a motion picture to teach men about the use of a gun or aircraft instrument falls naturally into a group of skill films. On the other hand, a film that is to give a man an orientation to an operation under combat conditions and show his relationship to a specific segment of the operation and its part in the total cannot be categorized easily. Inasmuch as it may be necessary to show at length the need and importance of adequate skills in the operation, the mental attitude that is required toward surrounding activity, and other aspects of the job, such a film inevitably will be an orientation, indoctrination, skill and morale film all-in-one. Regardless of the motion picture and slide film requirements of the Navy and the categories into which they fit, the Training Film and Motion Picture Branch of the Photographic Division is prepared to initiate their production. And well over a thousand civilians, enlisted men and officers are in or responsible to the Photographic Division for this work. In the Photographic Science Laboratory Branch of the Division, personnel engaged in the production of high priority, highly classified training films number in the hundreds.

The Coast Guard and Marine Corps have many additional skilled personnel working on training films which also come under the cognizance of the Bureau of Aeronautics. The Bureau's facilities in New York and Hollywood carry on special important training film activities requiring technicians of all types.

In the Training Film and Motion Picture Branch approximately two hundred persons carry on their duties in the Project Supervision, Procurement, Cataloging, and Distribution Sections where the patterns and policies for the Navy's training film work are established no matter where it is done.

The largest section is that of Project Supervision which is responsible for the initiation and follow-through of all training film production. This Section does the research and planning for production and aligns production with the training job to be accomplished. Obviously, there must be ever-present in the minds of those concerned the sharply defined objectives to be met by every film production. And every detail that is reducible to explanation and clarification on paper in words, in photographs,

or drawings, must be so handled to insure that all those involved in production understand and how to the line. Work of this kind requires close cooperation and coordination between Project Supervision personnel and the technical advisers assigned by the agencies requesting film production. How this is done in its many diverse aspects, and about the never-ending problems, you will learn from articles that follow.

As has been stated, the Project Supervision Section is concerned largely with production. How much is produced and what is implied? Consider for a moment these statistics: in approximately three and a half years a total of 1,100 Navy training motion pictures, averaging two reels each, were produced. In the same period 2,200 slide films were produced. Besides using the facilities of commercial, industrial, and Hollywood producers, the effective top-notch facilities of the Photographic Science Laboratory Branch were used for highly specialized secret and confidential productions.

What about the subject matter? It could not be less intricate than the latest battleship, or plane, or amphibious barge, or the deadliest torpedo, or rocket, or naval gun. Nor could the subject matter be less complicated than the tactics involved in using these weapons of technological warfare.

To get footage for the Navy's motion pictures, Branch personnel have supervised photography in the cramped quarters of submarines, in blimps, in the booming turrets of big guns aboard warships, and in dozens of other locations in and on the sea, on land, and in the air. In fact, personnel at work on research and production for the Navy's films have covered half the earth from forward areas in the European Theater of Operations to the far reaches of the Pacific Theater.

Now, research, writing good scripts, actual photography in the places and under the conditions indicated, and all the other work that goes into getting a story-telling photographic image on film, are difficult enough in wartime. But there are a myriad of time-consuming, and often frustrating, related details with which the production of every Navy film must be interlocked, and by which it must be controlled. Imagine for a moment, if you can, the number of agencies concerned and the volume of correspondence necessary to guarantee as far as is humanly possible that every civilian working for every producer of every film is a loyal United States citizen; and further, that every inch of film, sheet of paper, still photo and drawing, which relates to *Training Films*, 32

the film, is guarded and kept safe against sabotage or the possibility of falling into enemy hands. This is a security job of great importance.

Consequently, planning and cooperating with the Project Supervision Section on production are the special Branch officers who are responsible for handling all the implied security details and the minutiae of arrangement making.

Along this line, imagine how many official letters have to be written with rigid limitations to clear the way for a civilian camera crew to go aboard a Navy Yard, an Air Station, an Ordnance Factory, or a submarine, patrol plane, or transport. It is redundant to say that the Navy's producers, scattered over the country, get most impatient because they cannot get immediate clearance by return wire or over the telephone for Joe Doaks, the newly hired cameraman, to join a photographic crew on a weapon testing demonstration or other secure activity. Occasionally, even yet, producers expect the availability of aircraft, ships, guns, and everything else, for this or that shot, believing, apparently, that the war can be called off for given periods while we make films. Nothing could be further from the truth, for, in fact, the film program must be superimposed on and geared to every activity preparing for combat without disturbing its rhythm more than the minimum. Material, equipment, and personnel must be used, when available, in the larger training or operational pattern established for them, and not at our discretion for film production.

To this point, we have been concerned for the most part with production functions. But of no lesser importance are the functions carried on by the Procurement, Distribution, and Cataloging Sections of the Branch.

As of this date, the Training Film and Motion Picture Branch has approximately 700 titles in one stage or another of production. To arrange for the procurement of this number of training film titles, to initiate the contracts originally, and to make the endless adjustments created by unforeseeable conditions is a big job. To prepare estimates of film needs and budgets for periods a year or more ahead is also a big job. This is the type of work done by the Procurement Section of the Branch. These are the routine functions. At the same time, production and distribution costs must be studied and analyzed continuously to guarantee, on the one hand, the maximum flexibility of operation within budgets and, on the other hand, that the Navy gets its money's worth.

The work of the Distribution Section is that of distributing the Navy's training films to training establishments in the United States, to ships at sea, and to Navy activities in the near and far corners of the world.

It is necessary here to point out that the Navy, like the other Armed Services, does not distribute its own films only. At all times, the Training Film and Motion Picture Branch, through its Cataloging Section, is searching every known source for training films *produced* or *in production* which may be useful in the Navy's training program. Over 10,000 training film titles from all sources are listed.

However, the largest job of the Cataloging

Section is that of keeping the production records of the Branch up to date, and to issue at regular intervals a comprehensive catalog containing all film titles known to be of value for Navy training. The current catalog of 500 pages contains 3,900 titles cross-indexed in several ways to achieve maximum usefulness. Titles are classified under 80 headings starting with those on the subject of *Abandoning Ship* and ending with those on *Zero Jap Fighters: Recognition Of*. In the Cataloging Section, a group of specialists views and evaluates every training film produced by the Navy and all others considered useful which have been produced by other Armed Services, other countries, and civilian and industrial organizations. New requests for training films by Naval activities are checked carefully against all available lists to insure that there will be no duplication, no waste of time, effort, or critical material. Of genuine significance is the fact that the U. S. Armed Services have established a close liaison on film problems and procedures to prevent duplication and to raise standards of production, improve distribution, and achieve more effective utilization.

In this article an attempt has been made to give an overview of the work of the Training Film and Motion Picture Branch and its relation to the many-faceted United States Naval Establishment and its activities throughout the world. Moreover, in addition to the intra-Navy aspect, there have been indicated two other aspects which cannot be overlooked. One is the Branch work which is inter-U. S. Armed Service; that part of the job which relates to, and is carried on in cooperation with, the film work of the other U. S. Armed Services. The other and of great importance, is the Branch job which relates to the training film work and needs of the Armed Services of the United Nations. In explanation of what is being done, here are a few details.

To implement the exchange of training film information and training films between the Armed Services of the United Nations, there was established in July, 1942, the United Nations Central Training Film Committee. The functions of the Committee, quoted in part from the *Constitution & Terms of Reference*, are as follows:

"To provide opportunity for the discussion of problems, points, or questions relating to the production, procurement, and distribution of training films; providing such problems, points, or questions relate to the interchange of training films among the member nations represented on the Committee;

"To provide for the facilitation of procurement and distribution of training films among the Branches represented, when such films are the concern of more than one member Branch;

"To collect and collate such experience in the use of training films as would prove of assistance in advising members of the ways in which the best results have been achieved."

The Committee holds regular meetings at The National Archives in Washington. Up to this time over 7,118,000 feet of motion pictures for training were received and filed; 3,761 slide films were handled in the same period. A large number of the motion [Turn to page 84]

Check With Cataloging

WHAT IS YOUR IDEA of a "Film Cataloging Section"—a musty office force buried in some stagnant corner with work materials piled high on every desk, and myopic, migraine menaces poring over reports that are neither interesting nor important to the Navy's film production program? If that is the case, you are wrong—so very wrong—on every point but one. True, desks are continually piled high with work demanding immediate attention, but as for the importance of the work—it is the confidential opinion of everyone concerned that the Cataloging Section must stick right in there and keep pitching or a stronger word than "Snafu" would have to be dreamed up to describe the potential chaos in the film program.

Basically, the functions of the Cataloging Section of the Navy's Training Film and Motion Picture Branch are two-fold:

1. To accumulate and to maintain records on:
 - a. Films produced by the Navy,
 - b. Films from other sources having potential use in the Naval Establishment, and
2. To disseminate film information throughout the Naval Establishment:
 - a. During production of each film, and
 - b. After its completion.

As shown in the accompanying chart, Cataloging is "in" on the very early stages of every film made by the Navy. In fact, the Cataloging Section as such is the first section in the Training Film and Motion Picture Branch required to take action upon receipt of a request for film production. During those first hours associated with the birth of a new project, many things take place but perhaps the most significant of these is the assignment of a "Navy Number." By means of this number, the project is recognized as official—its identity is established for all future reference and it becomes firmly entrenched in the record keeping system of the Cataloging Section for time immemorial. Without such a number, reports of the existence of plans to make a film on any given subject are just so much scuttlebutt.

It is the work of but a few hours to perform all functions required of Cataloging at this stage so the new project soon finds itself in the Project Supervision Section where the creative work actually starts. While the film is taking shape under the guidance of the Project Supervision Section, the Procurement Section may enter the picture several times in order to take care of arrangements with commercial producers, laboratories, and so on. Ultimately, the Distribution Section receives the approved neg-

tive and starts to distribute prints to all activities in the Naval Establishment slated to receive them.

Throughout these various transfers of initiative, the Cataloging Section maintains the closest possible liaison with each project. As shown by the diagram, all materials accumulated during the production of a given film are sent to the Cataloging Section for review and file. Such things as production outlines, action outlines, story boards, scripts, correspondence, and reports of all kinds represent the source material from which Cataloging derives its fund of information. It is while these production materials are accumulating that the Cataloging Section begins to fulfill its second major function—that of disseminating information. Every shred of material routed to the Cataloging Section for file from the more than 700 films currently in production is scanned carefully for hints on progress and development. When documentary evidence points to the fact that a film has reached any of several production milestones, that fact is announced in the weekly Film Log. These announcements have been found to be important for several reasons. For one thing, it has been found wise to spend some time and effort keeping officer-supervisors informed of new film topics and progress outside of their own fields of specialization. One never knows when a supervisor may have to branch out into other fields so the broadest possible informational background is essential. Furthermore, it has been found possible frequently to correlate production activities where two seemingly unrelated film subjects are found to have something in common.

Once a film has been approved and initial distribution gets under way, the broader program of dissemination of film information is undertaken through the medium of the film catalog. A complete publication of over 500 pages, this catalog presents a wide variety of information about those films which are available to the Naval Establishment. Each film listed, for instance, is described in terms of the following:

1. Navy serial number.
2. Title.
3. Security classification.
4. Running time.
5. Date of release.
6. Whether the prints are in color or black and white.
7. Whether the film is silent or sound.
8. Description of film content.

Further, the organization of the catalog gives an indication of where each film is best adapted to serve the Navy and provides several ways in which title search may be conducted. Anyone using the catalog, for instance, may use either the alphabetical, numerical, Army-numerical or subject index depending upon what information is available for starting the search. This complete catalog is issued every four months and is kept up-to-date by means of cumulative monthly supplements.

Through the medium of the catalog, a film retains its identity and continues to be of prime interest to the Cataloging Section long after

by Jack H. McClelland, Lt., USNR

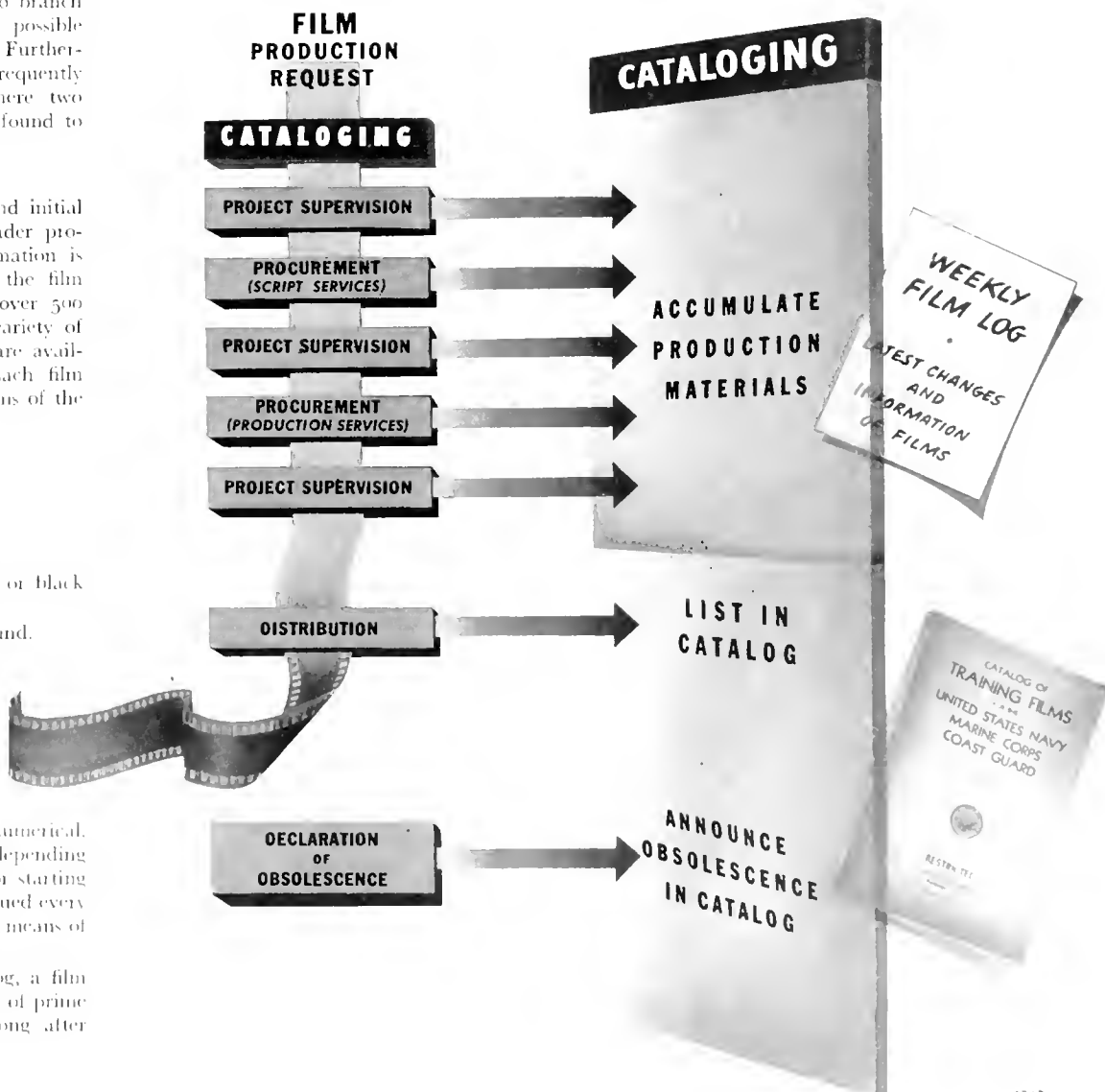
those concerned with its production have forgotten about it. Once listed in the catalog, in fact, it is never withdrawn. Only upon being declared obsolete is it moved and that move is just to another section of the catalog.

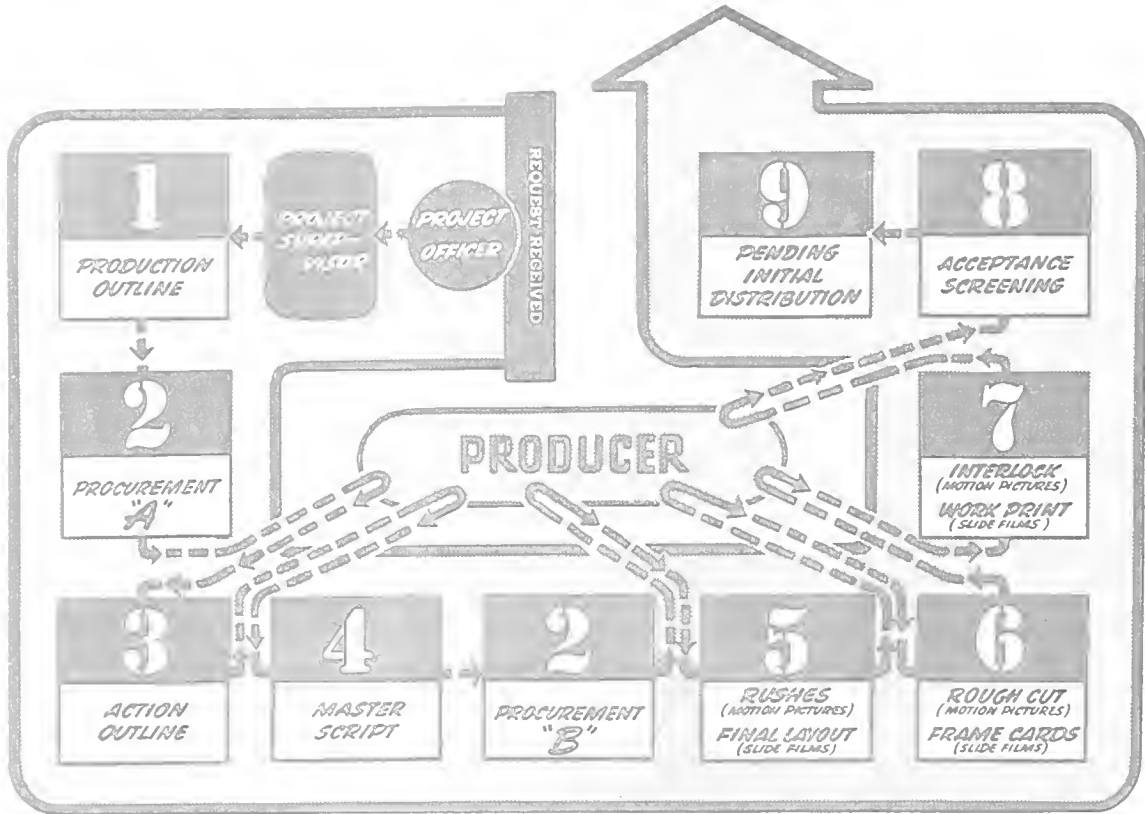
Finally, a word might be said about one of the many correlative activities of the Cataloging Section, the existence of which was inferred above by mention of the catalog's "Army-numerical" index. In a word, the Navy shows keen interest in films from other sources—sources such as the Army, the various private and commercial producers of films, and all of the Allied Nations. By exploring such sources, many films have been reviewed by the Cataloging Section, adopted, and put in use much more quickly than could a film have been produced to fill the same need—and at far less cost.

That is the story in a nut-shell. While it has been possible to present but a brief resume of the Cataloging Section's many responsibilities, it is hoped that in so doing, any wrong impres-



sions about the nature and importance of the work have been corrected. True, it is primarily a record-keeping job with a distinct paucity of excitement, but that fact is lost in the feeling of satisfaction derived from being a cog in the Navy's film program—the importance of which is daily attested to by the frequently heard phrase—"CHECK WITH CATALOGING."





Procedures for Navy Training Film Production

by Richard B. Lewis, Lt. Comdr., USNR

"Navy training film production is bounded on the North by Navy Regulations, on the South by the Severn River, on the East by Washington weather, and on the West by Production Procedures."

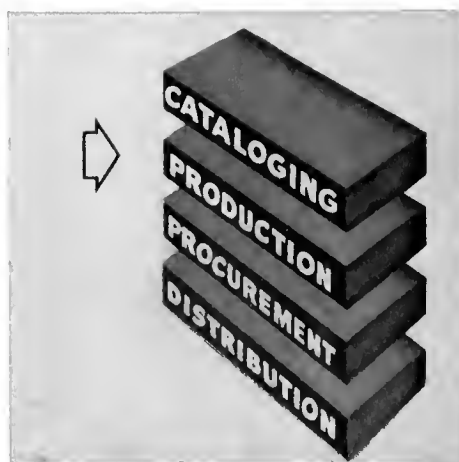
THUS wrote a new Naval Reserve officer who had just completed a quick overview of the charts, booklets, and lists of *do's* and *don'ts* that comprised his introduction to the Navy training film production program.

Basic to that program is a core of procedures established to meet the intricate requirements imposed by the Navy, including efficient and economical procurement; detailed records of progress and accomplishment; regular and systematic controls of production and distribution; official checks for technical accuracy and film craftsmanship; and confirmation of the training value of each film.

To avoid duplication of effort and to fix responsibility in meeting these rigid requirements, the Training Film and Motion Picture Branch of the Navy Bureau of Aeronautics has four sections directly concerned with training films. These sections are assigned the responsibility of cataloging, procurement, supervision, and distribution of training films. Each section works in close cooperation with the other three, and all share in the over-all responsibility for training film production.

Many people are responsible for the successful production of each Navy film, but there are

two people assigned to each new project who are responsible for seeing it brought to completion: The Project Supervisor and the Technical Adviser. The Project Supervisor, assigned by the Training Film and Motion Picture Branch, knows film production procedure and techniques; he knows the problems of film production in the Navy, and procedures for meeting



them; and he knows, above all, how to coordinate the efforts of many persons and activities to one predetermined end—an effective training film. The Technical Adviser, assigned by the bureau or activity requesting the film, is a specialist in the subject to be treated and is responsible for the technical accuracy of the film. Together, the Project Supervisor and the Technical Adviser plan and supervise the project from start to finish. To facilitate their work, the personnel of the four sections of the Training Film and Motion Picture Branch provide assistance on production problems. From the Project Supervision Section, special assistance is available to the Project Supervisor from Project Officers, Training and Research Specialists, artists, and writers who may be called upon to contribute their ideas and experience as the project develops. Also, there are special desks in the Branch which assist in matters of security, travel, visit authorizations, and arrangements for special equipment and personnel needed in the production.

The producer, whether Navy or commercial, provides experts in script writing, photography, animation, direction, and all the other details of film production.

Every person participating in a Navy training film production has specific responsibilities, and full approval of the work done in each stage of production must be obtained before the next is started. Through this routine, false starts

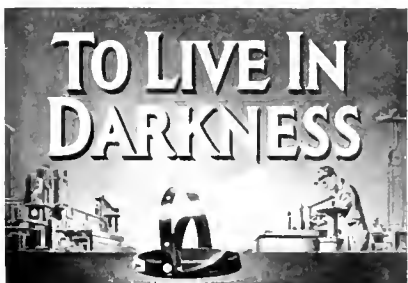
are minimized, and time and efforts are conserved.

The chart on these pages shows the standard production procedure. The numbered stages are followed in sequence in the production of both motion pictures and film strips. Thus, the scheduling, supervision, reporting, and approving of each training film is a matter of around-the-chart routine. Whether the film is produced by a commercial studio under Navy contract, or by Navy production units such as the Photographic Science Laboratory, Anacostia, D. C., or the Navy Photographic Services Depot, Hollywood, California, the standard procedure is followed.

Preliminary to all other work on a Navy training film project is the Production Outline, a detailed document prepared by the Project Supervisor and the Technical Adviser, which provides specifications for the proposed film upon which accurate cost proposals for the script preparation may be made; it defines the purpose, scope, proposed content, and film techniques recommended. When completed and approved by both the Bureau of Aeronautics and the authority requesting the film, the Production Outline is a clearly stated plan for a training film, for a specific audience, to do a specific training job. Then, and only then, is procurement of script writing services undertaken and writing begun.

As the training film project advances, the work is submitted for approval at each stage. See chart. Progress is recorded, and the next stage begun. Only through strict adherence to this routine has it been possible to insure quality of product and reasonable promptness in delivery of the hundreds of training films regularly in production. Without it there could be no order and no control.

Occasionally some individual has argued that the problem of preparing his film is "different," that the procedures are an obstacle to rapid production and interfere with creative work. These objections have long since been disproved. The Navy has produced many types of training films, those for instructing Navy men in technical skills, those which teach tactical or operational problems, and those which "indoctrinate" or "orient" the student in the Navy way of fighting a war. Whether the training problem to be solved is the operation and maintenance of a torpedo tube, the induction of a pilot into the complexities of aerial tactics, or the preparation of a new Navy man for life aboard his first ship, the making of the appropriate training film passes through the same stages of preparation: planning, writing, photography, editing, and acceptance. Only through the coordination of effort established by standardized procedures has the Navy training film program been possible.



••Best Occupational Safety Film•• Award of National Safety Council Given Navy Training Film

THE National Safety Council has given the Navy training film, *To Live in Darkness*, the award for the best non-theatrical or educational motion picture produced in 1944 in the field of occupational safety.

This motion picture was one in a series of seven films on the subject of safety produced by the Training Film and Motion Picture Branch of the Photographic Division of the Bureau of Aeronautics for the Division of Shore Establishments and Civilian Personnel of the Executive Office of the Secretary of the Navy. Other films in the series are *Safety in Navy Yards*, *Safety in Air Stations*, *Safety in Offices*, *Safety for Welders*, *Respiratory Protec-*

tion and Safety in Ordnance Plants.

The films were prepared primarily for use in civilian training programs at Navy shore establishments. They also are being used by manufacturers holding Navy contracts, and will be made available to other firms for purchase of prints through the U. S. Office of Education.

Other National Safety Council film awards are made annually in the field of traffic safety, etc. The award to *To Live in Darkness* marks the first time that any film produced for the armed services has been so honored. Honors for this award are shared by the writer, the producer and by the officers and men of the Navy who participated in the program.

FILM PROCUREMENT

by Lawrence R. Goldfarb, Lt. (jg), USNR



THROUGHOUT this issue of BUSINESS SCREEN you see various articles regarding the origin, production, distribution, and other aspects of Navy training films and motion pictures. The articles explain the methods by which the process of training naval personnel by means of audio-visual aids has been built into a well integrated machine, and also the procedures by which it is kept operating smoothly and efficiently. One fact must be remembered, however—the fuel that keeps the machine running is money—the money that buys the commercial talent for the writing of scripts; the money that pays the commercial producers for the producing of films; the money that pays the film processing laboratories for the millions of feet of release prints which are distributed to naval activities all over the world; and the money that buys the countless other items required by the Navy's training film and motion picture program.

The responsibility for the expenditure of these funds rests with the Procurement Section of the Navy's Training Film and Motion Picture Branch.

The functions of the Procurement Section may be segregated into the following broad categories:

- (1) To negotiate and initiate contracts with commercial producers for the production of Navy training films and other motion pictures;
- (2) To negotiate and initiate contracts with commercial film laboratories for the processing and printing of training films and other motion pictures; and
- (3) To purchase other miscellaneous materials necessary to implement the Navy's training film and motion picture program.

Needless to say, the effective execution of these functions necessitates the performance of countless routine operations and the maintenance of a myriad of records. At the present time the services of 15 persons, including offi-

cers, enlisted personnel, and civilians, are devoted to the performance of these duties in Washington and on the West Coast.

Anyone watching the Procurement Section in operation, and being unaware that it is part of the Navy, would think it was nothing more than an efficiently operated purchasing office of a large commercial organization. Fundamentally, he would be correct, because the supplying of training films and motion pictures for the entire Navy is "big business" and re-



IT TAKES A LOT TO MAKE A PICTURE

quires big business methods. The only differences are these: Instead of spending the money of a comparatively limited group of stockholders, we are spending the money of the nation's taxpayers; and instead of being governed by the policies of a board of directors responsible to a group of stockholders, we are controlled by the policies and regulations of the United States Navy, responsible to the nation as a whole.

To some it may seem that the amounts of money involved do not justify the meticulous attention accorded them. While it is true that the savings on training films through careful procurement policies are a small amount compared to the expenditures for the entire war effort, it must be remembered that the same policy of diligence followed by other naval activities in spending billions of dollars for countless other war needs results in an overall saving which is far from small.

From its inception, one of the biggest problems confronting the Procurement Section has been the development of the right type of contract for training films—one that was sufficiently flexible to protect producers against the contingencies of film production, yet rigid enough to ensure that full value was being received for the Navy's money. The biggest obstacle to attaining that objective was the fact that, like death and taxes, changes of one sort or another during the course of producing a training film are a certainty. The following

examples are typical: In one case, because of bad weather, the producer's camera crew was able to do only 51 days shooting out of a total of 100 days spent on location. In another instance, after an entire production crew had travelled 800 miles to photograph required scenes on a certain type of ship, it was found that the ship had to leave immediately because of unexpected operational requirements. Again, after a training film was virtually completed, revolutionary developments in the techniques which were the subject of the film, rendered worthless a large portion of the film that had already been completed. Since the writing of "cost plus profit" contracts are contrary to the policies of the Bureau of Aeronautics (which has cognizance of all of the Navy's training films), it does not require much imagination to envision the difficulties of formulating a practical method of contracting for training films.

After a period of more than two years, during which various contractual methods were in effect, the current practices were evolved and have proved practical and satisfactory. The contractual policies and procedures currently in effect can best be explained by describing a typical contract negotiation for a training film production.

Before proceeding, however, it should be explained that under current procedure, negotiations for the production of a film are not undertaken until the master script for that film has been completed. The script may have been written by the Navy, or by an independent writer. Let us assume, then, at this point a master script has been written and approved, and that it has been decided to have the film produced commercially and not by naval personnel.

The first step will be to solicit a price proposal for production of the film from one or more of the many available producers about whom the Section has much detailed information in its files. It would be impracticable, obviously, to solicit every available producer each time a production is contemplated. How, then, does the Navy choose its producers for specific projects?

Among the factors that govern the selection of producers to be solicited in any given instance are the producer's proximity to the shooting locale, his experience and skill in the particular production techniques desired, his record as a "high-cost" or "low-cost" producer, and his ability to deliver the film within the required time.

When it has been decided which producers are to be solicited, a copy of the master script is submitted to each with a request for the submission of a price proposal for production of the film. Before the producer submits his pro-



osal, however, a conference is held between the producer and the Navy Project Supervisor assigned to the project. The purpose of the conference is to clarify all of the production details so that the producer may have accurate data on which to base his proposal.

A cost breakdown is required to be submitted with each proposal, showing in detail the individual items of cost which comprise the total price. There are several advantages to the cost breakdown. First, it induces the producer to estimate the cost of the film in a logical and orderly manner. Second, it enables the Navy to determine the reasonableness of the price by evaluating each of the individual items comprising the total cost.

The specifications are eventually incorporated into the contract, and are a source of protection to the producer in cases in which production changes result in increased costs.

Prior to the policy of incorporating production specifications in training film contracts, it was frequently difficult to amend contracts upward. This was so because the contracts called for the production of a film on a certain subject, but lacked *specific details* of what the price purported to cover. It was, therefore, difficult to establish contractually that any increase in costs was due to a change in the content of the film and not to a mis-estimate on the part of the contractor. To remedy this situation, complete specifications similar to those previously referred to are now included in all training film contracts. Thus, when a producer's costs are increased because of changes, that fact can be established more easily and facilitates amending the contract.

When the proposal is received, it is then that the Procurement Section really starts to function on all cylinders, so to speak. The cost breakdown is reviewed carefully to determine that the estimates of time for photography, editing, and similar items are not excessive, and to determine that the charges for various services and materials are likewise not excessive. The estimates of time, and other production details, are also reviewed by the cognizant production personnel. The estimates of film requirements receive special attention, not so much because of the money involved (which usually represents a minor part of the total cost), but because film is a critical war material and the use of any more than is absolutely necessary is discouraged. After carefully considering the proposals from various standpoints, a decision is made as to which producer will be awarded the project.

Let us assume, then, that at this point the cost details and specifications have been reviewed and the producer for the film has been selected. The next step is to request the Contracting Officer of the Bureau of Aeronautics to award a contract to the producer selected. Before the contract is awarded, however, the request—a special form setting forth the essential details of what is to be included in the contract—must pass through certain other sections in the Bureau, each one forging a link in the chain of routine operations which leads from the contractor's letter of proposal to the awarding of the formal contract.

After the contract has been awarded and the producer has commenced production, the Navy frequently requests production changes involving increases in cost. For example, the location at which photography is to take place may be changed; direct recording may be substituted for off-stage narration; or the film may be lengthened; in fact, the changes that may take place are innumerable and their occurrence can almost always be counted on.

For purposes of expediency, the Navy Project Supervisor assigned to the project is given authority to authorize individual changes which involve a relatively small amount of money. More costly changes require approval by the Bureau. After completion of the film the producer may consolidate the costs of all of these authorized changes into one request for an amendment to the contract.

Training film contracts, as currently drafted, also provide for increasing the price of a contract for additional costs resulting from causes beyond the control of the contractor. Chief of these causes is "stand-by" time due to adverse weather conditions and unavailability of naval personnel or equipment.

In many instances the final costs of production are less than the contract price due either to production changes requested by the Navy or to unexpected economies in production. In those cases, the contract price is redetermined and reduced accordingly. In some contracts, such price redeterminations are specifically provided for by an appropriate clause. However, even though the clause may not be included in a contract, there is, nevertheless, a tacit understanding between producers and the Navy that the price is subject to reduction.

Thus, it can be seen that the type of contract now in use has the quality of flexibility desirable

and necessary in training film contracts, yet adequately protects the Navy's interests. In effect, the Navy says to the producer, "We agree to pay you so many dollars for producing a film in accordance with the approved master script upon which your proposal was based. If we authorize you to make any changes which involve additional costs, the contract price will be increased accordingly, or if circumstances beyond your control necessitate additional expenditures, the contract price will likewise be increased. If, however, your actual cost exceeds the contract price because you estimated carelessly or were inefficient, you will be paid the contract price only."

Evidence of the effectiveness of the Procurement Section's policies and procedures may be found in the results of audits of training film producers' records. These audits are conducted by the Navy Supervisory Cost Inspectors of the various Naval Districts. Such audits have revealed that the majority of the firms producing films for the Navy are earning what the Navy considers a reasonable profit. In the few cases in which the profits earned exceeded what is considered a reasonable rate, the causes were found to be due primarily to differences between the Navy's and the contractor's methods of computing costs.

In mentioning cost audits and records, it is of interest to note that the Navy has in its files many letters from producers expressing appreciation for the part the Procurement Section has played in impressing upon them the necessity for, and desirability of, appropriate cost records. Many producers who had previously failed to recognize the value of adequate cost records are now "sold" on their indispensability. Officers of the Procurement [*Turn to page 84*]





Distribution's Double Duty

by Ernest Martin, Lt., USNR

SOME 40,000 prints of training films monthly are borne by courier, by train, by ship, and by plane to Navy personnel everywhere. Prints of new productions and reprints of other productions move in a continuous stream to training centers ashore and afloat. An advance base is established, a new air strip is prepared—films arrive promptly on the scene. This is one responsibility of film distribution—getting the film there. The other starts back in Washington, long before finished prints are in the shipping cases. This second responsibility involves the phases of preparing distribution lists, ordering prints, and maintaining printing schedules.

The distribution function starts before a Navy picture is produced. In fact, it begins with the consideration of questions during the early planning stages of production. For whom is this film intended? What is the size of the audience? The answers provide new questions in turn, questions Distribution must answer, such as, how many prints will be made and where they will be sent.

Hundreds of Navy films are in various stages of production. In some months close to one hundred motion pictures and film strips are completed, approved officially, and turned over to Distribution. Hence, coordination of requirements are important if distribution is to be done effectively and with dispatch. Perhaps a glimpse of the film distribution organization in the Navy may best show the pattern.

The Bureau of Aeronautics is charged with the responsibility of supplying prints of training films. Centered in this bureau are the functions of obtaining and coordinating distribution lists, ordering prints and sending them to their destination. However, the Requesting Authority, that is, the bureau, activity, or command, which initiates a request for the production of a film, simultaneously prepares and forwards a request for the distribution of required prints. Some of these initial distribution needs are served directly. For aviation films, distribution lists are prepared and submitted by the Distribution Unit in the office of the Chief of Naval Operations. All remaining film requests for distribution, in volume the largest group, are prepared or screened by the Bureau of Naval Personnel before being presented to the Bureau of Aeronautics.

The organization within this bureau which receives the lists is the Distribution Section in the Training Film and Motion Picture Branch. After lists are coordinated, print orders are de-

termined and placed according to priorities assigned and schedules in the film laboratories. Shipping is then made from one of the centers established in Washington, New York, and Hollywood.

The destinations to which training films are sent also follow a pattern. Distribution is accomplished, in part by providing prints directly to selected schools, training centers or ships, and, in part, by providing prints to film libraries. Experienced officers in the film libraries then are given the responsibility of distribution in their area or district.

Training Film Libraries have been established in each Naval District, at important Naval Air Stations and at strategic locations overseas. The Bureau of Naval Personnel, the Chief of Naval Operations, the Commandant, Marine Corps and the Commandant, Coast Guard have cognizance over the existing training film libraries, each providing films and services as needed. It is of interest to observe that already a film library is operating in Guam, and it is not unlikely that new libraries will be established farther to the West. These libraries serve in the dual capacity of depositories for needed films and purveyors of film services. The advantages derived from their ready accessibility to the personnel served are self-evident.

As has been seen distribution lists of films are prepared by specialized units and are coordinated by the Bureau of Aeronautics. It may be of interest to follow a typical new Navy production from the day it is officially approved and accepted by appropriate authorities to the

day it arrives in the shiny new film can at Pearl Harbor.

A film on *Submarine Torpedoes* was completed on December 29, 1944. Several days later it was reviewed by officers charged with the responsibility of distribution to training schools. Actually, information had been sent to all film libraries while the film was in production listing the subject matter, the objectives and other pertinent data. The libraries had, in turn, furnished estimates of the number of prints required in their districts or areas. After review of the completed film, field estimates were combined with additional specific requirements provided by the bureau which originally requested the production. An initial distribution list was prepared by the Bureau of Naval Personnel and forwarded to the Bureau of Aeronautics where it arrived on January 8, 1945. The same day, the list was screened, the number of reserve prints required was determined, and an order was placed with the film laboratory. While the distribution list was being prepared, the producing company had been advised by mail that the production had been officially approved and was directed to forward the negative to the laboratory. The negative and the film order arrived within 48 hours of each other, and printing began on the assigned priority. By February 6, all the prints were shipped, and on the 26th, twenty days later, the assigned prints arrived at Pearl Harbor.

Initial distribution of new Navy training films represents only a small part of the functions in Distribution. Larger volume in prints is reflected in reprints required for the growing Navy as well as in prints of many films not produced by the Navy but adaptable to the training program. Over 7,000 subjects are being distributed, of which one-half were produced by the Navy itself. Films produced by other armed services, government agencies, commercial sources, and others have been used when the subject matter was found appropriate. The attendant economies in production and avoidance of duplication are obvious. The wide use of these films is indicated by the fact that 40 per cent of all prints being distributed are in this group.

What has Distribution done, and where are all the training films going? Certainly these are pertinent questions and the answers are interesting. Since December, 1911, more than 1,300,000 prints have been supplied to the Naval Establishment afloat and ashore. These prints are, for the most part, 16 millimeter



25%

U. S. SHORE ACTIVITIES



FLEET AND ADVANCED BASES

75%

This Business Screen Color Pictorial Shows Where Navy Films Are Distributed

ound motion pictures. Films in 35 millimeter have been distributed in extremely limited numbers, for the advantages of 16 millimeter motion pictures were early realized. A substantial majority of the films are black and white. Color films have been produced and prints distributed, but numerically this group has been limited to less than 10 per cent of distributions made.

In the early months of the war, the majority of training films were being sent to shore bases in the United States. The audience was in the training centers and facilities were lim-

ited aboard ships. Developments of the past year have caused a complete reversal. Today almost 75 per cent of completed films are provided to forces afloat and advanced bases, and 25 per cent go to shore establishments in the United States.

Distribution does its duty as a part of the training film program. The detailed story of its role must await another day, when other stories may be told. Meanwhile another month passes and again thousands of prints of training films are borne by courier, by train, by ship, by plane to Navy personnel everywhere.





TRAINING FILMS IN A TRAINING PROGRAM

FACED with urgent necessity, training thousands of fighting men as they are needed, within a short space of time, the United States Navy inevitably turned to training aids.

The Navy recognized the value of these training aids. It was aware of the excellent results that had been obtained with training aids and the visual aids in public education and it came to them, studiously and with a handmaster, undeterred better than any other arm and a number of fingers.

Expectations Justified. Training aids for the United States Navy ship manures by the use of training aids in training of its personnel. In the Navy classroom and in the Navy mess compartment, the Navy training aids are used in the following manner:

1. Training aids are used in the classroom to teach the principles of war.

and have come to include virtually everything that can help to make the facts, methods and machines of war more real and more meaningful to men whose lives and safety depend on "know-how."

Intricate and truly marvelous mechanical devices simulate with utter realism the plane in flight or the ship underway. Models, mockups and three-dimensional aids of almost infinite variety help to teach communications, gunnery, amphibious warfare, ship and plane recognition, and virtually every other subject in Navy curricula. Charts, posters and other non-photographic contribute similarly to all phases of the total training job.

Training films were, of course, the foundation of the training aids program at its inception, and have continued to be a major part of it. A few interesting articles in this issue of BUSINESS SCREEN present from various viewpoints the story of Navy training film production and the

technical aspects of distribution. It is the purpose here to extend this story with further information on distribution, and to explain what has been done and is being done about training film utilization and evaluation.

In the early stages of the Navy's training film program, emphasis was given to procurement and production. The demand for films was urgent, and immediate needs had to be met. Every effort was directed toward drawing together all appropriate films available from outside sources, producing others in greatest demand, and procuring projection equipment wherever it could be found. As production climbed, however, and films came into quite general use, problems of distribution and utilization became apparent.

Problems Developed. What were some of these problems?

1. Prints were generally being issued on a permanent basis to activities in need of them. A temporary loan and re-distribution system was needed to spread available films over a wider area of use.

2. Too many instructors were having too much difficulty in getting films when they needed them most. This was particularly true of forces afloat, and of training activities at advance bases. Distribution machinery needed oiling. Sources of supply had to be decentralized and moved nearer to points of demand.

3. Too many instructors misunderstood the functions and potentialities of training films and other aids, and had little or no knowledge of correct utilization techniques. Over-enthusiasm led some to expect too much from films and not enough from themselves. Others failed to grasp the importance of this "new-fangled" teaching device and employed it haphazardly or not at all. This situation was understandable in view of the fact that Navy instructors had been drawn from all walks of life.

4. Evaluation of films available from commercial sources, and the procurement of these films for Navy use was inadequate and needed to be set up on a continuous and systematic basis.

5. No system had yet been inaugurated for the continuous evaluation and up-grading of distribution methods and utilization techniques.



SAVANA HAS SET AT SOME POINTS IN THE MESS COMPARTMENT. This procedure is generally followed at the conclusion of the film.



ALONG A DESTROYER WARDROOM MESS TABLE, A UTILIZATION OFFICER CONFERSES WITH MEN. This procedure is generally followed at the conclusion of the film.



CREW'S MESS COMPARTMENT ABOARD DESTROYER X is the classroom. With a Training Aid-Guide as a help to better instruction, a ship's officer tells crew of salient points to look for in film.

Lack of such a system meant not only the existence but also the perpetuation of error and inefficiency. It also resulted in failure to recognize and to spread the benefits achieved through local initiative and ingenuity.

These were problems that might be expected to develop in any expanding training film program. Their development in the Navy followed the pattern that had become familiar in the civilian field. Certain aspects of the Navy's experience were, however, unique and should be noted. The urgency of war telescoped the development process and brought these problems to a head within a few short months. The same urgency dictated a speedy solution. Further, all of these problems were greatly accentuated and magnified by the sheer size and complexity of the Naval training structure. On the other hand, their solution was facilitated by virtue of the authority and the funds available.

Training Aids Division Established

The framework for a well-rounded and fully-coordinated training aids program was erected in mid-1942 with creation of the Training Aids Division within the Bureau of Naval Personnel. This Bureau has cognizance over most Naval instruction, principal exception being naval air training which is the responsibility of the Deputy Chief of Naval Operations (Air). The new division was charged with responsibility for the full direction of training film distribution, utilization and evaluation.

Production and Distribution Section includes the Production, Distribution, and Recognition Aids Units, and is responsible for providing the Navy with essential training aids of all types and of the most effective and advanced nature. It procures such aids from appropriate sources within and outside the Navy, arranges for their evaluation and adoption, and distributes them to Navy training activities ashore and afloat. It provides for their maintenance, and re-distributes operating surpluses as they occur. Through its Training Aids Development Center in New York, synthetic training devices, charts, posters, manuals and models are designed and developed for high priority training subjects. Instructional sound recordings are produced with the collaboration of Navy technicians and leading radio network personnel.

This Section also maintains liaison with the Army, other armed services of the United Nations, and other governmental and commercial sources in the production and distribution of training aids. In connection with the distribution of training aids and equipment of all types to naval activities all over the world, it supervises two Distribution Depots and approximately twenty-four distribution and maintenance units located at major naval operating bases in the United States and overseas.

The Training Aids Division is divided into four sections, three of which are concerned with training films. Let us first examine these sections and their functions. We shall then consider the Division's agencies in the field and, finally, turn to the organization in operation as a whole.

Utilization and Evaluation Section procures officers to serve as utilization specialists who are

assigned to naval districts and fleet operational areas throughout the world. Through district authorities, it exercises supervision over these officers and coordinates their activities. It prepares and publishes training aids utilization materials of various types for Navy instructors, and gathers and disseminates information on new training aids and improved utilization techniques.

This section conducts a continuous program of evaluation to determine the effectiveness of training films and to recommend changes or improvements both in film content and in methods of distribution or use. Its function is a practical one, not merely to gather statistics, but to assemble concrete evidence on which the upgrading of film and instructor performance can be achieved.

Training Bulletin Section publishes a magazine, Training Bulletin, for the dissemination of training information, advice, and inspiration to Navy instructors. It gives considerable space to illustrated previews of new training films, and to descriptions of new aids and techniques.

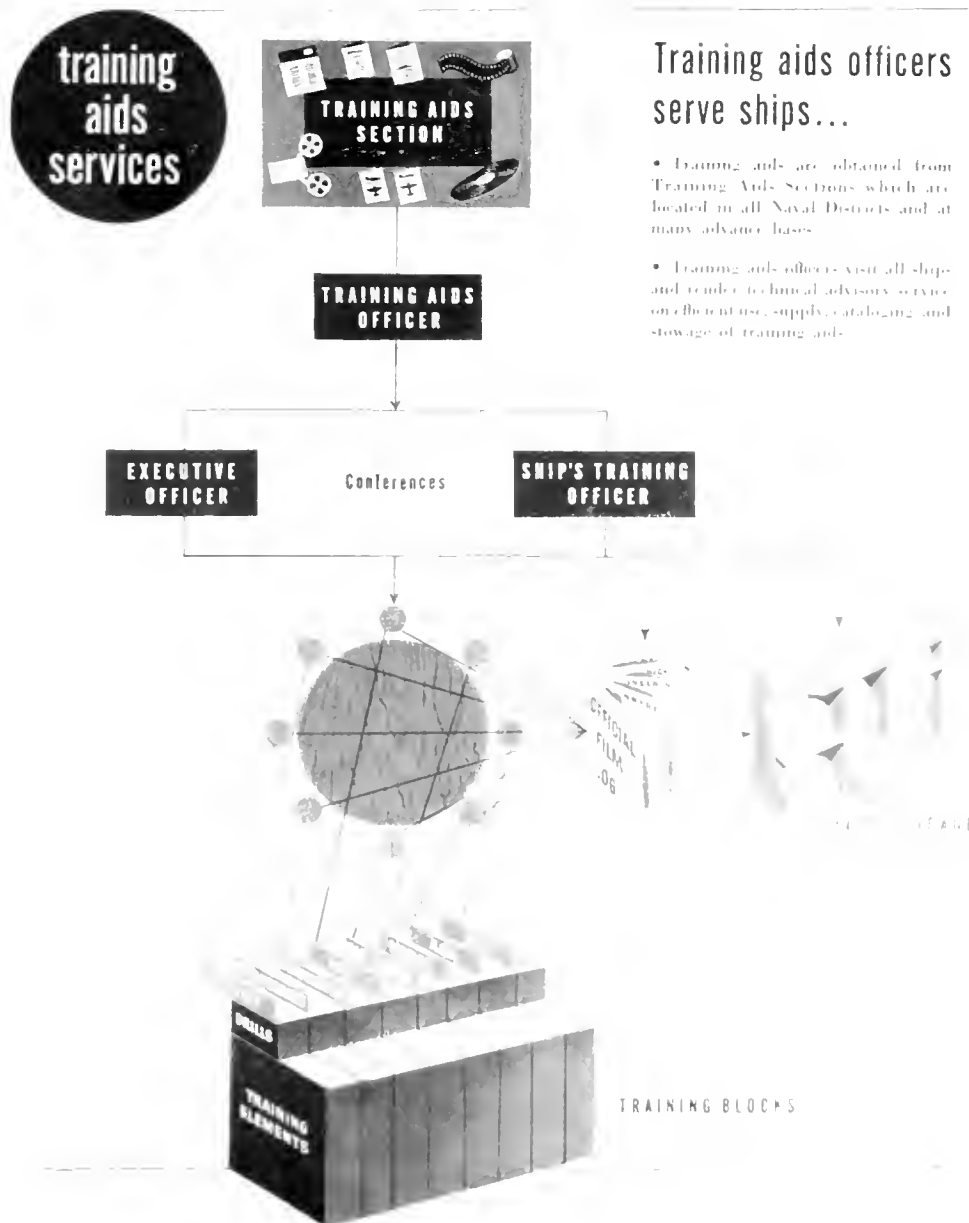
It is a valuable device for keeping training aids officers and instructors well-informed on matters of general interest regarding training films.

TAD Agencies in Field

The field organization consists of approximately 120 Training Aids Officers, assisted by enlisted personnel, operating in and from Training Aids Sections and Libraries. The distinction between "Section" and "Library" is one of official terminology, not of function. There is one Training Aids Section in each naval district within the continental limits of the United States, and one Training Aids Library in each overseas naval district. A Library is also maintained in each major area of fleet activity.

Each Section or Library, with one exception, has at least two Training Aids Officers. One specializes in distribution, the other in utilization, since these are considered as distinctive functions requiring different backgrounds of training and experience.

Training aids officers and their enlisted assistants are under the direct command of the Director of Training in their district. He, in



Training aids officers serve ships...

- Training aids are obtained from Training Aids Sections which are located in all Naval Districts and at many advance bases.
- Training aids officers visit all ships and render technical advisory services on efficient use, supply, cataloging and storage of training aids.

using training aids under way



Lookouts on watch are given recognition test with models of battle plans. Battle planes are used in reporting identification to the bridge.

recognition



Off watch lookouts review long range bomber slides on the ship's deck.



Recognition Officer sets up a one week's display of Jap plane models in the wardroom.



Bridge going over "Quizraff" No. 9 in forward crew's quarters (MB 1432).



Recognition Officer selects models for 1400 training period. Models are viewed on wires in his stateroom.

Posters and charts like this also help visualize the Navy's immense training job.

turn, is under the command of the Naval District Commandant (or fleet equivalent). When assigned to Sections or Libraries, Training Aids Officers and assisting personnel are answerable only to their District superior officers. All directives and requests, as well as all supplies and equipment, from the Training Aids Division go through the District chain of command and are subject to the approval or acceptance of the Commandant and the Director of Training.

The Bureau of Naval Personnel, however, formulates basic training policies and regulations, establishes and discontinues training schools and Sections or Libraries, and assigns or transfers personnel.

Areas, Services, Personnel Vary

★ Areas served vary widely in size as well as in the number and types of activities served. They vary accordingly in the number of training aids personnel and in the extent and types of services rendered. There may be anywhere from two to ten Training Aids Officers, then, at-

tached to a Section, serving activities spread over areas ranging from a few to thousands of square miles. To cover these vast distances adequately, it has been necessary for many Sections to establish Sub-Libraries, particularly in port areas where training aids must be readily available to naval vessels.

Services demanded by some individual training centers are such as to require a Training Aids Officer on a permanent basis. In these instances, officers are attached directly to the centers; but, though subject to the orders of the local Commanding Officer, they remain representatives of the district Section.

Each Training Aids Section and Library maintains a stock of training films, projectors, spare parts, utilization publications, graphic and three-dimensional aids, and other materials or equipment geared to the needs of the area served.

The Training Film Cycle

It is within the framework just outlined that an effective system of training film distribution has been set up. Let us see how this system operates by tracing a film from producer to consumer and, in so doing, observe the functions and working relationship of the component parts.

1. A training film has been produced. Only a few prints have been made.

2. While in production, an advance description of the film has been released in Training Aids Digest so that Sections and Libraries may indicate requirements.

Training Aids Digest is a multilithed booklet distributed by the Training Aids Division semi-monthly to Training Aids Sections and Libraries. It is a means of supplying the Sections and Libraries regularly and frequently with up-to-date information on new policies and procedures, and on new films, guides and other aids available.

3. When production is completed, the Production and Distribution Section receives and screens the first print for evaluation by appropriate authorities.

4. The Joint Board of Review examines the film in the light of the various curricula and recommends initial distribution of prints to specified activities. At this time, the film is written into the appropriate standard curriculum.

The Joint Board of Review is a group of officers representing the various divisions of the

Training Activity, Bureau of Naval Personnel, and functioning in an advisory capacity for the Director of Training. Their chief responsibility is to evaluate new Navy training films, write them into appropriate curricula, and recommend initial distribution to training activities. Other duties include: (1) evaluating non-Navy training films and recommending procurement and distribution in accordance with Navy requirements, (2) considering requests for training film production in terms of curricular needs and, through the Director of Training, advising producing authorities, (3) assigning existing training films and other aids to curricula in preparation or under revision.

5. The Production and Distribution Section considers the Board's recommendations, obtains approval of the Director, Training Aids Division, for a final distribution plan, and forwards the plan to the Bureau of Aeronautics with the request that new prints be supplied accordingly.

6. The Bureau of Aeronautics then has the film printed and distributed as requested by the Training Aids Division.

7. Training activities not included in the initial distribution plan obtain prints for extended custody or on temporary loan from Sections and Libraries in accordance with their needs. Activities included in original distribution obtain additional prints as required.

8. In general, Training Aids Sections and Libraries submit bi-monthly orders for print needs not covered in original distributions. They may, however, submit emergency orders at any time to the Production and Distribution Section.

It may be asked why Training Aids Sections and Libraries are by-passed in the sending of prints directly to activities. The answer is that the curricula of these activities indicate a need for the film. This procedure gets the film to them in minimum time and saves unnecessary

ANSWER CARD		BUREAU OF NAVAL PERSONNEL	
FOR TRAINING AID USE		U. S. NAVY	
NAME	CLASS	SECTION	LIBRARY
1	A	B	C
2	A	B	C
3	A	B	C
4	A	B	C
5	A	B	C
6	A	B	C
7	A	B	C
8	A	B	C
9	A	B	C
10	A	B	C
11	A	B	C
12	A	B	C
13	A	B	C
14	A	B	C
15	A	B	C
16	A	B	C
17	A	B	C
18	A	B	C
19	A	B	C
20	A	B	C

The answer card



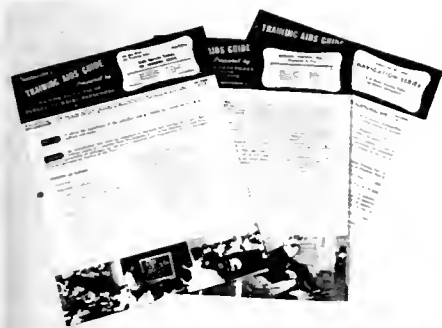
VITAL TO FILM MAINTENANCE. REWINDING and checking film is a full time duty for one of the WAVES. With scores of films coming in each day from dozens of ships and activities, one WAVE seaman is kept busy, rewinding, checking and cleaning film.



SCREWS WORKING LOOSE CAN TEAR UP THE moving parts of a machine. An electrician's mate instructs two operators of Destroyer X in minor repairs of projectors at Training Aids Section repair shop.



TRAINING FILMS LAST ONLY SO LONG AS trained personnel handle them properly. Because maximum use is required of the ship's limited supply, the men who run projectors must be thoroughly trained.



Typical issues of the Training Aids Guides

effort on the part of overworked Training Aids Officers.

Putting Training Films to Work

The training film cycle is, of course, incomplete until the film is utilized properly in the classroom or aboard ship, and until when it has fulfilled its purpose it is re-distributed or declared obsolete and withdrawn from circulation. Bringing of this cycle to completion is the job of Training Aids Officers, drawing fully upon the resources of the Training Aids Division to satisfy the requirements of Navy instructors in obtaining maximum value from training films.

Projection equipment is a primary requirement. Shore training activities obtain projectors, screens and other equipment from the Sections or Libraries on loan or permanent custody in accordance with need. Each ship, depending on its size and class, has a standard allowance of projection equipment. Usually this is put aboard as construction is completed.

Trained projectionists is another vital need. Effective film utilization demands that the mechanics of projection be smooth and unobtrusive and that failure of equipment be held at a minimum. All Sections and Libraries provide extensive service in training officers and enlisted men as projectionists. More than 400 projectionists are trained monthly throughout the Navy, a yearly total of approximately 5,000. A training manual is now in preparation by the Training Aids Division to improve, standardize, and extend projectionist training.

Advice to instructors on training films available, proper utilization techniques, problems of film stowage and related matters is a key ingredient of the training aids program.

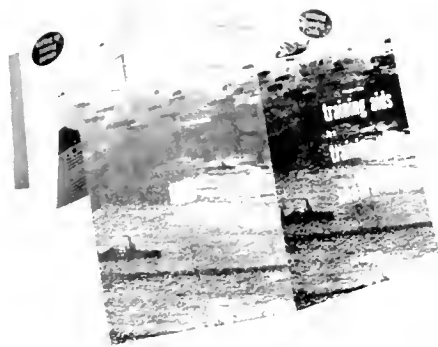
Visits to training activities ashore and to ships in port comprise the major activity of

The Navy Manual "More Learning in Less Time"



Training Aids Officers. During such visits the Training Aids Officer contacts the Training Officer (officer directing training in an activity or aboard ship), discusses his training problems with him and helps him to select suitable films and other aids. He provides him with training aids literature, arranges previews of films for him and his instructors, helps him work out problems of stowage, and offers any other assistance needed in working out and implementing a training program that makes full and effective use of training films and other aids.

Upon the advice of the training officer, he then contacts individual instructors, helps work



Training Aids Aboard Ships helps speed training

out their specific utilization problems, gives demonstrations on the proper use of films, and offers any other assistance required. Special classes are also conducted in Sections or Libraries on effective methods of film utilization. These are available to all instructors.

Every effort is made to provide new ships with a complete service—equipment, projectionists, films, utilization advice—before they are sent into active duty. Wherever possible, therefore, Training Aids Officers service ships as soon as they are fitted and staffed. Ships are in greatest need of such help at this time. Once in action, it may be many months before they are again in a port where such assistance is available.

Training aids publications are prepared and distributed by the Training Aids Division to aid its officers in the field. Unfortunately, there are not nearly enough of these officers to go around. The average number of shore activities now serviced per Training Aids Officer is approximately eighty. Each officer assigned to forces afloat is servicing an average of fifty ships per month, the total running to 1,000 ships per month. One Training Aids Officer who has just completed a 16 months' tour of overseas duty reports having covered 50,000 miles by air during that period. Publications of various types help to cut down the discrepancy between the demand for help and the trained men to supply it.

The manual for projectionists, previously mentioned, is one of these publications. When available, it will provide in handy form the information needed by officers or enlisted men to set up, operate, and make minor repairs and adjustments to projection equipment. Through standardization, it will eliminate confusion.

With its help, Training Aids Officers can turn out more and better projectionists with less expenditure of time and effort.

Training Aids Guides, a continuing series of publications, are designed for use by individual instructors and serve two basic purposes: (1) to establish an effective pattern for the utilization of films, and (2) to provide on specific films the data needed by instructors to use those films effectively. Each guide contains, in addition to technical data on the film or closely related series of films concerned, the major points-to-look for, a series of test questions for presentation to students, and suggestions on what to do before and after the film has been shown.

Well over two million guides on more than two hundred training films have been distributed.

To facilitate the testing of students on film content, and for general testing purposes, a test answer card has been developed and distributed by the hundreds of thousands. Extremely simple in form, it is a 3"x8" card with the usual spaces for name and date, plus 40 numbers listed in order. Alongside each number are the five letters A, B, C, D, and E. Students may indicate their responses to test questions by marking or punching appropriate letters. Use of the card requires only that test items be prepared in a manner permitting response through a standard series of symbols. Training Aids Guides test items are of this type.

The "Evaluation Digest," developed recently, is similar in size and appearance to the Training Aids Guides and is also a continuing series of publications. Each digest gives instructors and students an evaluative view of a series of films in a specialized subject area. Four have been produced to date, all in the field of basic electricity. Each takes up a separate phase of the subject—such as "Electrostatics and Current Electricity," or "Magnetism and Electro-Magnetism"—which constitutes a course within this particular curriculum. It outlines the topics included in that course. [Turn to page 53]



BUSIEST PERSONNEL IN THE SECTION ARE the storekeepers in the shipping department. In the last quarter of 1943, the shippers handled a total volume of 20,966 separate film prints.



From the Islands to the Lab

The Story of the U. S. Naval Photographic Science Laboratory by Charles Marquis Warren, Lt., USNR

THERE was nothing you could put your finger on: no order, no despatch, no covert-mouthed scuttlebutt to the effect: "Something's up. We'll be hitting another beach in a few days." Yet men in Quonset and Dallas huts in every area on the advanced base island, crews of each warship moored in the palm-fringed harbor, possessed a series of curious and almost infallible oracles which warned them of the imminence of one more assault "jump-off" needed to forge along the watery road to Tokyo.

The oracles? Believe it or not: *U. S. Navy Training Films!*

Many of these training films were produced

perhaps six months or a year ago by the U. S. Naval Photographic Division's Photographic Science Laboratory. How do the films accurately predict within a week or less the actual day of an invasion? As remarkable as the Photo Science Lab is in many ways, it isn't omniscient, its officers and men aren't "in" on Navy invasion plans a year before the actual assault.

The answer? Take a look:

All over the island the showings of Navy training films have been stepped up and are playing to packed audiences. Men who haven't evinced any concerted interest in training since they left boot camp are suddenly intensely hungry for films that teach them to recognize their enemy, his uniform, his habits, his methods of fighting. On the foredecks of the warships nightly screenings are pounding home aircraft and warship identification to silent, receptive gunnery crews. Australians and New Zealanders have borrowed the latest films on establishing beachhead communications. Even the flyers have become serious, viewing and reviewing films that instruct a downed pilot how to survive in the jungle.

Those are the oracles. When Betty Grable and Alan Ladd give way to animated diagrams and close ups of rocket-launchers, when the authoritative voice of the Narrator carries more weight than the dusky warbling of Dinah Shore, it's fairly safe to assume: "Something's up. Something big." Men become increasingly interested in all manners of preserving their well-being when the smell of potential death is in the air. So chalk up one more claim the Navy can make for its audiovisuals. Nostradamus had nothing

on Navy training films as a prognosticator.

And during this accelerated projection activity the projectionists aren't the only photographic personnel galvanized into action. Aerial photographers of VD and VJ squadrons, photo units aboard the larger warships, and combat camera crews in the island based Quonset labs are busy cleaning and repairing motion picture and still cameras and lenses, checking batteries and spring drives, filters, tripods, and crating thousands of feet of film raw stock received from the States.

These are the crews that will cover the landing, secure the pre-assault and combat footage that will present classified graphic reports of the operation to the Navy Department, and, later, nonclassified newsreels to the public.

But upon special occasions an additional camera party will be found just as industriously on the job. This is one of the occasions and the additional unit, consisting of an officer, two chief photographers' mates and several Photo-Thirds as assistants, represents the culmination of a Bureau of Supplies and Accounts request forwarded less than a month ago to the Training Film and Motion Picture Branch, Bureau of Aeronautics, for a training film dealing with a specific problem in an amphibious assault operation. Training Film and Motion Picture Branch assigned the making of this film to the Navy's Photographic Science Laboratory, which in turn designated one of its crews operating in the South Pacific to handle the job.

The PSL crew differs from the permanently attached South Pacific camera units only in the subject its coverage will stress. It will undergo any risks the other crews are subjected to. It will buck the atmospheric nemeses of all South Pacific photography, namely: The ferocious glare of sun on water and coral that





forces a cameraman to "stop down" the diaphragm in fear of overexposing until he has underexposed his subject, the inexplicable and omnipresent tropical mist, invisible to the naked eye, that renders meter readings worthless and the use of filters a menace, and the possibility of a piece of shrapnel shattering a camera, or cameraman, or a cameraman's nerve.

But where the regular camera units will be shooting "wild"—that is, catching shots of every phase of the battle—the PSL unit will be shooting strictly according to a script jointly preconceived by the Training Film and Motion Picture Branch and PSL, and concentrating exclusively on the subject with which the prospective training film is concerned.

In this case, say, the subject is the problem of getting supplies as quickly as possible to the assault forces in order that they may stabilize their beachhead. Is it better to send the supplies in with the second wave, the third, the sixth? Will the crates bear up under the necessarily rough handling they will receive? Will salt water or sand affect their contents when they are dumped upon the beach? Those are the items the Bureau of Supplies and Accounts wants to know about. Motion pictures will answer these questions more accurately than thousands of words written in official reports.

Subsequently, when H-Hour arrives and the landing craft streak for the sandy beach, the PSL unit is on hand. One cameraman goes in with the initial wave and—if the situation permits—sets up his camera on the beach and photographs the supplies as they are moved in aboard later waves and unloaded ashore. The other cameraman accompanies the wave bearing the supplies, photographing the unloading in "reverse angle."

The PSL officer has selected angles, prearranged all continuities of Medium and Close Shots in a briefing session with his crew the night before. This continuity is followed as closely as possible without benefit of stable camera mounts, synthetic lighting or a knowledge of where Japanese shells and bullets will strike.

This landing appears at first to have caught

the Japanese by surprise. Sporadic shelling raises water spouts among the craft of the first wave, but it reaches shore with little loss and the assault forces run across the beach, scale the rocky cliffs and push in to the edge of the jungle. The PSL photographer accompanying this wave loses no time setting up in a hastily scratched-out toehold on the beach, getting his F-stop, his focus, sliding in a neutral density filter, ducking a 25 cal. spray of bullets, swinging his camera toward the incoming second and third waves and "lettin' her run"—pausing intermittently to rack over his long and short lenses to vary his shots, and reload when necessary.

If unexpected mishaps occur to the supplies—such as crates breaking when dumped upon the beach, or damage resulting from mortar or small arms fire is sustained—the PSL cameramen are instructed to continue grinding. Such shots will prove invaluable instruction in precautions that must be taken by the Bureau of Supplies and Accounts on future landings. If, during the ruction of the landing, the camera runs out of film at (inevitably) the least propitious moment, all the cameraman can do is curse, reload and pray whatever he missed—good or bad will occur again. And (inevitably) it never does.

Now the Jap artillery and mortars are beginning to find the range. Some of the "EKies" in the second wave are beginning to disappear under the impact of direct hits. Some of these explosions the PSL cameraman will catch even though they may not be concentrating on the actual effect of shellfire or on any boats but the supply craft. These shots will later be catalogued in PSL's combat footage stock library.

By the time the third wave is half way in, the exact range has been found—and the wave takes a thorough belting. This is the supply wave and some of the ammunition and food stowed aboard the doggedly oncoming craft will never reach the beach.

The PSL officer and second cameraman are



Production activity on the sound stage at the Navy's Photo Science Laboratory.



The camera focuses on a scene from the Navy film on *Deep Diving*, showing cars-nose examination.

in this wave, both shooting hand-held cameras over the gunwales of an LCVP. Their shots will necessarily be "bouncy", due to the motion of the craft in the open sea, and later reveal a disconnected continuity of shots, due to the concentration of enemy fire—the urge to duck behind the protection of the LCVP's bulkhead

On location in Florida for a jungle sequence in a Navy training film.





Recording the commentary for a Navy training film at PSL.

in the middle of a "take" when a 75 mm. shell bursts seventy-five feet away is normal—even in a photographer's) but the long shots will tell the story of the shelling the wave ran into and the close shots will depict to what extent the supplies stood up during the run and during the unloading.

Six hours after the initial assault wave hit the beach the PSL crew's job is over. Although the fight to secure the island may still be going on farther inland, the PSL officer's primary objective is now to get those cans containing the exposed negative (and silica jel or baked rice as a precaution against the emulsion-devoiding climate) to a point where they may be forwarded via air express with a No. One priority and under the supervision of an officer messenger to the Photo Science Lab, where the film will be processed, cut and assembled into a training film complete with dubbed in narration, battle sound effects and appropriate music.

The PSL officer will forward as soon as he can a detailed description of the footage ob-

tained as well as an account of his observation on the handling of the supplies and reports he has gotten from supply officers on the scene. These camera logs and reports reveal such findings as: Supplies dumped on the beach at low tide often cannot be removed until after the tide has come in, making it necessary to construct crates that will withstand the ravages of salt water; during the heat of battle men will disregard such labels as "handle with care" and sink their grapple hooks into all crates, sometimes with damaging effect; a greater risk of loss is incurred if food supplies are sent in with the wave that carries ammunition.

Such on-the-spot observations will—upon approval by the Bureau of Supplies and Accounts and the Training Film and Motion Picture Branch—be incorporated by PSL writers



Production phase: the re-recording console at the Photo Science Laboratory.

in the final version of the script. When the film is released and distributed to Supplies and Accounts personnel and civilian contractors working for S & A, it will not only contain a graphically exact report of the problems encountered in maintaining an intact flow of supplies to the assault forces, but a solution to meet these problems devised by S & A and photographed and produced by the Photographic Science Laboratory.

The job of photographing the actual operation in the South Pacific is only a part of the overall undertaking necessary to turn out a

completed training film. Once the exposed negative reaches PSL it must go through many major stages before it is ready for release. These stages require the use of all of PSL's photographic facilities.

These facilities are considerable. No major studio in Hollywood can boast of newer or finer equipment than that of the Navy's Photo Science Lab. The Lab's sound recording facilities, its background projection for process shots, and its optical printing equipment cannot be excelled by any commercial organization in the world. Its film library of Naval combat footage is the most complete stock library of its kind in existence.

No one who has ever visited the bluntly modernistic laboratory located on the Naval Air Station at Anacostia, can fail to be impressed with the variety of its amazing photographic scope. Besides processing thousands upon thousands of feet of combat film that comes flooding in daily from all theatres of war during major operations, the laboratory produces motion pictures at such a rate as to reach the impressive total through January 1st, 1944, to January 1st, 1945, of 423 completed projects. These projects included 542,328 feet of 35 mm. cut negative, and 249,092 feet of 16 mm. cut negative. And that, as the saying goes, "ain't paper towels."

The subjects of the training films produced by the Laboratory run the gamut of variety, ranging from a series of instruction films on how to assemble and operate the world's largest floating dry dock and a series photographed almost entirely under water which illustrates the correct procedures entailed in deep-sea diving—to such intricate and complicated subjects as the interpretation of radar, the operation of the latest airborne rockets, the construction of a Diesel engine, and the application of Pascal's Law in hydraulics.

There are approximately 800 Naval personnel engaged directly and indirectly in making motion pictures at PSL, including 265 members of the WAVES. Most all of these are highly specialized technicians, directors, cameramen, writers, actors, animators, cutters, sound men, musicians, electricians, set-carpenters—all ex-



Modern recording and film handling, rewinding and treating equipment at the Navy's Photo Science Laboratory studios.



Trial run: a new Navy training film gets an informal preview in PSL's modern screening room facilities in Anacostia.

pers at the jobs they performed as civilians before the war.

Does one of the training films now in production need an original musical score? The Music Section will compose and arrange the score, using the 85-piece Navy Symphony Orchestra for the final recording. Several of the original scores have been impressive enough to have been performed publicly as symphonic poems and orchestral suites, receiving enthusiastic acclaim from public and critics.

Will the film require animation? It always needs beginning and end titles which are the products of the Art and Animation Section, and many training films need animated diagrams and cartoons to assist in clarifying the subject's live action. Live action photography ceases where the camera cannot go—at the threshold of darkness and inaccessibility. Animation can and does extend to the limit of human imagination, exploring the outer boundaries of scientific perception. Animation makes it possible to see the workings of a muscle in a man's body, to view as from the moon a number of great convoys converging simultaneously through the night from all corners of the earth, to observe a theory of electricity invisible to the camera and human eye.

PSL's Art and Animation Section is probably as competent and talented as any in the world. Composed almost exclusively of former artists from the Nation's best cartoon studios, it hasn't yet run up against any intricate Navy technical problem of presentation that it couldn't lick. From January to January of the last year this section produced a total of 67,131 feet of screen footage, and that, to repeat the paraphrase, "ain't rolls of wallpaper."

Does this particular training film call for elaborate production, "live sound," trick or color photography, skilled professional acting?

PSL's sound stage takes no back seat to a stage of its size on the lot of any major commercial studio. On its 60'x100' deck have been erected replicas of a South Pacific foxhole-dotted battlefield; the complicated interior of a Grumman Avenger torpedo plane; an exact reproduction of an entire communications compartment aboard a warship, complete to the most detailed instrument; a cruiser's bridge; a twelve-bed hospital ward, and adjoining hydrotherapy room; a ten-room suburban home, and many reproductions of Navy ships, inventions, experiments and new equipment. On the steel catwalks thirty feet above the deck the most modern incandescent and high intensity arc units are available for every kind of special lighting effect.

That exceptional equipment in process background projecting machines, mentioned before, provides a moving background behind the live action, such as: authentic shots of Japanese warships rolling through a turbulent sea; enemy aircraft in action; actual sections of Manila Harbor and a part of the beach at Empress Augusta Bay, Bougainville during enemy occupation; an enemy artillery barrage. These backgrounds, projected with realistic clarity behind the action photographed on the stage, have caused Hollywood experts to voice their envy of the Navy's process projection equipment many times over. (Turn to page 94)

The U. S. Naval Photographic Services Depot

by Fanning M. Hearon, Lt. Comdr., USNR

THE U. S. Naval Photographic Services Depot is the West Coast station of the Bureau of Aeronautic's Photographic Division where training films are made. The Depot is staffed by eighty persons—officers, enlisted men and civilians—whose pre-war experience familiarized them with the many facets of motion picture production. Writers, directors, project supervisors, cameramen, lay-out artists, projectionists, electricians and set-carpenters are available for all types of training film production. A procurement officer and assistants are there to negotiate for commercial production of new training film projects that are constantly received; an administrative department handles the Depot's intricate and never-ceasing paper work, facilitating the liaison between requesting authorities, the Depot, and the Depot's "home office"—the Training Film and Motion Picture Branch of the Photographic Division in Washington; a distribution department handles the shipping of training film release prints processed in Hollywood laboratories to naval activities on the West Coast as well as to the fleets in the Pacific.

The Depot itself houses a well-equipped shooting stage; a still-photograph laboratory; a special effects department where trick photography is done; two projection rooms where the previous day's photography as well as completed training films may be viewed and special approval screenings held; editorial rooms; and

an art department, where many of the titles and lay-outs for animated sequences are devised.

In general, the Depot handles two types of training films, indoctrination pictures of the dramatic type calling for large casts of experienced actors and extensive sets and shooting facilities; and the highly classified technical films concentrating on teaching the working principles of an intricate new weapon or device, or explaining the complex doctrines employed in aerial and amphibious warfare.

For instance, the Training Film and Motion Picture Branch forwards a request for a dramatic film to inform young training pilots that if they choose bomber, torpedo or combat patrol planes, they will see just as much action and be just as important to the Navy's flying fight as they will if they select fighter duty. This will be an indoctrination film—an "attitude-establishing" picture. It calls for an all-out production—since every young student pilot dreams of manning a fighter plane—and to convince him there is another and equally vital duty will call for a powerfully presented argument.

If the Training Film and Motion Picture Branch forwards no shooting script with its request, it is up to the Depot to assign a writer and a project supervisor to work with the technical advisor on the immediate preparation of the script. Once the script is completed and approved, the Depot's Procurement Officer sub-

Shooting a survival film on the stage at the Photographic Services Depot.





A reasonable faesimile of a Jap officer does his bit for a Navy training film on interrogation on the Depot sound stage.

mits the scrip to various regional studios and receives from them production proposals and estimates, which are turned into Naval Budget forms and forwarded to the Training Film and Motion Picture Branch for approval.

Upon receiving this approval, shooting schedules are made out with the studio selected and the production started. At all times during production, the Depot's project supervisor for this picture will be on hand to provide liaison between the studio and the Navy, and to supervise the production from the Navy's point of view.

For the scenes depicting student pilots and their reactions to planes other than fighters, dramatic scenes calling for acting ability and "production" interiors and exteriors, the studio's most suitable actors, a selected director, camera crews and appropriate sets are utilized. Perhaps some flying cadets are gathered in a Navy-style recreation room at an Intermediate flying school heatedly arguing the relative merits of fighter and torpedo planes; or rescued pilots collected in a wardroom of an aircraft carrier in the South Pacific voice their thanks for the patrol bomber crew that daringly scooped them out of the sea a hundred yards off the enemy shore. Such scenes call for accurate reproductions of the interiors, and for acting ability that won't subject the picture to howls and hoots from

hardboiled Navy audiences in flying schools and South Pacific stations. The studio supplies the set reproductions, the professional acting, the direction and photography; the Depot furnishes advisors who watch out for Naval terminology errors or slips in the dialog, technical inaccuracies and violations of Naval security.

Now, to obtain exterior scenes showing huge formations of bombing planes on their hazardous missions, torpedo and rescue planes in action—sequences that must graphically, dramatically, and irrefutably prove the arguments of the cadets and pilots in the recreation room and wardroom—it is necessary to go to a site where such flying activities may be accurately reproduced, a naval training base. This is where the Depot's Navy camera crews come in.



Navy and Marine Corps camera crews on location at San Luis Obispo, California.

Generally these bases may be found within the continental limits of the United States, but upon occasion the Navy camera crews journey to the actual site of operations—the South Pacific. Being Navy, the crews are free to move among and photograph the naval activities. shooting in a short space of time operations it would take a civilian company a prohibitive period just to obtain permission to photograph—if the permission could be secured at all.

When both the Navy and the studio photog-

raphy has been completed the film is edited at the commercial studio's cutting laboratories (When the Depot does its own editing it does it at a commercial laboratory qualified to handle classified film.)

If there now arises need of a narrator with a firm yet familiar voice that will elicit recognition and respect from Navy audiences, such a person is requested through the Navy's Department of Public Relations in Hollywood. The recording of the narration is made on the studio's sound stage.

The studio's originally submitted budget included a musical score for the film, and the score, orchestra and recording are provided by the studio before the answer print is turned over to the Navy for approval.

The film is now ready for distribution. It

will present a convincing argument to young pilots that all the action, all the glory of flying warfare isn't found in the fighter squadrons alone. It argues with hard-hitting, realistic scenes backed up by a professional production and filled with all the "know how" that the Navy's most competent technical advisers can provide.

But, although these regional studio "feature" pictures are turned out at an impressive rate, the Depot's major activity continues to be its own production of training films. During the



last year the Depot completed a total of 96 pictures designed for training Naval personnel; 66 of these films were produced entirely by the Depot itself.

As an example of its efficiency in production, the Depot can point to one series in particular: the Amphibious Warfare training series. When the emergency call came for a series of pictures dealing with all phases of amphibious attack, the Depot's writers, directors, supervisors and camera crews—together with Marine Corps photographic units—picked up and moved at once to the various sites of the amphibious training operations, armed with nothing more than their equipment and the knowledge that the Navy needed the films *in a hurry*.

Starting from scratch, the units had to learn the subjects sufficiently well to make authoritative films that would graphically and accurately teach other members of the service all that the Navy desired them to know about this tremendous phase of attack. Subjects ranged from the medical corps' part in the assault, and complex uses of secret weapons, to the latest methods of landing troops, tanks, artillery and the newest devices of amphibious warfare known to man.



Editing a new Navy training motion picture

The Depot and Marine units not only became authorities on the many subjects, they kept pace by photographing *while* they learned, made *no* mistakes, and *beat* the Navy's emergency deadline. From the day the request was received to the day the final picture in the series was released, the units had turned out 31 pictures in exactly 31 weeks!

But the Hollywood Services Depot isn't taking any bows for that particular feat. The Navy put out the call and the Depot came through. For this accomplishment the Navy bestowed its highest accolade: "Well done!" The Depot accepted it as an incentive to keep on there, and keep swinging. And that's what the Depot's doing.

★ ★ ★

Navy Films for 7th War Loan

★ Cooperation of the Navy's Training Film and Motion Picture Branch with the Treasury Department during recent War Loan Drives is again evident during the present 7th War Loan. Eight 16mm sound films, including short subjects and "impact bulletins" were produced for nationwide 16mm showings to millions of Americans. Among the outstanding Navy films now showing are *Mission Completed*, *This Could Be America*, *Midnight*, *Time For Sale*, and *Remember These Faces*.

The Marines Get Action With Visual Training

by Walter S. Bell, Captain, USMCR

THE MARINES, with the help of the Navy and Army Air Force, have recently completed the conquest of Iwo Jima. This battle was the bloodiest fight in the history of the Marine Corps. The enemy had a number of factors in his favor: there had been plenty of time to fortify the island and good use was made of this time; many emplacements were so skillfully constructed and camouflaged that they could not be located and reduced by either Naval fire or aerial attacks; bomb-proof tunnels were deep under ground; the beach with its shifting sands was far from ideal as a landing beach and it was a physical impossibility to dig a foxhole in the volcanic ash.

However, in spite of these and many other factors operating in the favor of the enemy the island is ours. The Japanese had boasted that 100,000 men would not be able to take Tarawa. They did not make the same boast before Iwo Jima, but it is apparent that they thought the island adequately defended. Now they know differently.

The point of this introduction is that the Marines have demonstrated their skill as fighting men. At Iwo Jima, Guam, Saipan, Tarawa, etc., the Marines were demonstrating that they were well trained, and that they had superb morale.

The men in the Iwo Jima operation started their training about two years ago in what is known as "Boot Camp." A characteristic of the Marine Corps is that every man is a fight-

ing man regardless of whether he is cook, baker, truck driver, or a motion picture projector operator. Therefore, all men go through Boot Camp. Here the Marine sees his first training films. He sees films on close order drill, physical fitness, health and field sanitation, customs and courtesies of the service, care and maintenance of his rifle and other equipment, marksmanship, bayonet fighting, hand-to-hand combat with knife, club, and bare hands, combat swimming, and on the organization of the Marine Corps.

An interesting sidelight about these films is that they may be either Army, Navy, Coast Guard, Marine Corps, or films produced by an ally or a commercial concern. Because of the time element, it has been impossible for the Marine Corps to produce all the training films required. Of course, Marines prefer to see films in which the characters are Marines, but since this

could not be accomplished, training films applicable to Marine training were obtained from other armed services and sources. Therefore, it is not unusual to find a variety of training films in a Marine Corps training aids library.

As "Boot" training nears completion, the men are shown a film entitled, *The Classification of Marines*. This film shows the great variety of tasks the Marines perform and prepares the men to give intelligent assistance when the time arrives to decide the type of duty to which they may be assigned.

Upon completion of "Boot" training the Ma-

Marines advance from a beachhead at Iwo Jima; a scene from the Navy film *Fury in the Pacific*.



rines are assigned to either the Fleet Marine Force, Marine Aviation, or Sea School. Since the majority of the men go to the Fleet Marine Force, the training in that branch of the Corps will be the subject for further consideration.

The men selected for duty with the Fleet Marine Force will be transferred to a Marine Training Command or Center. Here they will study such military specialties as Engineering, Artillery, Communications, Supply, Advanced Infantry Training, Motor Transportation, Ordnance, Armored Vehicles, Cooking and Baking, etc. Practically every subject that is taught in high school and college from typing to physics has a counterpart in the training given in the training commands. Many sources of educational, commercial, and military films have been examined to locate the required training films. The number of showings per month in these training centers runs into the thousands and it is now an accepted fact that the use of films has and is still making a major contribution in improving the training of specialists. In some fields, such as communications, the subject matter has become so complex that it would be almost impossible to teach it in the available time without training films and other training aids.

Upon completion of specialist training the Marine is given a permanent assignment to a combat organization. Here training continues. In fact training never ends in the Marine Corps. In his combat organization the individual Marine must learn to coordinate his specialty with all the other specialties necessary in modern combat. His training is in the form of participation in field problems, maneuvers, and practice landings. More training films are used to show him how his work correlates with that of his teammates. Also his "Boot" training and specialist training are reviewed as necessary. Films are very useful for such refresher training.

When a Marine combat organization completes its basic training, it moves overseas and prepares to take part in an operation. Amphibious operations are the Marine Corps' specialty and are the most complex of all military or naval operations. Perfect coordination between naval, land and air forces is required. Every detail must be in the plans. Furthermore, since every amphibious operation is different, the participating organizations must receive special training for each operation. In many cases, it has been necessary to develop



FILMS ARE USED TO TEACH AERIAL GUNNERY.

special weapons and tactics in order to make a successful landing. Furthermore, a successful landing depends upon a knowledge of the beaches and tides, the terrain, the enemy and his weapons, the weather, and the inhabitants. Training films, called Intelligence Summaries, on such subjects have frequently been produced for use in connection with just one operation.

Our men must be able to recognize instantly our own planes, tanks, vehicles as well as enemy equipment. Failure to properly and instantly identify our own or enemy equipment may result in firing at our equipment or failure to fire soon enough on enemy planes and vehicles. Recognition training films have been used very successfully to reduce the chances of such mistakes. The showing of equipment in motion under combat conditions is a definite advantage in recognition training. The training film is an economical means for doing just that.

On each D day many of the men who have received the training already described will face the enemy for the first time. However, it is not an entirely new experience for them. They usually find that they are as familiar with the beach and other terrain as with their backyards at home. They know what the enemy looks

like and what he will probably try to do. They know the weapons the enemy will use, his capabilities and limitations, and how he will attempt to use them. Marines have confidence in their own weapons and in their ability to handle them. They have confidence in their buddies and confidence in their combat teams. This adds up to a successful operation.

It is not claimed that the utilization of training films is solely responsible for all this knowledge and confidence. On the other hand, the contribution of the training films to the successes achieved during an operation must not be minimized. It would be a difficult task to measure accurately the contribution of films; but accurate measurement is not necessary to prove their effectiveness. The results of film utilization are obvious to those having had an opportunity to use them in training.

During an operation, the Marines unwittingly become actors for future training films. Teams of skilled combat motion picture cameramen are assigned to each operation. These men have a most difficult job since they are combatants as well as photographers. If the fighting gets too vicious, it may become necessary for them to start shooting with a carbine instead of with a camera.

These combat cameramen photograph every phase of the operation from the preparation and rehearsals to the completion of the operation when the garrison forces take over. Twelve Marine photographers have been killed thus far in action and twenty-eight have been wounded. The pictures these men made are being used to improve the training of other Marines.

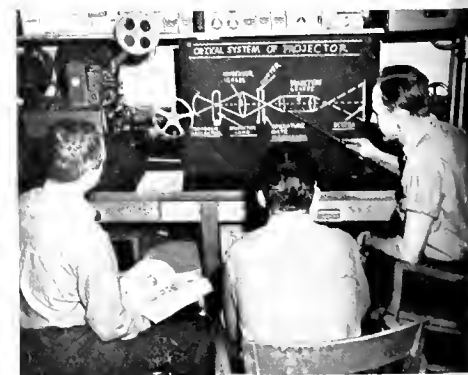
Upon completion of an operation, there is usually a short rest period. The emphasis during this period is upon relaxation and recreation instead of training. Soon replacements for casualties begin to arrive and then training must be renewed. The new men must become an efficient part of a smoothly working combat team. Newly promoted commissioned and new commissioned officers must be trained in their new duties and there is always refresher training to be accomplished. Plans for another operation are perfected and training for participation in this new operation is started. During this training period, films photographed during previous operations are screened for the purpose of showing and correcting mistakes and perfecting the team-work of [Turn to page 108]



MARINE TRAINING AIDS LIBRARY, CAMP LEJEUNE, N. C. Training aids equipment must be kept in good repair.



MARINE TRAINING AIDS LIBRARY AT CAMP PENDLETON. A large variety of training films are required to prepare Marines for duty on the land, on the sea, and in the air.



MOBILE FIELD LIBRARIES are attached to Marine Divisions and Marine Amphibious Corps for the purposes of supplying training aids during training.



The Coast Guard Uses Training Films

by Patrick Murphy, Comdr., USCGR

WHEN the present war began, the Coast Guard faced many of the basic training problems common to all the armed services, plus a number of others. There was to be an influx of new personnel far exceeding anything ever experienced before; the techniques and equipment of modern warfare would require a very high degree of specialization; and the Coast Guard, in addition to taking an important place as a combat force, had recently acquired new activities which were to increase rapidly in importance as the war progressed.

Not only did the Coast Guard have to provide military training and instruction in the usual nautical subjects such as seamanship, navigation, ordnance and gunnery, marine power plants, and communications, and train the many kinds of engineers, mechanics, and technicians, but it had to provide for a number of special activities not functions of the other armed services, such as life-saving, the maintenance of aids to marine navigation, and port security work. In addition, the work of the former Bureau of Marine Inspection and Navigation, which had been entrusted to the Coast Guard, required a large headquarters and field force.

To meet the suddenly required expansion, large training stations were quickly established in several sections of the country. The influx of new recruits began immediately, and with the arrival of a new man, his training, of necessity, began. The older methods of training, with drills, outdoor exercises, class-rooms, shop experience, and the actual handling of equipment began. But there was need for an immediate

augmentation of the program. Visual methods of training were adopted, including special training aids, posters, and models. Chief of the visual aids, however, were the motion picture training films, the slide films, and the related material prepared for their proper use.

Training films and slide films were given a prominent place in the training program not only because they were considered an effective way of inculcating knowledge, but because personnel could be trained 30% to 75% faster than by other methods alone. This speedup in training which the films made possible was not cramming, in the usual sense of the word, for it was actually proven to be accompanied by improved retention of the material covered.

The extreme rapidity of the expansion of the service was one of the important factors controlling the training aids program, for within a short time after our entrance into the war, Coast Guard personnel had increased fifteen-fold. As a result, a handful of regular officers had the responsibility of organizing and training a force larger than the peace-time personnel of the Navy.

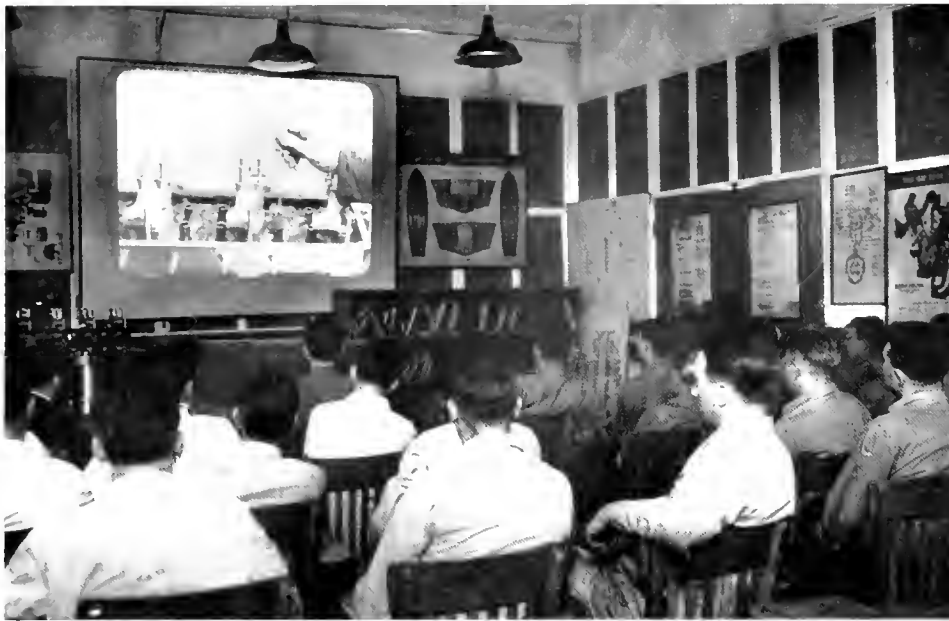
So vast was the problem of providing training films that it was not to be expected that any one service or organization could develop a program independent of the others. Neither was it to be expected that the military services could produce the desired training material entirely by means of their own facilities, even making allowance for the fact that many workers in this field were taken into these services.

The Coast Guard first sought training films for immediate use, and determined to procure

them from any and all available sources. The various government agencies were canvassed, and then contacts were made with such industries as had used training films for the training of sales forces, mechanics, and for the education of the consumer. The United States Office of Education was one of these sources of material, for it had been concerned, for several years, with the problem of teaching by films as distinct from the more common combined functions of teaching and advertising.

When the immediately available material was exhausted, the Coast Guard planned for the production of new films. To accomplish this, it sought the cooperation of the commercial film companies who were already experienced in this field. The rapidity of production of new films depended, to a large extent, upon the whole-hearted manner in which these organizations cooperated in completing the contracts awarded to them. Several of these organizations had previous experience in the production of films of this general nature, but all improved their techniques and expanded their facilities to keep pace with the new ideas and the volume of work which the Coast Guard and the other armed services placed upon them.

It is notable that the first original Coast Guard training films went into the field within 90 days of the start of the visual aids program. By that time there was a fairly comprehensive selection of training material which was being routed to the various training stations, and the situation was improving weekly. In order that visual training material *(turn to page 114)*



by Don G. Williams, Lt., USNR

and Martin M. Hill, Lt., USNR

A Completely Visualized Training Program on the PT Boat Engine

THE TRAINING program of the United States Navy for handling the Packard Marine Engine may prove to have been a very long stride toward the development of many other similar training programs. It is unique in two respects: It covers an entire curriculum, and the curriculum is based upon visual media to which printed material is merely supplementary. The curriculum content is concisely and clearly presented so that it may be used either by experienced teachers or by individuals who had no teaching experience previously. Both films and printed materials for the entire course are assembled in sets, each of which is contained in four carrying cases, not much larger than the average suitcase.

The story of the development of this packaged curriculum begins with the sudden importance after Pearl Harbor of the PT boat as a vital weapon. The PT boat is powered by three engines of the precision-built aircraft type, and the offensive strength of the boat depends upon the high speed with which it can hit and run.

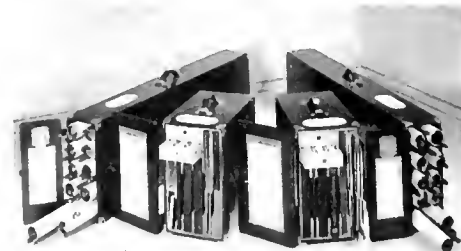
Eleven men comprise the crew of each boat, and each man must be able to serve at any station on the boat in case of emergency. Men from behind soda fountains and bookkeepers' desks, from barber shops and lumber camps, as well as experienced mechanics, had to be thoroughly trained so that they could handle not only the operation and maintenance of an engine, but, if the situation demanded, its complete overhaul.

The tremendous increase in the production of PT boats required increased speed in the training of Navy crews. The Bureau of

Ships requested, therefore, that the Bureau of Aeronautics produce motion picture films or sound slide films, with supplementary visual aids and printed material to visualize the entire program. The visual equipment was to be organized and designed to fit plywood carrying cases made to stand overseas shipment. This request required the active cooperation of the Bureau of Ships, the Bureau of Aeronautics, the commercial film producer, and the manufacturers of the engine and its sub-assemblies. Each of the organizations cooperating in the program assigned one or more representatives to supervise its share of the production responsibility. Technical specialists, training film specialists, engineers, and the staff of the producer faced an extremely complex problem.

To set up the program the first step was to get answers to such questions as these: (1)

In convenient, compact carrying cases like these complete PT Boat Engine instructional materials are made available to training classes at bases throughout the world.



What are the mechanical problems in operation, service, and overhaul of the Packard Marine Engine, and how can these be presented in appropriate sequence? (2) What will the trainee have to know, and what will he have to be able to do in order to fulfill his duties successfully? (3) What are the instruction and equipment facilities in the schools and at the advanced bases? The survey revealed many problems, particularly in relation to this third question, because the conditions under which the instruction would have to be given ranged from schools in the United States with excellent instructors and equipment to advanced bases where there were instructors with little experience and no training equipment. At some stations there was nothing to start with except the desire of the men to do a good job, and dozens of engines that needed overhauling.

After the survey, a planning conference brought out many suggestions for the type of instruction that would be most useful to the men under battle conditions. The producer proposed types of material that could be used; the Bureau of Ships' representatives and those of the manufacturer defined the scope of the program; and the men who had had battle experience in PT boat squadrons defined the needs in the fleet.

The following decisions were reached: First: The basic medium should be sound slide films because they are small, light, easily packaged, and are adaptable to either group or individual instruction. Second: Each trainee should have a set of review notes to enable him to study on his own the important information contained in the slide films. Third: An instructor's guide should be provided to assist untrained instructors. Fourth: Printed copies of the narration of each slide film should be included in the instructor's guide, with the important, or key pictures indicated, along with the points to be stressed in instruction and in review. Instructors with limited experience would then have available in the printed narration a source reference for information in each film. Fifth: The slide films, used without the sound recordings should be suitable for use as a review medium. Last: The entire program should be as compact and light as possible.

After the preliminary planning, production was undertaken in the producer's studio, at the engine factory, and at PT bases in the United States with the following results.

Sixty-nine slide films with recordings to cover the mechanics of operation, servicing, and overhaul of the Engine were produced. These films were grouped in the following categories: (1) General description, (2) Operation, (3) Inspection and Servicing, (4) Trouble Shooting, (5) Removal and Installation, and (6) Overhaul. Each element of the engine, such as the Ignition System, the Oiling System, and the Cooling System, was covered.

A thirty-two page illustrated booklet was written to give the instructor a complete overview of the program, organization of classes, testing procedure, teaching [Turn to page 98]

Some Training Films Are Better Than Others

by Harold B. Roberts, Lt., USNR

SOME DAY somebody may be able to answer the question "Who can make a good training film?" Simultaneously he will be able to answer its correlate, "What makes a training film good?"

The relationship between the two queries calls to mind the Hollywood maxim which says "A producer is no better than his latest picture." The truth of the adage, unimportant here, may be left to those who know something of the cinematic city. Its implications bear noting. It implies first that Hollywood producers (or actually any of those who contribute to production) are interested in the measurement of their success and, secondly, that they realize that they will find their own success inescapably linked to that of their product.

Certainly no one can thoughtfully insinuate that the training film, good or poor, is any more related to the Hollywood entertainment product whether good, poor, or Class C, than Mc Huffey's Reader is to one of the Rover Boys series. However, there is every reason to believe that the maker of training films is equally concerned with his success or failure and that he searches with equal solicitude for evidences of the success of his product.

Both queries are fair questions, but the answers remain obscure. They rest within closed doors that can be opened only by further scientific measurement. They can be attained, must be, and the sooner the better. But until more results of scientific measurement can be applied to training film production the training film maker who is serious about his assignment must make the best films he can through the study of recognized excellences in motion picture craft and of the discoveries of science in the field of human behavior and learning.

The success of the training film is dependent upon the subsequent success of the training film audience. Unlike the entertainment movie, the success of the training film is dependent not upon the size of its audience nor upon gate receipts nor upon the nods of the critics, but rather solely upon the proficiency of the audience. Again, unlike the commercial movie, the success of the training film is dependent not on the smiles, the comfort, or even upon the cheers of the audience, but rather upon the quality of the subsequent performance of duty of each individual in the audience. The contribution that the film makes to carrying forward the Navy's part of the war through the performance of its men is the only real measure of the success of a Navy training film.

It must follow that the success of the maker of training films can be measured only in terms

of the success of the boys for whom the films are made. Successful performance of duty by naval personnel is the only acceptable final objective of the training film maker. The naval activities assigned to the planning and production of training films dare not lose sight of that objective. Every person assigned to production, whether officer, enlisted man, or civilian must, in effect, ask himself as he works on a film, "What will this one do for the boys?"

Having accepted successful performance of duty by naval personnel as his objective, and having accepted the assignment of producing a film, the training film maker must make certain basic assumptions.

He must assume that:

(a) The trainee will be different after having seen the film. The trainee will know more, will have a different attitude and, far more important, he will act differently. The picture, in, of, and by itself, will change the trainee.

(b) The film may be required to set a stand-



ard pattern of performance on all ships and stations. The performance of thousands of men may be influenced by the picture.

(c) The objectives of the training officer are parallel to his own. The training film maker and the training officer work for the achievement of the same goals.

(d) The film will solve or assist in the solution of training problems not yet successfully solved by books, charts, lectures or demonstrations. The problems to be solved by the film may be perplexing and obscure but they are always exacting.

Both the objective and the assumptions denote a problem that is basically psychological. "Common sense" psychology represents a



field in which many rate themselves as experts. Naturally, nearly everybody having lived, developed and competed in a social world has perfected a scheme of exercising social controls which work at least part of the time. But the same dependence upon and faith in "common sense" psychology has retarded the progress of educational and training activities for centuries.

A consideration of a few of the findings of science, in the study of human behavior, may prove valuable to those who create in the field of the training film.

Man is in a most favorable learning condition when confronted by a problem, the solution of which will contribute to his personal welfare.

The newly commissioned reserve officer, ordered to report aboard a ship for the first time, obviously would welcome a film which would give him detailed instructions on prescribed procedures. In such a case, the trainee himself has isolated and recognized his problem. The training film maker has but to recognize the same problem and to present the solution.

Those responsible for *First Leave*, a film on good behavior during, and prompt return from leave, were faced with a far more complex situation. The audience of "boots" could be expected to recognize no problem related to going home on leave for the first time previous to the showing of the picture.

Upon the training film makers rested the burden of isolating the problem or problems which would be faced by the "boots," presenting them in such a way that they would be recognized and accepted as personal problems by the "boots" and finally presenting the solutions.

A "how to do it" film may successfully present a problem in a very simple way, as exemplified by the Army picture which showed piles of supplies of various sizes and shapes ready to be loaded into boxcars while the narrator said simply, "Loading this mixed cargo is a cinch if you use plain common sense."

Simple or complex, those films which indicate that the producing personnel recognize the necessity for isolating and establishing a problem which would become that of the trainee appear to be superior.

Man is interested when he is learning, but interest does not guarantee learning.

Simple and obvious enough on the face of it, this concept receives scant support in many training films. The epitome *Turn to page 100*

The Training Film Formula

by Orville Goldner, Lt. Comdr., USNR

IT IS evident that there can be no formula as such for creating an effective training film. Indeed, there should not be. However, for the training film problems that confront a producer, an orderly procedure can be established to assist him in thinking through the factors that are involved in the production of the desired training film. This is true because every training film undertaken in an organized production program passes through the same stages of development and requires the organization and direction of similarly experienced personnel and the manipulation of similar equipment. And as the training film project passes through these stages there are ways of analyzing and solving production problems and synthesizing answers through the use of personnel and equipment that will add up to training instruments that will meet clearly defined needs and objectives. The basic assumption of this article is that *facts* and *order* are essential to every phase of training film production, and that predictable skills and equipment are incontrovertible requisites if success in influencing human behavior, which is the ultimate objective of all training, is to be achieved.

On the basis of this assumption an attempt has been made to look at the Navy's training film production job, to check the specifications, the parts, the designs, the purposes; to look at the job not from the volume point of view and the maze of mathematics which indicate man-hours, miles of films, and millions of dollars, but from the unit point of view—at that significant item, the training film itself.

At this stage of the training film job with thousands of specimens at hand, it makes good sense to analyze as scientifically as possible that ephemeral screen experience for training to see "what makes it click." For only by dissection, analysis, and definition can we hope to get closer to understanding and creating the special film that is to be the sharp and dependable tool for training.

Upon analysis we find that the agglomeration of sight and sound experience which reaches and emanates from the screen is not something formless and indescribable—certainly not esoteric, but that it is the result of skills and techniques which for purposes of clarity we shall refer to as "ingredients." We shall separate these ingredients and determine the *formula* of the training film, and how the formula is varied to give us the pattern, that is, the total style of presentation. And the pattern must not be confused with the formula because the pattern is a result of a use of the formula, the important points being: First, that this resulting pattern may be either singular and

completely effective or prosaic, and partially effective, when evaluated for a predetermined objective; and, second, that different patterns can result from a use of the training film formula even when the objective remains the same.

Now, perhaps there are some who wonder why it is necessary to go to all the trouble of analyzing and defining the structure of training films when it is so much easier to shoot pictures from an outline or "off the cuff" and then cut and recut, write and rewrite, until you get what you want, or should we say a fair compromise with what you want? It may be easier to make "films" this way and it may be more fun. However, just "films" are not training films, and rolls of celluloid covered with uncorrelated photographic images and meaningless words and sounds seldom meet a training need. Further, you cannot carry on an extensive training film production program by using such haphazard, hit-or-miss methods. To qualify this statement a little, let it be said that you can carry on an extensive training film production program along such lines, but not when time, money, and maximum effectiveness must be considered at all times. This is the position of the Training Film and Motion Picture Branch of the Navy and this is sufficient justification for analyzing the training film, for separating the predictable elements from the unpredictable, and for studying the mental, manual, and mechanical aspects of the training film production job.

To get an understanding of the difference between the training film formula and the pattern—it is logical to resort to an analogy.

Let us take a mural as an example, the type of mural we find in many post offices—the one which portrays the history of the United States Mail System from the days of the Pony Express to modern air mail. When such a mural is viewed by the thousands of persons who come in contact with it, it means not only many different things, but it means these things with greatly varying degrees of intensity. Many of the individual meanings may be quite different from those the artist had in mind when he painted the mural. Some persons may read into the mural all kinds of meanings that are subsidiary to the main historical story which the mural is designed to tell. Others may read into the mural "extra" meanings which are so important as to make the main theme itself *effectless* as far as they are concerned. There will be some who will find in the mural very personal meanings and much that is sentimental. Still others will find it only "interesting" or meaningless. Inevitably, there will be a few who will enjoy the mural for what it is—a fine



art form, a use of skill and imagination expressed in oil paint on canvas. The enjoyment and meanings for this group will be clinical. This group will be far more interested in what the mural is intrinsically than what it attempts to say and mean extrinsically.

So our mural will mean a thousand things to a thousand individuals. Its importance as an effective contributing experience in American history will depend on many factors. Most of all it will depend on the *commonness* of the forms, *i.e.*, the signs and symbols, which are used to interpret the theme—the story of the U. S. Mail System. And the *commonness* of the forms depends entirely on what the audience brings to the mural in the way of mental and emotional experience and educational background. In other words, there will be much or little meaning in direct proportion to the commonness of the elements of the mural to the existing and potential life history of the total audience, which in turn depends on the age, the heritage, the environment, the education, the vocations and avocations, the habits, desires, attitude, and ambitions of every individual.

We can then conclude that to give the most meaning to the visualization of any subject matter it is necessary to ascertain as completely as possible the common denominators of the total life experience of the audience for whom we are "visualizing."

From this analogy we see that the *pattern* of the mural and the resulting meanings in their little or great importance and varying intensities depend on the artist's ability to *talk the language* of his audience using only visual signs and symbols. This indicates unequivocally that he must know a lot about his audience. Among other things he must know how they express themselves and how they learn—that is, what visual forms and qualities in a context of new experience have meaning for them.

It is evident that we can translate directly the requirements of the mural painter to the instructional film maker. But the film maker has one more problem. He has to understand the values of audible forms, the spoken language and sound, when they are used *with* pictures. He has to synthesize carefully, adding just the right kinds and amounts of words and sounds to pictures to guarantee more meaning and more learning. And always, this job, too, must be done in the terms of a given audience. If the film maker does not understand the importance of a harmonious marriage between pictures and sound for a purpose, for an audience, only one thing can result—a panorama of innocuous visual images accompanied by a cacophony of sound, an experience which may

keep an audience awake but which will be quite without lasting meaning and learning.

It should now be clear that the product of the film maker's art and craft—that experience which reaches the screen—is a cohesive force, a delicate synthesis of design and technique, a total pattern that may be coherent or incoherent, meaningful or meaningless, with or without quality which can be described or *evaluated* only as it affects an audience.

To illustrate further the difference between the formula of a training film and its pattern, and how many individual patterns will result from a use of the same formula, let us return again to the analogy of the historical mural. Let us assume that we have a post office in a town in the Middle West for which we want such a mural painted. We offer the job of painting on a competitive basis. Five artists are given complete specifications for the project. They are given all the exact dimensions of the space into which the mural is to fit, the quality of the canvas and paint that is to be used, a time for completion of the work and a color scheme, or at least a definite indication of the colors of floors, walls and ceiling with which the mural must harmonize. In addition, they are furnished with a detailed story of the theme.

The 5 artists on receipt of the mural's specifications begin word and picture research. It is entirely possible that they will use the same source materials. *But at this stage something happens.* Each artist draws from the source materials the parts which seem cogent to him and he begins his plans and sketches. The picture and word facts which he gathers are segregated, expanded and combined, over and over again until he achieves a satisfying totality—a complete visualization of a group of ideas which pleases him aesthetically. When he has achieved what is to him a balance between fact and imagination expressed graphically, he is ready for paint, brushes, and canvas. The important point here is that each of the 5 artists will arrive at a different balance between fact and imagination, and each will express his graphic totality in a different style and different colors, yet all 5 artists will be fulfilling the requirements of the mural competition. However, each artist's work, if completed for the given audience passing through the post office of the middle western town, will have a different effect—that is to say, will mean to the audience different things with different intensities. These meanings and their effects in total may be described by the audience in empty sentence without qualifications, such as "I like it," "It's beautiful," "I don't understand it," etc., but of one thing we can be sure: One of the murals will mean more and mean it more effectively than all the rest.

Our conclusion must be that: The same specifications, research data, tools, equipment, and material used in the development of a given "theme" for a specified objective result in greatly different end products because of 2 factors—the quality of the craftsmanship expressed in the use of tools, equipment, and materials, and the appropriateness of the imagination applied to the interpretation of research data which we assume to be the truth. And a training film, like a mural, is the result of basic

factors or "ingredients," the accumulation of which we refer to as the *formula*, and the result of which we refer to as the *pattern*.

A qualitative analysis of any training film reveals the following ingredients in the order of their application in the training film production process:

(1) *The truth* about a condition or set of conditions.

(2) *Interpretation* of the truth as it relates to human behavior.

(3) *Visualization* of the interpretation of the truth in a way that will permit individual identification with it.

(4) *Verbalization* of the interpretation of the truth in terms and in a manner that will permit the relatively effortless development of definite behavioral concepts.

(5) *Emphases*, both visual and audible, which emanate naturally out of the interpretation of the truth (2, 3, 4 above), and which will add to the immediate and retention value of the whole.

For a better understanding of the 5 ingredients of the training film formula, we shall examine the details of each to determine its characteristics and the skills required for its compounding.

(1) *The Truth About a Condition or Set of Conditions.* Obviously, this is the first thing to be determined in the production of a training film. The truth about any subject can be learned only after all the available sources of information have been tapped. To get at the truth about a condition or set of conditions as

the basis for a training film, it may be necessary to do a number of different things:

a. Read books, manuals, reports;

b. Visit locations where the subject matter may be studied in fact and in operation—as opposed to its presentation in writing and conversation;

c. Conduct interviews with persons having an operational knowledge of the subject matter;

(d) See motion pictures and other audio-visual materials on the same, similar, and allied subject matter.

The nature of the job of determining the truth indicates plainly that it requires a person who knows how to "search out" and appraise existing information on the given subject matter. It requires a person who is not satisfied with surface observation and the easily accessible, but rather one who has the ability to penetrate the common and accepted facts and alleged facts. Frequently, in Navy work the job of determining the truth for a training film is difficult—more difficult than might be expected because weapons, in the sense that machine guns and battleships are weapons, tactics and personnel change almost from day to day. This means that doctrine changes rapidly, and that what was true yesterday entirely or in part may not be true today. This means, also, that as the history of a training film is written, over one-third of the time it is *in production* is entered against "research."

Whatever the difficulties of establishing the truth, it is the first important step in the production of a training film, and if the truth is



literally in transition, it must be "frozen" as of a given moment in preparation for the next step. A knowledge of training film methods is not necessary for the work of this first step, but mental acuity and a knowledge of research techniques are positive requirements.

(2) *Interpretation of the Truth as It Relates to Human Behavior.*—In the process of interpreting the truth as it relates to human behavior, there is implied at once a given audience because human behavior is different at different ages, and it is dependent on many factors including the education, experience, heritage, and environment of the individuals making up the audience. In practice, interpretation of the truth for a Navy training film amounts to a precise but complete statement of the film's content based on results of the initial research (the truth). The content is delimited, that is, only such segments of the truth are set down for inclusion in the film that are considered important for influencing the behavior of the defined audience. The business of interpreting the truth, and delimiting to establish the required segments for an audience demands a thorough knowledge of the objective of the film and the relationship the film will have to a curriculum if it exists. If no curriculum exists and the film is to "stand on its own feet" and be a complete meaningful experience without supplementary assistance, a different interpretation of the truth will have to be made. In all probability the interpretation will have to be more general with some attention given to introducing and summarizing the subject matter. There is a wide variety of unique circumstances and audiences, each of which requires a special interpretation of the truth. In this second step of training film production such special requirements are determined. In this step, though not in the first, a knowledge of the construction of training films is essential.

(3) *Visualization of the Interpretation of the Truth.*—This ingredient of the training film formula demands "picture mindedness." To achieve a complete and forceful visualization of interpretation and delimitation, it is necessary to "see" in detail the totality that is to become the screen experience—the training film. This process of seeing "in the mind's eye" all of the correlated details and their interrelationships must be translated into words in a script which can be read and understood by a cameraman, any cameraman—in fact, by anyone concerned in production whether he is conversant or not conversant with the subject matter.

For the visualization of complex material in a script it is often necessary to use drawings and photographs. This is a sure procedure when words alone will not make graphic the obscurities of abstract problems, e.g., *Location of Points on the Celestial Sphere* (celestial navigation), *The Occluded Front* (weather), *The Cham of Apsis* (surgery). Regardless of the method used to visualize the interpretation of the truth in the script, it must contribute to the production of *moving pictures* which will permit the individual student to identify himself closely with whatever he sees. For he must "feel" the visual experience as a mental-emotional entity. There must be an experiential bond, a kinesthetic response to the actions pictured. Vicariously he must get as close to ac-

tual experience in a specific area as is possible. Only if he does, is the visualization of the interpretation of the truth, the pertinent delimitation, adequate and effective for learning. This step in the production of a training film requires the skills of writers and artists who can put in a script whatever will assist production technicians in getting to the screen the right "moving pictures"; and the skills of technicians who, with equipment and materials, can translate the visualized scripts into specified quality "moving pictures." Cameramen, animators, carpenters, scene painters, laboratory technicians, and many others, including actors and directors are a part of this job. Visualization is the third and, by all measurements, the most important ingredient in the training film formula.

(4) *Verbalization of the Interpretation of the Truth.*—Verbalization as it applies to training films means, simply, the use of words with pictures to explain, interpret, and extend their meanings. However, because words come easily and may be changed and shifted easily, there is always prevalent the danger of putting into words what should be in pictures. This fact accounts for training films that are packed with words like cars on a busy street—one against the other until none stands out, until any one is like all the rest.

Three conditions are important in the use of words in training films:

(1) The vocabulary must be "geared" to the audience. The words used must not be "over their heads," or have a "talk-down" effect.

(2) Words should be used only where absolutely necessary to an understanding of the picture. Words should not be used for themselves alone.

(3) Voices and voice quality used for narration and dialogue must give the impression of understanding the subject matter. They must be "voices of experience" talking personally to, and not impersonally at the audience. There must be no "selling" but rather sincere and straightforward "informing."

As has been stated, the interpretation of the



truth should be verbalized in a manner that will permit the relatively effortless development of definite behavioral concepts. In other words, the audience should not be conscious of 3 experiences—seeing, hearing, and understanding, or attempting to understand. If words fit pictures and both fit the audience, effective learning will take place painlessly. If words fit pictures and both fit the audience, the development of behavioral concepts will be orderly and natural, and understanding expressed in action will be inevitable.

For this step in training film production there are required the skills of "seeing" writers, picture-minded writers, who know that what is *seen* of "Fourth-of-July" fireworks is more important and lasting than what is *heard*; and voices and technical equipment that can put on training films the words which, when released with eclectic moving pictures, are easily understood and pregnant with meanings.

(5) *Emphases—Visual and Audible.*—This last ingredient in the training film formula is by far the most difficult to explain because it covers the entire range of the film. And yet how many training films have been unpleasant and irritating experiences because they were full of senseless effects and screen devices, music and congruous sound, and many others. All of these are used in training films, sometimes well, often badly, but always, purportedly, to increase the effect—"opticals," so-called humor in picture and sound, loud ill-fitting music, and other "effects"?

On this ingredient of the training film formula, Emphases, the important point is that they must "emanate naturally out of the interpretation of the truth—and add to the immediate and retention value of the whole." The fade-in and -out, lap dissolve, wipe, montage, double exposure, and the wide variety of other screen devices, all may serve useful purposes in the training film. So, too, may music and humor, but only if they contribute in some direct and natural way to the assimilation and retention of the subject matter being presented. It must be admitted that many of the values of these devices though accepted as genuine and important are yet unproved. It is safe to conclude that straight cuts and restrained use of other effects will add up to better training films if the jobs of *visualization* and *verbalization* are done with incisiveness to interpret delimited truths for given audiences.

The fifth ingredient of the training film formula and its devious techniques requires many skills and much equipment. It requires the special and peculiar training of technicians ranging from cutters to musicians and sound-effects men. Whatever it requires in the way of mental, manual, and mechanical skill and equipment, it requires most of all a profound and discriminating sense of combining, synthesizing, on a continuous piece of film many pictures and words for an experience which will contribute in a tangible way to learning.

These, then, are the 5 ingredients of the training film formula, the imaginative and creative use of which results in the training film pattern. The ingredients of the formula can be predictable to the extent [Turn to page 109]



Films in Naval Aviation

by Reginald Bell, Lt. Comdr., USNR

IN 1910, as the Navy's intensive shipbuilding and airplane construction program got underway, its aeronautical organization was faced with a staggering training problem. To fly the planes of its contemplated carriers, 9,000 pilots were needed annually in place of the 350 or so who were being turned out of its two air training schools. The quota of enlisted mechanics, radiomen, electricians, ordnance-men, photographers, aerologists was raised from its peace time few thousands to hundreds of thousands. All were to be brought in by recruitment from civilian life. All had to be trained in naval aviation techniques and skills new to them, and vital to the Navy's success. Speed and accuracy of training were essential.

Early in 1911, under the insightful leadership of Admiral (then Captain) Radford, the Aviation Training Division made a far reaching decision; it saw no way to do its training job save through reliance on training aids. It would use two types primarily: synthetic training devices, and audio-visual aids. The thrilling story of the first of these is not being told here. It is sufficient to say that the contribution to aviation training of the Special Devices Division under its guiding genius, Captain Luis De Florez, has been incalculable.

Rather, this article will detail some of the

facts about production, distribution, and use of audio-visual aids—motion pictures and strip films—in the naval aviation training program.

As already indicated, the aeronautical organization had two broad groups to train: its enlisted personnel, and its officer pilots. Basic training for the enlisted men was at first largely accomplished in the Aviation Service Schools, later to come under the direction of the Naval Aviation Technical Training Command, with its schools and training centers set up at air stations and in strategic cities across the country from coast to coast.

Pilot training was organized under several commands, each of which had charge of a stage of cadet or pilot training.

The first of these with which a pilot candidate came in contact was the Primary Training Command, which coordinated the first nine months of his training. Conducted successively in a score of Flight Preparatory Schools in selected colleges and universities, in the CAW-WIS courses in nearly a hundred schools and colleges, in the Navy's five Pre-Flight Schools, and in the dozen or so Primary Flight Training Bases.

The Intermediate Training Command took up its five months' job of training at this point at its two huge bases, located at Pensacola,

Florida, and Corpus Christi, Texas. On completion of this stage of training, a cadet was given his wings as a Naval Aviator about 16 months after he had begun his naval training.

Early experience showed that the new naval aviator was not yet ready for carrier duty. So the Operational Training Command was organized, with twenty-five air stations, mostly in Florida, devoted to its program of training in service type aircraft and fleet practices. After two months there, the naval aviator was assigned to a type squadron (Fighter, Bomber, Torpedo, Observation, Photography) and one of the Fleet Air Commands took over the six month's task of welding the still raw trainees into a perfect fighting group ready to take its part in the war aboard a carrier or at an advanced base.

All along the line, it was training, training and more training. Even when the squadron went aboard its carrier, its "shake-down" cruise was devoted not only to getting a "quantum leap" the raw ship, but to last minute training. And during the long voyage across to the war zone, more training was carried on. Now, over 100

years have passed since the first naval aviator was given his wings. The Navy's aviation program has grown to a point where it is one of the most important and most complex in the world. The use of films and other audio-visual aids has become an essential part of this program, and it is the purpose of this article to describe some of the ways in which these aids are used in the training of naval aviators.



constantly being developed, and new tactics being worked out, with which naval aviators must be acquainted.

All along the line, motion pictures and slide films played their part in clarifying training problems, standardizing instruction, broadening the base of imparted knowledge, speeding up learning, and increasing retention of things learned.

The facts on their production and distribution to aeronautical activities are significant. From March 1941 to March 1945, production of twenty-three hundred and forty (2340) titles was initiated by the Training Division for one or another phase of the naval aviation training program. Of those begun, two thousand and fifty (2,050) have been completed, and distributed. The balance is made up of projects still in production (235), or of films cancelled during production (56) due to changes in policy or equipment, or shifts in training programs due to the progress of the war.

But these figures do not complete the story. During the same period of time the Army Air Forces were producing hundreds of motion pictures and slide films, many of them on equipment used by the Navy or covering operational and training problems similar to the Navy's problems. All were reviewed by Aviation Training Division's Film Distribution and Review Unit with the representatives of the training or technical desks concerned. Whenever an Army film was found applicable to naval aviation, duplicating material was procured from the Army under a reciprocal agreement, and prints made for Navy distribution. Hundreds of Army titles have thus been selected and used in the aviation training program.

The same scrutiny is made of films produced for other Bureaus of the Navy. The Bureau of Ordnance initiates requests for films on avia-

tion ordnance; the Commander in Chief's office requests films on amphibious operations of interest to those furnishing air coverage; the Bureau of Ships asks for films on Electronics of interest to aviators; the Bureau of Medicine and Surgery requests films of significance for personnel of naval aviation. All are reviewed and distributed to aviation activities in accordance with the recommendation of technical and training officers.

Similarly, films produced by other government agencies such as the Office of Education, the National Defense Research Council, by the British and Canadian armed forces, and by aircraft and aircraft instrument corporations are reviewed, and when found usable, are sent out to naval aviation activities under Navy number and title.

In certain training fields, notably Aircraft Recognition, this reciprocal use of the films of each of the services by the others, has brought

A "seeing-eye service" graphic for a Navy air training film shows the pilot's eye-view of the skidding path of his bomber if he makes a proper dive over a target.



about a planned division of production, so that each produces for all concerned its quota of recognition motion pictures on foreign and domestic airplanes.

In addition to the definitely technical operational or tactical training films so far discussed, Aviation Training has used in its program a number of "general interest" films:—the Army-Navy Screen Magazine which brings together footage of developments around the world, valuable in training, and having definite entertainment and morale value; the Army Air Forces Weekly Digest, briefly edited excerpts of Air Force activity around the world; photographic documentary films like "Fighting Lady."

During the four year period under consideration, there has been distributed to naval aeronautical activities, the staggering total of 128,000 prints of Navy training motion pictures and slide films, and Army, Marine, British, and commercial films considered of value to Naval Aviation.

Two illustrations, one chosen from technical training and one from pilot training, will show the type of planning and curricular use of films which demanded the production and distribution detailed above. The first is taken from an early description (September 1941)* of the audio-visual program of the Aviation Service Schools, the second from records on Operational Training.

The Aviation Service Schools Audio-Visual Aids Program

These schools were of four types designed to instruct four groups of sailors in aircraft maintenance—the aviation machinists mates or airplane mechanics, the aviation metalsmiths, the aviation radiomen, and the aviation ordnance-men. Over a hundred thousand men were in these schools, which made them, with the possible exception of similar Army projects, the largest vocational schools in the world.

The basic work of the curriculum was outlined in "job sheets"—detailed instructions accompanied by blueprints. These job sheets, given to the students, formed their study texts. But in addition, each job sheet was put into a sound slide film which pictured for classroom use, the words printed on the job sheet. The students read what was printed, they saw the operation in pictures, and they heard the commentator drive home the essential facts set forth on the job sheets and in the slide film pictures.

This three-fold approach gave optimum learning conditions to the students. In addition, it met successfully an important problem for the Navy, namely, the problem of standardizing teaching procedures. The demand for teachers was tremendous as these schools were set up. Many of the men called to instruction were expert mechanics, but had little or no practice in teaching. The audio-visual teaching aids given them were invaluable in guaranteeing a body of information that would be imparted to all students alike in a form that had been carefully planned to get sound pedagogical results. They provided a norm below which no instructor could fall, and yet were flexible enough so that when the new teacher mastered his job, the films need not handicap him. For instance—and this happened frequently—when

*Taken from an address given by Lt. Comdr. Thomas Orchard, USNR, to the Motion Picture Council of the District of Columbia, NWC A, November 3, 1941.

the instructor had mastered his subject, he could discard the records provided and use only the slide film pictures, giving the commentary needed for his students himself, timing his presentation to his students' needs.

But though the slide film was the foundation of the course, it was recognized that it was too limited a medium to meet all the teaching needs of the schools. For example, in teaching manipulative skills, the bending and forming of metals, or the use of the lathe, motion is essential. Hence, where the service schools' curricula taught motor skills, training motion pictures were provided. And, for another example, where broad interpretation of the total job of training is needed, an interpretation that will arouse interest and raise the student's level of aspiration, the motion picture is a master-medium.

An example of this last type provided for these early schools is a picture on "The Plane Captain" a sailor who is in charge of the maintenance work on a single airplane. This was the job which the best students in the schools would be selected to do when they had completed their three months' course of instruction and had had line maintenance experience. The film was shown at the beginning of the course so that the student might get a bird's-eye view of himself as he would be three months later, so that he could see at the start what he needed to learn as he went to school. One early account of this film states:

"Such a film is, of course, vitally interesting to a youngster embarking on a new career. . . . Even to the layman, such a picture is interesting for it shows how devoted the plane captain is to his responsibility, his airplane. The young sailor treats the plane as gently as a mother treats her child. He checks over the shining machine with the familiarity of long and intimate experience, prodding the motor here and tightening a screw there, running his hands over the smooth wing surfaces as if he were caressing them, to discover tiny tears in the fabric.

"This, of course, was only one of several similar interest-provoking movies. Others tell him in general terms about the types of naval aircraft, their missions and purposes, and help to bring home to him the realization that he, a mechanic, is an important member of the triumvirate—the designer, the pilot, and the mechanic—which enables a fighting machine to do its job."

Films in Operational Training

The second example of wide film coverage of a training curriculum in Naval Aviation is chosen from the field of pilot training. On April 30, 1942, when the program of the Operational Training Command was well launched, the Chief of that Command requested the production of something like a hundred motion pictures and slide films for his program. On the basis of a survey of the training films produced up to that time, he stated his belief that they covered "the more elementary subjects more suitable for use in initial and elementary training than in the more advanced stages of the training of naval aviators"; enunciated his belief that "educational motion pictures can form a very valuable part of the training in the Air Operational Training Command"; and asked for pictures to familiarize students "in the



many complexities of carrier operations, not only in landing and take-off technique, but in all phases of carrier deck procedures"; and on "Patrol plane handling on the water, sea plane recovery methods, etc."

In response to this letter, representatives of the Chief of the Bureau of Aeronautics who were responsible for film production for the Navy, and of five commercial motion picture production companies under contract to the Navy went to Jacksonville to decide with staff training officers of the Command what pictures should be produced, the order of priority in production, the specific content of each film, and the way it would be used in the program.

Out of such planning developed the production outlines, scripts, and photography for nearly one hundred (100) motion pictures and slide films on practically all aspects of the ground and flight training syllabus of the Command's program, indoctrination of students to NAOIC; familiarization with type planes; navigation; aerology; communications; gunnery; type squadron operations; recognition; and intelligence and survival.

A summary issued in early 1943 under the caption "Suggested NAOPTra Motion Pictures and Slide Film Syllabus" reads as follows:

"This suggested syllabus shows 61 motion pictures and approximately 27 slide films for NAOI Syllabus showings. An additional 48 motion pictures are recommended for Optional showings, since they repeat NAOI syllabus, for refresher courses, inclement weather and semi-entertainment use.

"Roughly this should represent about 5 hours of training film time per week of which 2½ hours would be included in NAOI syllabus. Actually, the time for minimum showing would be less in that all squadrons are not concerned with all films. VF, PP, etc. . . . However, when

it is considered that some pictures should be screened several times each, the time requirements would be approximately as outlined."

The specific curriculum allocation of individual films to the NAOIC syllabus has, of course, undergone many changes since that time. New films have been produced. Training phases have been shifted between the flight training commands. The specific assignment of films at this advanced level has become the responsibility of the Instructors' school at Jacksonville. The reliance of the command on this kind of teaching aid continues; films play an important part in the final development of fighting naval aviators.

Current Status of Films in Naval Aviation

Currently, the programs of film production for basic technical and flight training have been largely completed. The center of attention has definitely shifted to fleet training needs and to revisions of older films now outmoded because of new type aircraft, new tactics and operational methods developed during the progress of the war, new equipment and ordnance developed to make more effective the actual combat program of Naval Aviation.

Two specific developments deserve comment. In June 1942, three motion pictures were produced covering the Primary Flight Training syllabus. They covered basic flight theory, basic flight patterns, maneuvers and formations. Eighteen months later, on the basis of lessons learned in over a million flight instruction hours, the Primary Flight Training Command requested a thorough-going revision of the old films. A new series is being produced, this time including twenty-five motion pictures, covering in detail all phases of the primary flight training curriculum. In the opinion of those developing the series, a fundamental contribution to all flight training military and civilian is being made by these pictures which will be valuable as long as the structural design and control of airplanes remains basically what it is today. The second de- *Turn to page 92*





THE CONTRIBUTION OF TO NAVY TRAINING FILMS

by Walter Evans, Lt., USNR

DURING the past five years the use of color film has shown a consistent increase throughout the Navy. Subjects filmed in color include current naval operations, training films, gun camera records, combat reports and historical records. To give an idea of the scope of color training films, more than one thousand 16mm prints of certain subjects have been distributed.

For reasons of portability, flexibility and film economy, 16mm cameras and film are used to make color motion pictures of combat action. From the originals, four different negatives may be made depending upon various Navy requirements; "dupe" 16mm color prints, black and white 16mm prints, 35mm color "blow ups" or 35mm black and white. These films may then be distributed for theatre release, training films, stock footage or other purposes.

16mm and 35mm original color photography are used in the production of Navy training films; 16mm film is used for most of the live action subjects and 35mm film is used for the majority of the animation subjects. However, practically all Navy prints are distributed on 16mm film.

Color Increases Learning

Accuracy is an important consideration in the production of training films. Every word in a script is carefully checked to be certain that no inaccurate statement is made; likewise, photographically, it is advantageous to show a subject precisely "as it is" including its true color.

Although the instructional values of color may vary with different subjects, color adds to the identification of subject matter; some objects in fact can only be recognized or differentiated by their characteristic color. In a film entitled *Flag Hoist Signals—Simple Formations* colored signal flags and pennants were shown alternately with scenes of ships executing the tactical maneuvers indicated; without color much of the teaching value of this film would have been lost.

In the training film made to help castaways identify edible fruits and vegetables found in the South Pacific area, color aided tremendously in making possible easier recognition of the Papaya, the Pandanus and other species. The size and shape could be shown in black and white, but ripeness is only recognized by color. It is interesting to note that with black and white film, a narrator can refer to an object as being red, and although we see it on the screen as black, there is no objection. But in a color film subject, the slightest variation in the color rendition is criticized. This insistence upon precise color rendition has posed many problems where large quantities of prints are demanded in a hurry.

In medical films, differentiation in the color of the subject may be of tremendous impor-

★ ★ ★

The color scenes above show graphically the advantages of color in a Navy scene on survival; here the use of chemicals to color sea water for identification from the air is shown

tance. In the recently completed film on *The Administration of Blood Plasma* it was essential to show three changes in color during processing; whole blood, liquid plasma and dried plasma.

A clinical color film on *Typhus* was made during the fight against an epidemic in Naples. Detailed close-ups showed the skin rash, the characteristic color of the eyes and the peculiar color of the tongue. In a black and white film, these important identifying factors would have been impossible to portray.

Audience Interest Heightened

Some subjects are "naturals" for color production. One such film titled *Setting 'Em Down at Night* was made to teach flyers the standard color sequence of night landing lights used on airfields. Red lights indicate approach and take-off zones; green lights are for the ends of the runway; clear lights for the edges of the runway and yellow lights show the caution zone. The film not only presented the picture with all of the colors as they appear to the flyer at various altitudes but also maintained the proper orientation by use of black backgrounds to simulate night effects. In this case even the black and white objects on the screen were shown in their authentic, true colors.

The average person enjoys seeing color used imaginatively whether it is for entertainment or instruction. Color increases audience interest and participation; it is much closer to reality, more life-like. Color often brightens an otherwise dull or monotonous training film.

Now that color animation is readily available in training films the limitations of black and white no longer need restrict the creative graphic artist whose problem is to attract and keep the attention of students at a continuous level during the film lesson.

In the film *The Enemy Bacteria*, color combined with fantasy is effectively used to teach hospital corpsmen the danger of infection. At times, the psychological effect of the color employed is intentionally revolting. The bacteria are first shown under a microscope; then a dissolve brings different species to life as venomous characters intent on the destruction of the healthy body by multiplying and spreading infection. The viewing of this film is an unforgettable experience for the Navy hospital corpsmen charged with the responsibility for guarding against breaking the chain of asepsis.

The illusion of depth is another very interesting and technically valuable attribute of color photography. A film was recently made to demonstrate a new method of sand blasting and of painting ships' bottoms. In addition to the color which was essential to the subject for identification purposes, surprising stereoscopic effects were obtained.

Color has been found to be one of the most effective devices to increase interest in slide film subjects "illustrated lectures" which lack the attention-getting factors of motion pictures. The Navy has taken advantage of the curiosity of instructors and trainees who will view almost any slide film if it is in color, but will avoid all but the most essential black and white slide films.

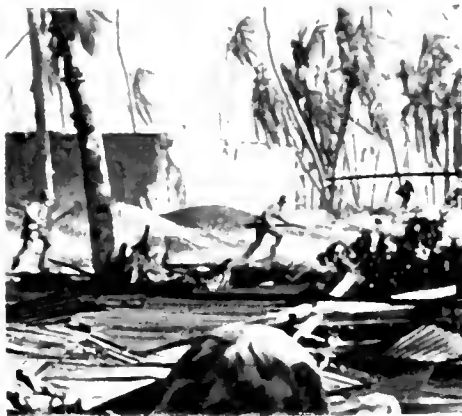
Color Clarifies Instruction

Color enhances the clarity with which a subject can be visualized. A long shot of a Navy Yard may appear as a confused jumble until the addition of color permits immediate identification of ships, dry docks, and other objects. The brilliant color of flags draped across a ship's stern indicate that it is ready for launching. Various kinds of ammunition are identified by their color.

Color has been used to simplify the visualization of subjects which would be more complex if presented in black and white. In one such film the problem was to show in animation three elements of power in a mechanism. A clear presentation was made by giving different colors to represent the fuel, air and water. If the producer had been limited to black and white film, it would have required a series of complicated if not confusing symbols to identify the different elements.

An artist may use color in a picture to emphasize important factors. This technique was employed in a series of slide films designed to teach geography of the various theatres of war in the Pacific. The only photographs available had been gathered from many different sources such as the *National Geographic Magazine*. The original black and white photographs were reproduced with a color drawing superimposed to detail the pertinent information in each frame. One frame for example showed an enlarged drawing in color of a bird, another of a poisonous snake with its characteristic markings.

A training film entitled *Flight Deck Crew* was produced to help train men for duty



Marine Corps action at Tarawa is filmed in natural color which provides many added advantages for study of location problems, terrain, and camouflage in Navy and Marine Corps training films.

aboard carriers. The various officers and crew men on carriers are identified by the color of their work uniforms and helmets. Plane directors wear yellow, gasoline fueling crewmen wear red, fire rescue men wear white asbestos suits, the barrier and arresting gear men wear green and the plane handling crew wear blue. Instantaneous and continuous recognition of these crew men and their job was accomplished by means of color.

In one film made for aviators color animation shows how the human circulatory system fails when flyers pull out of steep dives causing "blackout." In another film made to instruct deep sea divers, the reaction of the human system to atmospheric pressures at different depths is shown clearly by means of intercutting live action and color animation.

An aerial reconnaissance picture in color may disclose important differences in terrain or expose enemy camouflaged installations which

Aerial reconnaissance and training functions are greatly enhanced with use of aero color film.



might show only as indistinguishable gray in a black and white picture.

The highest priority and largest volume of color film is allocated to the fleet, Coast Guard, and the Marine Corps to photograph combat action.

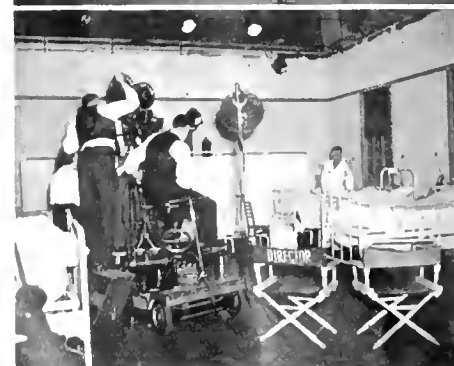
The Bureau of Medicine and Surgery leads other bureaus in the number of color training films in production. The films which have achieved the widest distribution of all color Navy training films are in a series on *The Fundamentals of First Aid*. Currently, films are being made on a variety of subjects with location photography extending from the National Naval Medical Center at Bethesda, Md., to the latest combat area. Subjects include *Duties of Navy Nurses in Air Evacuation*, *Routine X-Ray Procedure*, *Plague Control*, *Amputations*, *Head Injuries* and a series on *Plastic Surgery*. Another series of films titled "Medicine in Action" is in continuous production to orient doctors, nurses and hospital corpsmen in field procedures. After serving the immediate purposes of training, such films as *The Evacuation of Wounded at Saipan* will provide valuable historical documents of the service of medicine to the Navy during this war.

The Bureau of Ordnance has found color particularly helpful for slide films dealing with instruction in the operation of complex gun mechanisms; the wiring diagrams were read and understood more quickly by the students when the various circuits were shown in different easily distinguished colors.

The Bureau of Personnel used color motion pictures for added interest in a series titled *Navy Ratings* to indoctrinate inductees in the duties of machinists, gunners and other ratings. These films replaced lengthy lectures and saved many hours of time for the Selection Officers who guide the young sailors in the proper choice of Navy training best suited to their individual aptitudes. Another interesting series dealing with seaman- [Turn to page 113]

Medical Films at War

by Gordon L. Hough, Lt., USNR



TO KEEP as many men at as many guns as many days as possible" is the succinctly stated aim of the Navy's Bureau of Medicine & Surgery, commonly called "BuMed." Its responsibilities have increased commensurately with the growth in size of the Navy from 1941 to the present time. As in other bureaus of the Navy, this overnight expansion of program and personnel confronted BuMed with a gigantic training problem, but one with a unique feature: concurrently with training its own medical personnel in the performance of their new duties, BuMed was charged with the obligation of making all men and women in the Navy health-conscious. Here was the first opportunity in which an intelligent use of visual aids could prove of immense value.

The immediate training need was to develop in all naval personnel an understanding and appreciation of the fundamentals of health and hygiene. Ignorance of these basic facts would make the task of BuMed immeasurably harder. A widespread awareness of these essentials was the foundation on which BuMed's program depended. Every man at every gun had to cooperate with BuMed if he was to remain at that gun the maximum number of days.

In this period, such elementary subjects as personal hygiene and first aid were presented in film to the Navy ashore and afloat. Dramatic treatment was frequently utilized to attract and retain the attention of an audience which often resented a straightforward, simple approach to an obvious truth. In many of these cases a "selling job" had to be done, one of the most important promotion campaigns in Navy history. These films were carefully integrated with the basic training and indoctrination courses taken by all men and women in the Navy. Conceived by medical officers, the motion pictures and slide films were supervised by the Bureau of Aeronautics.

With an awareness of basic health and hygiene planted in the minds of all naval personnel, BuMed could then turn to the vitally important instruction of its fast-growing ranks of hospital corpsmen. The motion picture series *Care of the Sick and Injured by Hospital Corpsmen* treated such basic subjects as morning and evening care; bed baths; taking temperature, blood pressure and pulse; applying and removing surgical dressings. Although demonstrating these techniques in ideal situations, the films emphasized the need for adapting the fundamental principles to advanced base and combat conditions. The few corpsmen who had had any medical experience in civilian life had never

encountered so large a job under such difficult circumstances.

In testimony to the effectiveness of these films, the time needed for training hospital corpsmen was greatly reduced. This basic training could be carried on by motion pictures before large groups thereby lessening the need for individual instruction and small classes.

Begun soon after the corpsmen films were several series designed to demonstrate to the new medical officer recommended practices in the field of medicine, surgery and dentistry. In orthopedic surgery the series on *Skeletal Fixation by the Stader Splint* describes the use and advantages of this appliance.

Amputations, color series, presents approved operations in the field under emergency conditions and at the Navy's amputation centers where the patient is later fitted with and trained in the use of prostheses.

New surgical techniques are described in the series *Eye Surgery*. In one film an effective method of removing foreign particles from the eye by an electro-magnet is presented. Flying metal splinters imbedded in the eye posed an immediate problem to all military surgeons. Various types of eye operations are covered in other films of this series. When experimentation had resolved a problem, it was of vital importance to disseminate the information as speedily as possible. Color films have performed a most valuable service in this regard.

A similar instance may be found in the field of dentistry where *Acrylic Bridgework* describes in detail a new technique developed by Navy dentists. Four reels of color film are devoted to a complete visual report of the entire operation.

In the new field of aviation medicine, flight surgeons of BuMed have carried on research in collaboration with aviation personnel. The film *G and You* vividly portrays the effect of gravity on a pilot during the pull-out after a steep dive causing him to "black out." *Fly High and Live* presents forceful arguments on the need for the proper use of oxygen equipment.

The wide scope of the medical officer's duties require considerable knowledge of sanitation measures to be taken under different field conditions. Preventive medicine and methods of controlling the spread of communicable diseases have been graphically treated in several series of training films. Motion pictures have played an important part in the effective control of malaria. Animation has proven particularly suitable to portray the menace of tropical diseases. This technique has been used successfully in the humorous series, *Ten Commandments for Health*. "Mac," BuMed's equivalent of naval aviation's "Dilbert" and the Army's "Private Snafu," demonstrates the proper "do's" and "don't's" to insure a healthy life under advanced base conditions. [Turn to page 104]

* * *

(Left, top to bottom) Studio production scenes during the filming at a commercial studio of a recent Navy series on medical care.

What is a PROJECT SUPERVISOR?

IT WAS growing dark twenty miles off the Florida Coast. The sun, already below the horizon, still threw bright shafts of light on frothy, high-flying clouds. Below, on the surface of the choppy sea, a one-man life raft bobbed crazily up and down. A mile or more away one of the Navy's sleek Aircraft Rescue Patrol boats was standing by. And overhead, a two-seater plane grew larger as it approached rapidly from the north. As it passed, a red Very's star shot up from the raft, curved gracefully far below the plane and died as it fell back to the water's surface.

This was the setting which the Project Supervisor hoped would produce scene 197 of Navy Training Film MN-1305, *Naval Pyrotechnics*. The script called for "long shot (night) from 1000 foot altitude of red Very's star fired from life raft." It did produce what he wanted eventually, but not that night.

The unexpected happened, as it does more often than not when a camera crew is working in the field. Two minutes after that first trial run an Army patrol plane appeared, a B-24. The pilot must have seen the Very's star and decided, logically enough, that he'd found a situation which called for investigation. He went into a steep dive and buzzed the raft. He could see that there was a man in it, barely visible in this light as the tiny rubber boat sea-sawed with the waves. The man in the raft was the Project Supervisor, who by this time was sea sick as a cat and in no mood to be hospitable to a B-24, particularly when there remained just ten minutes more of the proper light in which to shoot scene 197.

The B-24 pilot wheeled around for another look. This time he came in flat at about a hundred feet. The Project Supervisor waved him away weakly but, of course, all the pilot saw was a pigmy waving an arm which might have meant almost anything. He came around for a third look. The men in the ARP boat and the camera plane were helpless. They couldn't call the B-24 because, unless predetermined, radios are seldom on the same frequency. The Army boys made two more runs, each time coming so close to the raft that their slip-stream flattened the water around it. Then they must have decided that the ARP boat could handle the situation, whatever it was, and went off to the south. By this time it was much too dark to shoot. The whole thing would have to be attempted another night. The ARP crew pulled the Project Supervisor aboard, green and shivering, and started for home two hours away. The camera plane banked and headed back to the base. Not a single frame of film had been shot.

There's nothing unusual about that incident. But it's an example of the kind of



by Robert T. Furman, Jr., Lt., USNR

unpredictable interference with carefully laid plans which makes the work of a Project Supervisor at the same time interesting and exasperating. The next night the crew tried again to shoot the same scene and again came home empty handed. The "intercom" system went dead after the camera plane left the field and the camera man couldn't give directions. The third night they came home with the scene.

It took the better part of a day to put together the various elements which were required for scene 197. A description of what was involved will provide a good thumb nail sketch of that part of the Project Supervisor's duties in the field which the Navy describes in the simple phrase, "secure Navy equipment and personnel required for the production." Here's a list compiled from the Project Supervisor's scheduling notes.

THE PLANE: Have a man assigned for after hours duty. (Officer-in-Charge will say, "You can have either Jack, or Joe or Dave.") See all three and try to work it out so that the one who will be least inconvenienced does the job. Be sure to get a competent camera plane pilot. That last man may have been a good pilot but he couldn't "fly camera".

THE PLANE'S RADIO: Must be put on the same frequency as the ARP boat. Find out what the ARP frequency is and see the radio chief about changing over the plane's radio at 1800. Don't do it ahead of time or whoever uses the plane won't be able to communicate with his group.

THE BOAT: Arrange for the ARP boat and crew from small boat base on the coast. Remember, it's a special duty and nobody will want to go. Hard for them to spare a boat anyhow.

THE VERY'S PISTOL: Pistol and red shells from ordnance. Must be personally responsible. **ARRANGE THROUGH ARMY AND COAST GUARD** to notify all ships and planes in the area that Very's shells will be fired 15 miles off-shore for photographic purposes. Editor's note: This is done so that patrol boats and planes will not think that they have run into a

genuine case of distress. The B-24 was based too far south to receive the information.)

The list continues. It goes on to include such items as: secure helmet, goggles and chute for camera man; check aerology on weather—is it likely to louse up or stay clear?; arrange for transportation for camera man to field and remainder of crew to small boat base 30 miles away; go over details of shot with camera man and pilot so that there's no doubt about where the plane must be in relation to the rubber boat for proper lighting of the shot; secure rubber boat and pump to inflate it—check to be sure it's in good order; arrange transportation for pilot from "O" Club to hangar.

Well, that's probably enough. More would make this particular scene seem unusually complicated which it was not. Any one of 50 scenes in the same picture required comparable preparation, and so have hundreds in other productions. If it's not planes it may be ships, small boats, special equipment or personnel. The Project Supervisor rounds up whatever is needed, then stands-by to check the actual shooting.

In addition to being the leg man for equipment and personnel, the Project Supervisor is in effect the Navy's producer who works with the civilian producer. There is a Navy Project Supervisor, and also a Technical Advisor, on every production. It's the Technical Advisor's responsibility to insure that the production is correct technically. It's up to the Project Supervisor to see that the final product is a good motion picture, properly designed to do an effective job of teaching, indoctrination, morale building, or whatever its purpose may be.

In the ideal situation, there is a Project Supervisor for every film or series of films. Actually, however, the Training Film and Motion Picture Branch does not have enough men to go around. A Project Supervisor may supervise two or three or as many as a score or more productions concurrently. As a result, he is likely to be on the go constantly, dividing his time between the producers. *Let's change now.*



by Eric P. Strutt, Lt. (jg), USNR

ACROSS the Anacostia River in Washington, D. C., lies the Naval Receiving Station, a broad acreage covered with dozens of buildings that serve as living facilities, work shops and lecture rooms for thousands of men training for proficiency in specialized naval jobs. Here are located the Ordnance and Gunnery Schools, encompassing: Gunnery Officers' Ordnance School, Fire Control (Advanced), Gunner's Mates and Electric Hydraulic, Optical (Primary), Instructor Training (Gunner's Mates), Instructor Training (Fire Controlmen). Because of the specialized technical instruction presented by these schools the Training Film and Motion Picture Branch has

set up a complete supervisory unit to plan and produce training films for these activities. This group accounts for approximately 15% of all Navy training films.

This is a big job, a job that evolved out of the urgent need in the early days of 1942—after the sneak attack on Pearl Harbor that brought home to the United States the vital necessity for expanding the Navy to a size and strength surpassing the most elaborate conceptions of previous years.

Men and ships do not in themselves make an efficient and hard hitting Navy. Before that condition exists the men must be made so familiar with their machines and weapons that the operation and maintenance of those machines and weapons become almost second nature. While the Ordnance and Gunnery Schools are only part of the over-all pattern of naval preparation, the importance of the field they cover cannot be minimized.

Almost everyone knows what a gunner's mate is, but it might be well for us at this point to clarify the meaning of "fire control." Fire control systems are designed to control and direct the fire from the ship's guns in order to assure greatest accuracy and efficiency. This firepower is the basic consideration of any fighting vessel. The ship exists primarily for the purpose of transporting weapons and their trained personnel—fire controlmen and gunner's mates—within range of the enemy, where they can bring into telling action the Navy's modern offensive weapons.

The officer who was placed in charge of the Ordnance and Gunnery Schools in those early days of 1942 approached his new command with the memory of Dec. 7, 1941, sharp and

clear in his mind. He remembered vividly standing on the deck of his flaming ship, urging his men to fight off the Japanese attackers with all available weapons; therefore he was exceptionally aware of the need for a vast pool of trained personnel, and the necessity for haste in speeding and expanding their knowledge.

When he took command of the Fire Control and Gunner's Mates Schools he found approximately 100 students working with inadequate facilities and insufficient instructors, at a pace inconsistent with the urgency of the times.

The officer, with the able and thorough cooperation of several assistants, was confronted with the task of expanding the school and its facilities to provide trained men for the great number of new ships that were being commissioned. He realized that it would take months to supplement their training program. An investigation of other naval activities brought him to the conclusion that the proper use of films could help to solve the problem with which he was faced.

A comprehensive survey indicated that there were approximately 1,000 subject items offering possibilities for film utilization. Obviously, this was too much to take in one bite, so the subjects were broken down into *Urgent*, *Badly Needed*, and *Desired*.

With the entire program in a state of trial and error development it was decided that a greater degree of control could be exercised by using a few commercial producers rather than many. This also concentrated the process of indoctrination on fewer organizations. On the basis of recommendations from the Training Film and Motion Picture Branch, a contract was awarded to the first producer and work was



started on the first group of films in August, 1942.

To establish a clear cut format and style of presentation, a series of conferences was held with representatives of the producer, the Fire Control School and the Training Film and Motion Picture Branch. It was considered desirable to start with relatively simple material and to use sound slide films as the medium of presentation. Writers, technical assistants, educational specialists, production specialists and the producer all worked together to achieve quality visual aids in the minimum of time. Each individual represented a different viewpoint, and each contributed his particular talents to the final production.

The courses being taught in the classrooms were the basis on which the films were inspired and developed. The curriculum director of the school brought with him a copy of the planned course of study! The instructor assigned to each series as technical adviser brought his knowledge of classroom procedures and problems. The writers, artists and the Training Film and Motion Picture Branch representatives brought their ideas relative to film presentation of the subject.

Hours of discussion followed to clarify the specific operations and principles to be pictured, after which the artists and writers went to work to write the scripts and organize the accompanying story boards. First drafts of these were submitted to the same group that had begun the discussions for consideration, changes and approval. Every script received the same scrutiny in each of its various stages—production outline, action outline, master script, test animation and acceptance screening. This phase-checking has resulted in films of an extremely high degree of technical accuracy and excellence of organization.

This quick review tends to convey the impression that from the beginning everything has gone smoothly, and that after the initial problem of organization had been solved there were no more headache inducers. This, of course, is far from the truth. There have been numerous decisions necessary on a great variety of questions, and many of these questions still arise with every proposed series, and with every



Master control chart provides information on progress of projects through all stages of writing and production, individual film in that series.

To detail all these problems here would take much space and serve little purpose, but a few may be indicated by way of examples. Naturally, the exact aim of every film and every series must be carefully determined in its relation to the classroom job it must do. It must cover the subject completely, without spreading into by-paths and digressions. Again, in the development of the script there may be valid differences of opinion among technical advisers, based on dissimilarity of service backgrounds. One officer may be criticizing on the basis of his experiences in the North Atlantic, while another may draw his observations from duty in the South Pacific; and because of different operational conditions there has been a variation in procedures. It has been up to the Training Film and Motion Picture Branch personnel, working with the Technical Adviser, to determine the final presentation (and to accept the responsibility for the decision).

The use of the film medium itself is always good for many hours of consideration. One subject lends itself to the use of straight photography; the next one might require all animation; another might best be shown with line drawings; while still another might use a com-

bination of any of these techniques.

Occasionally, a subject has been suggested which could be shown by simple block diagrams. Sometimes a request has specified that the subject be treated by animation when, to save time and expense, it should be treated by straight photography or the use of models.

Often in the delineation of certain complicated aspects of the fire control mechanisms the use of color is necessary. The problem here, naturally, does not end with the decision to use color, but must include the choice of suitable colors against effective backgrounds, the proper separation of these colors on the screen, and the extensive and continuous testing of various types of color to present most effectively the intricate detail desired. However, there is no doubt that even up to the present writing the employment of color has not been fully utilized, mainly because of limitations on time and personnel.

The films produced for the Ordnance and Gunnery Schools are of necessity extremely technical, because all the students in the schools at the present time are carefully chosen men—enlisted personnel all hand-picked from the fleet for advanced training in gunnery and fire control subjects. There is no "boot" training or indoctrination undertaken. To a large extent these men have a working knowledge of the elementary principles involved in their jobs. It naturally follows that the work of designing and developing the films that will help them to learn advanced procedures is not easy.

Off-setting these difficulties, is a trained cooperative group of naval and civilian workers, fully aware of hazards to be avoided and successful methods of attack to be used, based on knowledge gained in dealing with the specific problems of gunnery and fire control in the past three-plus years.

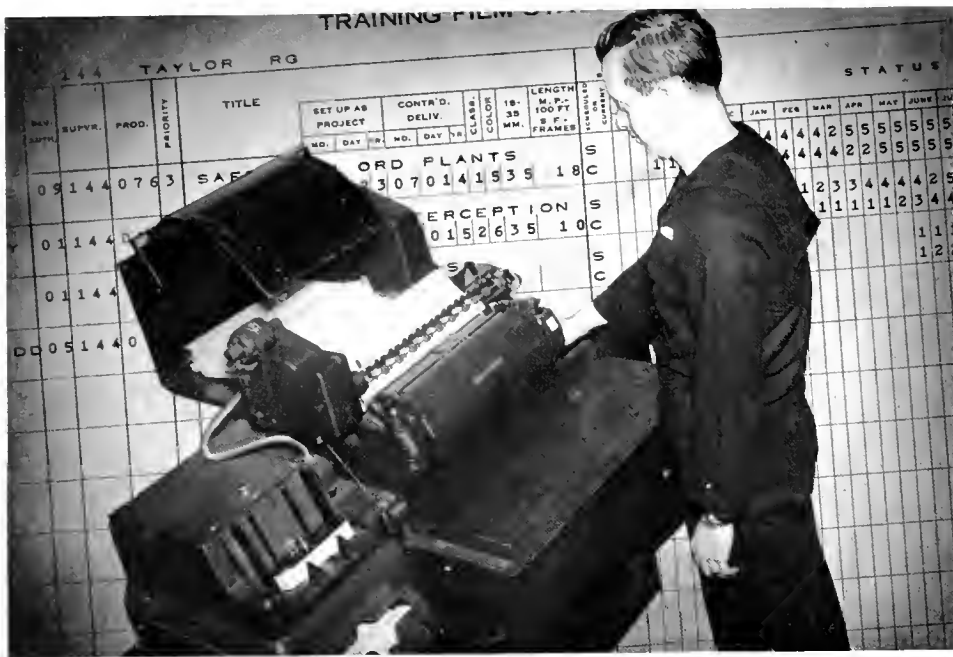
Today the original student group of 100 men has become several thousand; the few buildings have been increased many times; teaching facilities have become much more complete. The officer who was originally in charge of the station is now commanding a ship at sea, but the work he began goes steadily forward under the capable direction of his successor and the assistants who helped to de- [Turn to page 108]

Staff officers and instructors of the Advanced Fire Control School are active in all stages of production. Here curriculum is planned around slide films produced at the school.



First showing of slide films is attended by Officer-in-Charge, Ordnance and Gunnery Schools, his assistants, and Training Film Branch representative, while the producer's representative reads the script.





(FIGURE 4)

KEEPING TAB on Navy Training Film Production

by Jack H. McClelland, Lt. USNR

THE PRODUCTION of audio-visual training aids by the United States Navy had its inception quite a few months before the attack on Pearl Harbor, but it is still a fairly new field for specialization in the Naval Establishment. Yet, this newness has been no deterrent to that lusty growth inherent in so many activities essential to the prosecution of the war. There was in the Navy an early realization of the potentialities of motion pictures and slide films for increasing the effectiveness of teaching and for reducing the time necessary for mastery of subject matter. This eager acceptance of films for training is emphasized by the realization that one year after the basic directive was issued by the Secretary of the Navy authorizing the Bureau of Aeronautics to produce training films for the entire Navy, the Training Film and Motion Picture Branch had over 1,800 motion pictures and slide films simultaneously in production.

How to maintain close supervision over the production of all of these films immediately became a subject of vital concern. For example, military necessity demanded the earliest possible completion of films requested for combat training. Alert supervision, therefore, had to be exercised in order that potential delay of these films might be anticipated and prevented. If production facilities became jammed, it was sometimes necessary to give high priority films the green light at the risk of causing some delay to other, non-operational type films. Before any juggling of production schedules could be ac-

complished, however, dependable and easily visualized information on the exact status and background of each film in production had to be made readily available and up-to-date at all times. Then, too, with hundreds of films in production at commercial studios all over the country, it would have been alarmingly easy for a few to fall by the wayside. That, obviously, could not be permitted. Finally, there has always been a definite shortage of trained supervisory personnel necessitating close observation of the work load of each available supervisor and frequent adjustment of project assignments in order that talents and time may be completely utilized. With these preliminary evidences of the need for adequate methods of production control, officers of the Training Film and Motion Picture Branch began to explore various possible solutions.

Several manual approaches to the problem of maintaining production records were tried and found wanting in one or more respects. Finally, it was decided that the punch card method used in many machine bookkeeping processes for handling large volumes of minute detail might be used to advantage in this situation. With that in view, research was instituted to determine what features the ideal system must have in order to satisfy all current and possible future needs. The requirements thus formulated were as follows:

[1] A way of recording current production activity or status of each project as well as its recent production history is essential.

[2] Administration personnel should have constantly at their finger-tips complete records on the proposed production schedule for each project.

[3] There should be a convenient way for comparing each film's current production activity with its scheduled activity in order that any tendency to fall behind schedule may be quickly noticed.

[4] Both serial number and title should be given at all times as an aid to positive identification.

[5] There should be some means of identifying the requesting authority for each film. It would be helpful to furnish each requesting authority with a periodic statement of the status of all films being prepared for that authority.

[6] The project supervisor responsible for each film should be easily identified from the records. It would also be helpful to be able to assemble each supervisor's films into a single list frequently in order that his production load and production problems may be analyzed.

[7] The producer selected for each project should be easily identified from the records and provision made for the segregation of all films being made by any given producer in order to permit an analysis of that producer's work load and other problems.

[8] There must be an indication of priority of each film.

[9] As a concise indication of production span, provision should be made for the listing of the date upon which the Training Film and Motion Picture Branch assumed responsibility for the film along with the date when delivery of prints is guaranteed by the producer.

[10] The security classification for each film should be clearly evident at all times with minimum opportunities for error.

[11] Since information concerning the use of color, width of film being used, and length are all intimately related to the problems of scheduling both production and laboratory facilities, these factors should be noted in any set of records to be used for production control.

[12] The causes for any delay that may arise should be readily ascertainable.

[13] Since the project supervisor is the officer responsible for the film and is most closely associated with it, there would be distinct advantages to having him keep the records for his films up to date. If that can be arranged, the supervisor would, of course, prefer records requiring a minimum of detail work for maintenance.

[14] The system finally adopted should be one capable of unlimited expansion to allow for variations in the production load.

[15] All of the above information should be accurately listed in readily available form to permit quick response to each of the many daily requests for specific production information.

Those were the prime requisites of any scheme devised for use by the Training Film and Motion Picture Branch in the exercising of effective control over film production. There remained only the overwhelming task of figuring out how each of these requirements might be satisfied and then welding their various solutions into a simple but trustworthy framework.

Such a framework was developed. Before

discussing details of its operation, however, it will be necessary to acquire at least a nodding acquaintance with the two fundamentals serving as a basis for the whole system. Those fundamentals are:

1. The components and possibilities of a punch-card machine bookkeeping system.
 2. Film production procedures, routines and terminology developed by officers in the Bureau of Aeronautics.
- Both fundamentals will be described but briefly. For punch-card machine bookkeeping systems are used in many business installations where large volumes of bookkeeping detail are handled, and Navy production procedures are described more fully in an article by Lt. Comdr. J. B. Lewis elsewhere in this issue.



(FIGURE 1)

Components of an Elementary Machine Bookkeeping System

The punch-card system used by the Navy Training Film and Motion Picture Branch for keeping records mechanically utilizes cards $3\frac{3}{8} \times 3\frac{1}{4}$ in size on which to record any desired information. The cards are coded as shown in FIGURE 1, by means of holes punched in the cards—the position of the hole or holes in each of the 80 columns determines the character recorded in that column. It is therefore possible to record 80 characters on any one card. The cards shown in FIGURE 1 are a typical pair representing information about one film. It will be noted that the cards have been “interpreted” in this sample. That is, information recorded by means of holes punched in the body of the card has been translated back into printed symbols along the top of each card.

In FIGURE 2, card punch operators are punching data furnished by the Training Film and Motion Picture Branch into the cards. These cards, then, become the permanent record and



(FIGURE 2)

the information they contain may be reproduced at any time.

The cards alone would not be particularly helpful if it were necessary to sort them by hand every time it was desired to change their sequence. So, the sorting machine pictured in



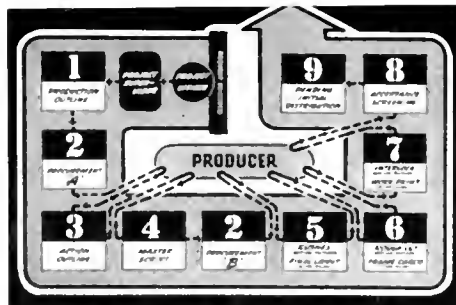
(FIGURE 3)

FIGURE 3 is used. By means of that unit, a deck of cards may be sorted into any desired sequence or grouping. For instance, suppose there is occasion to segregate from an assorted deck all cards having the numeral “7” punched in the fifteenth column. A simple adjustment of a small electrical contact on the machine enables the operator to feed a large stack of cards into the right end of the machine and have all cards with the numeral “7” in the fifteenth column drop into the 7th pocket. By an extension of this idea, such a machine may be used for putting cards into numerical sequence, alphabetical sequence, or any other special grouping.

Finally, there is shown in FIGURE 4 (above, left) the so-called printing tabulator by means of which holes punched in the cards are translated back into printed symbols. It is a highly versatile piece of equipment—so much so that many of its summarizing, calculating and other features are almost uncanny. As far as an understanding of training film production control procedures is concerned, however, it is only necessary to know that it is a machine which scans the holes punched in a card and then prints the symbols so recorded onto any appropriate sheet of paper.

Production Procedures

Officers in the Training Film and Motion Picture Branch have established a production framework equally applicable to both motion



(FIGURE 5)

pictures and slide films. The stages numbered in FIGURE 5 have been standardized to such an extent that there are but few occasions when films do not naturally fall into the pat-

tern. As far as the Training Film and Motion Picture Branch is concerned, the first three stages of production in making a picture may be considered analogous to corresponding stages in the building of a house. The Production Outline, for instance, is the outline of requirements and specifications, or to pursue the house building analogy—the Production Outline corresponds to the architect’s notes regarding what features the house must include. These are established, of course, through conferences with the prospective owner or requesting authority. Similarly, the Action Outline has its counterpart in the architect’s perspective sketch while the Master Script corresponds to the architect’s final, detailed blueprint. Subsequent stages of production do not deviate particularly from procedures and terminology employed in standard film production practice. It need only be said further that each stage of production is in fact a definite stage with sharply defined limits. Hence, if it is reported that project MN-2993 is in status “7,” we know that the rough cut has been approved and that the interlock screening is the next milestone.

Training Film Status Report

The Training Film Status Report form used for production control in the Navy’s film pro-



(FIGURE 6)

gram is shown in FIGURE 6 as it is received by the project supervisor twice each month. This form is filled in by the machine pictured in FIGURE 4 from the cards previously described. It will be noted that each listing required two lines of 80 figures and letters, each extending across the entire width of the page. Since one card has a capacity of just 80 characters, it follows that two cards are required fully to record all information needed on each film.

Going on to the next photograph, it is easy to see what information is recorded. For ex-



(FIGURE 7)

(OVER)

ample, project MN-1921e was requested by requesting authority number "9." The Executive Office of the Secretary of the Navy happens to be number "9" in the list of requesting authorities. Other offices and bureaus empowered to request film production are similarly identified by code numbers.

It is further recorded here that the officer assigned number "144," Lieutenant Taylor, is the project supervisor for the film. Producer number 76 was selected to produce this film and the priority assigned is "3."

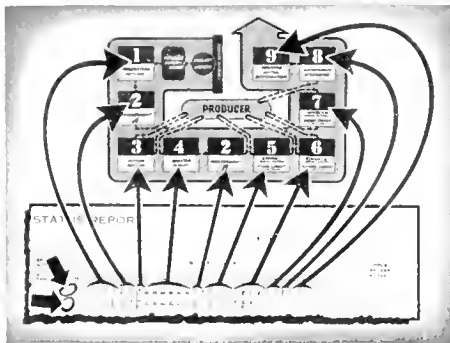
The first line of the adjacent area of the Training Film Status Report form as shown in FIGURE 8 gives an abbreviated version of the

REQ. NO.	PRIORITY	TITLE	SET UP AS PROJECT	CONTR'D. DELIV.	CLASS.	10-35 MM	LENGTH IN FT.	NO. OF REELS	NO. OF FRAMES	NO. OF REELS	NO. OF FRAMES
0763	3	SAFETY IN ORD PLANTS	0912312	0141835	1	35	1835	5	1835	1	1835

(FIGURE 8)

title to clinch the identification. The second line shows that the approved letter of request for production was received by the Training Film and Motion Picture Branch on September 12, 1943, and that, according to the producer's contract, approval prints must be delivered to the Navy not later than December 1, 1944. Adjacent columns show that the film is "non-classified" (code number 1), that it is being shot in 35mm black and white, and that the anticipated completed length is 1,800 feet.

The indication of status, both scheduled and current, is shown in FIGURE 9. For the sake of clarity, each status figure has been identified



(FIGURE 9)

with that stage of production of the production procedure chart which it represents. It is to be noted that the first row of figures shows the production schedule as established near the start of work on the film by the project supervisor, in conference with the producer selected to do the job, while the actual status of the film at any time up to the present report is given by the second row of figures for each listing. If the film is on schedule, the "Scheduled" and "Current" status figures for the given reporting period will be [Turn to page 66]

Audio-Visual Aids in Psychiatry

by Howard P. Roue, Lt. Comdr., USNR

THE SCOPE of psychiatric treatment has been amplified greatly by the use of specially designed audio-visual aids. Such films are able to help the psychiatrist in his formulation of the background of emotional and mental health. They can illustrate, by well-chosen examples, the many points which he has to get across to his patients. A psychiatrist's tools are his words. With them he tries to clarify certain confusions, to elaborate hidden, overlooked meanings, and to encourage his patients to attempt to solve their own problems. This requires much time and much effort. It requires a high degree of skill and a rich background of experience. It is a well-recognized principle of learning that the greater number of ways used to convey meaning, the more likely is it that the meaning will be unmistakable. It is this role which psychiatric treatment films are capable of filling.

Equally important is the need for psychiatrists to be able to communicate the principles of sound mental health and preventive medicine to large audiences. Ordinarily, the time permitted for this huge task is insufficient. Added to this is the lack of a sufficient number of skilled physicians to do the job. The training of a requisite number of psychiatrists is an expensive, time-consuming procedure. Audio-visual aids can, in part, fill this gap between the large body of knowledge which exists and the number of persons to whom it needs be communicated.

The Bureau of Medicine and Surgery early in the war recognized that the sphere of benefit of medical officer psychiatrists could be increased greatly by the utilization of both training and treatment film aids.

By a fortunate combination of planning and responsive acceptance, the Audio-Visual Branch of the Bureau of Medicine and Surgery has established a highly satisfactory liaison with the Training Film and Motion Picture Branch of the Bureau of Aeronautics. Through the combined efforts of advisory medical officers and experienced training film officers, a satisfactory production-team effort has been evolved, and many films dealing with a variety of medical subjects have resulted. Because of the newness of the entire field as it concerns psychological medicine and the need for careful lay and scientific definition, the psychiatric films produced thus far have been on what might be called an experimental basis. Their usefulness is being validated by medically controlled showings to selected patient and lay audiences. Follow-up interviews by psychiatrists ultimately will be able to answer a number of technical questions which have arisen.

A motion picture designed for the treatment of psychiatric patients whose disabilities are fundamentally emotional problems or problems of social adjustment, of necessity is constructed quite differently from the usual educational, or

training or documentary, film. Its general purpose is to acquaint the patient-audience with the background and the mechanics of their psychological disabilities or illness, so that they see themselves as others see them. Also, and most important, films help them to understand more fully why they are disabled by explaining the purpose and meaning of their symptoms. Psychological illness, much like other kinds of sickness, doesn't "just happen out of the blue." There are good reasons and sufficient causes responsible for the symptoms which distress the patient, even though to the untrained observer the patient's complaints may appear unfounded, bizarre and inexplicable. Recovery from psychiatric symptoms requires that these reasons and causes be understood and fully appreciated by the patient.

Psychological symptoms and psychiatric illness are mysterious and nebulous to most persons because the behavior they induce seems unaccountable. Moreover, in most instances the patient appears to be in good physical health. While such symptoms as pounding of the heart or an "all-gone" feeling in the pit of the stomach or headache or indigestion may also be present, getting well means understanding that these physical symptoms are not, as the patient sometimes thinks, the cause of his trouble, but in reality in most cases are its accompaniments or side effects.

From the foregoing, it can be seen that a film designed for the treatment of psychological problems has a large educational job to perform. If this were all, the task would be relatively simple. But a straightforward factual account, however interestingly portrayed, does not constitute psychiatric treatment. Psychiatrists have discovered from a long experience that explanation, even though it is simple, logical and extremely reasonable, is not sufficient of itself to bring about the disappearance of emotional symptoms. People's emotional lives, particularly those of psychiatric patients, are lived to a greater or lesser degree in "logic-tight" compartments, walled-off and insulated from all but the most appropriate and skillfully applied persuasion. Emotions, of which fear, hate and love are familiar examples, are too often blind, deaf and dumb unless they can be adapted to the person's best interests, molded by logic, and tempered with reason.

The basic task of a psychiatric film designed for the treatment of patients is to coordinate simple, understandable, educational training techniques rooted in facts, with an interpretive approach which compels each member of the audience to identify himself with the characters and situations being shown. Such an explanation must confine itself to ABC principles. It must tell a story in such a way that the audience is never so lost in or intrigued by the story that they miss the lesson the story illustrates. The situations in [Turn to page 104]

NIGHT VISION FOR AIRMEN

A Study in Light Contrasts



by Richard P. Buch, Lt., USNR

THE ABILITY to see at night is part of the experienced sailor's stock in trade. Unlike the average landsman, he has plenty of opportunity to develop his night visual acuity. Good night vision is the product of experience and training rather than innate ability. One of the best night vision instructors at the training school in New London was a retired chief signalman, who at 60 could see better at night than any youngster of 17. He claimed that he had picked up the knack of "off-center" vision, or looking "cock-eyes," as he put it, on his first tour of duty off the China coast, many years before. The rest was simply practice. For some time, he kept his "know-how" a secret and derived a tidy revenue by betting with unwary shipmates on his uncanny ability to pick up sightings far in advance of anyone else. Ultimately his secret came out, by dark-adapting their eyes and learning the "off-center" night scanning technique, many of his shipmates became even more owl-eyed than he.

When war started, on a 24-hour basis, good night vision became vital to the fleet. In a few short months, the Navy had to teach the fundamentals of night vision to thousands of men, most of them with little or no experience in using their eyes at night. The night vision synthetic trainers and the first Navy training film on night vision had to take the place of experience, so far as thousands of future night lookouts were concerned. Viewed critically, the first Navy night vision film has its visual limitations. The sound track and the animation bear the burden of teaching. But in 21 minutes it has told thousands of "boots" what they had no way to know about night vision. Better still, it was finished and distributed early enough in the war to enable them to put this knowledge to good use. A more recent condensed version does the same basic job in five minutes.

While the lookout film was doing its work, the course of the Pacific war made night vision training for naval pilots and aircrew a necessity. Early in the Solomon Campaign the Jap air force began to strike at night. The patrol plane pilots and crewmen who went after those

first night raiders required no sales talk on the need for night vision training. Today, with night intruder missions on the upswing, and after-sunset carrier strikes increasing, naval airmen are discovering that night vision training is good life insurance.

A new training film about night vision for airmen is designed to assist in teaching night vision essentials to pilots and air crewmen aboard carriers and at advanced bases, where the installation of night vision trainers and other synthetic devices would be impractical. The original intention was to edit pertinent material from the Navy lookout film and from night vision films produced by the Army and the British. For two reasons this idea proved to be impractical. First, there was no visual material available on the special subjects peculiar to night flying. Second, a different type of audience was involved which called for different treatment and different situations. Night aerial effects were needed but none of the library material was suitable. All that could be culled from existing films was animation footage on the workings of the eye, a matter of secondary interest to flying men.

At this stage of planning, a five-day conference on night vision training was conducted by the Commander Fleet Air, Quonset, at which Wing Commander K. A. Evelyn, head of the RCAF Biophysics Laboratory in Montreal, Canada, outlined his entire night vision instructor course. Dr. Evelyn, a scientist of tremendous energy and ability, is an outstanding leader in night vision training for aviation personnel. Borrowing liberally from the night vision training ideas developed under the Commander, Submarines Atlantic Fleet, New London, and from the lessons which the RAF had learned in their night bombings of Germany, he added the results of his own research and organized the best training syllabus then available. His work was invaluable not only for the training film, but in standardizing the entire Navy training program.

Within the limitations of the motion picture medium, the new film on night vision for airmen covers some of the basic lesson taught first hand in the Evelyn Two-Dimensional Trainer. This trainer consists of sharp two-dimensional shadowgraphs of a countryside panorama, or

seascope, projected, ten times magnified, by a controlled illuminator lamp against a large screen in a blacked-out classroom. Completely blind at first, the audience, during a thirty-minute lecture and demonstration, goes through the various stages of dark adaptation: first, "contrast perception," the primordial night visual experience; second, "simple form perception," in which larger objects of characteristic shapes are observed; and, finally, complete adaptation, in which details become more clear, and "complex form perception" is possible.

The first of these stages, "contrast perception," is the primary visual task of the night lookout, who in dim starlight sees a black blot on the dark horizon, and of the pathfinder pilot, barely able to make out the difference between a white beach and a pitch-black sea. At the second stage, large forms of characteristic shape are identifiable, particularly if they are familiar, or if the possibilities of choice are limited. A Navy PBV can be distinguished from a Jap "Zeke," for example, if these are the only alternatives. More details become apparent, with full adaptation, and the experienced pilot, if well briefed, can effectively attack his ground target, using visual clues not perceptible to the unprepared eye.

As a medium for illustrating these gradations of night visual acuity, the motion picture film can never compete with the Evelyn trainer. This fact was recognized at the outset. The basis of photography is light. The trainer illustrates ocular phenomena occurring at light levels far below those which a camera can record on film. The trainer has the further advantage of demonstrating with startling impact, and at first hand, the total effect of complete dark adaptation. After a half hour in the trainer, one eye is covered while the other is exposed to brilliant white light. Then darkness is restored. The eye that was covered sees the silhouettes as well as ever. The exposed eye is completely blind. Here is a direct experience, compared to which a motion picture is like one of Plato's shadows on the wall of the cave.

In the training film, on the other hand, it is possible to explain by *Turn to page 112*

...about SLIDE FILMS

by Maxwell M. Desser, Lt. (jg), USNR

IN THE rapidly maturing family of audio-visual aids, the slide film is one of the children which has "grown-up." Unfortunately, there are many users of audio-visual aids who fail to recognize the importance of the slide film and how it can be used most effectively.

The slide film is graphic literature dressed up in the clothing of motion pictures. It combines the power of pictorial presentation that gives graphic literature its strength with the might of the motion picture to arrest instantaneously the attention of a group of people upon a single enlarged area.

Slide films are of two types: the silent slide film which has printed descriptions and explanations on the film itself, and the sound slide film which carries the story expressed in illustrations supported by a recorded narration and other sound synchronized with the film. The nature of the subject matter governs, to a large extent, which type of slide film to be produced. The chart presents some advantages of each type, and conditions which may determine whether the slide film should be silent or sound.

In the process of producing a slide film, there are many important factors to be kept constantly in mind, but three essential considerations are:

1. SEQUENCE OF SUBJECTS.

The sequence and continuity of the story to be produced should be carefully organized. The subject matter should be presented in a logical order with ideas grouped when sub-division is necessary.

2. SCRIPT & ILLUSTRATION.

The script and illustration for each frame should have a direct relationship to each other. The subject matter mentioned in the script should appear in the illustration. In order to achieve this relationship, script and illustration for each individual frame should be planned together. In this manner the marriage between the script and the illustration is direct and complete.

3. EMPHASIS.

When emphasis is applied to any part of the script, the subject being

emphasized should appear clearly in the illustration. Here the application of an arrow, circle, or other means of gaining added visual attention can be utilized. Superimposing printed words and an arrow over the illustration help to achieve rapid identification and emphasis. When arrows are used for emphasis, care should be taken to design them so as to cover that part of the illustration of least importance. This can be accomplished by using short and stubby or long and thin arrows. Keep artwork functional and script and design simple.

When the subject matter of a slide film is complicated in the extreme, the use of color can contribute emphasis, clarity and interest. For example, symbols in color which show the flow of electricity or liquids in intricate devices have proven valuable. Color has been useful, too, in statistical presentations. When used functionally, color can contribute to the effectiveness of many slide film subjects.

An extremely useful form of



slide film is obtained when a sound slide film can be used without the recording apparatus and still convey a completely self-explanatory story. In this case, the basic information is incorporated in the pictures of the silent film strip itself, and then supported and enlarged upon by the recording, making use of whatever additional contribution sound can make to the subject. In this type of sound-silent film combination, the sound film can be screened first and then be used subsequently as a silent slide film, thereby combining the advantages of both types.

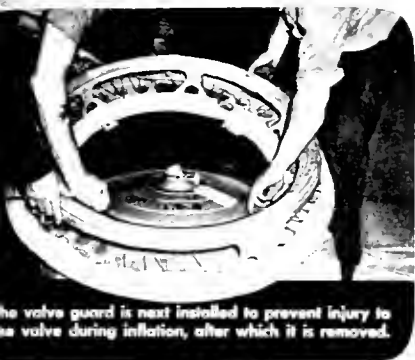
Although the nature of certain technical and constructional subjects will be most advantageously presented in the form of the silent slide film, the sound slide film is rapidly expanding its sphere of usefulness. In addition to the ad-

vantages already listed for the sound slide film, this type of film can at times achieve a cinematic effect when the subject matter lends itself to motion *not seen* but **SUGGESTED** through sound synchronized with the sequence of a group of frames.

Here the inference of movement caused by sound while seeing a series of motionless images on the screen projects animation on the **MENTAL** screens in the minds of the audience: the motion or action that occurs between those frames actually takes place only in the imagination of the audience. If, for instance, we were to see a still picture of a train with smoke pouring out of its funnel while crossing a bridge, and at the same time we would hear the blowing of the train's whistle and the characteristic puffing of its engine and **HEAR** the slowing up of the train, we would actually *visualize* that train **SLOWING UP**. Now, if in the next frame we were to see that train discharging passengers at a station and at the same time we were to hear the slow, soft panting of the train's engine blended with the voices of a few people who were at the station greeting the passengers, the two pictures plus the recorded sound would give us the impression of movement and live action. This subconscious visualization of movement links together the actual sequence of frames creating the impression of motion. The use of color, especially in films of this nature, tends to promote even greater reality.

When choosing a form of audio-visual aids, it is well to remember the conditions and advantages the slide film has to offer. The slide film is not a step-child but an important instrument that can be used successfully against the elements of time, expense and complicated subject matter. It is an important member of the family of audio-visual aids.

	SILENT SLIDE FILM	SOUND SLIDE FILM
Condi- tions fa- vorable for use:	<ol style="list-style-type: none"> 1. When subject matter is very detailed and complicated and calls for concentrated and extended study of each individual step or process. 2. When the medium of sound will not help to increase interest or promote reality. (as in the case of a technical or constructional picture). 	<ol style="list-style-type: none"> 1. When sound helps to portray or create the actual conditions under which the subject matter exists (sounds of the jungle; motors, etc.) 2. When sound can lend clarity, emphasis, and drama. (Modulation of voice of narrator; voice of two or more people; musical effects, etc.) 3. When sound is actually necessary — (teaching foreign languages; identification of sound; etc.) 4. When motion may be suggested through sound. (creating an impression of movement).
Some of the Advan- tages	<ol style="list-style-type: none"> 1. The film can be paced at any desired speed and turned back easily to a frame previously shown. 2. Projector can be turned off for discussion purposes and then continued without having to synchronize a record. 3. Projector is sufficient equipment. No need for additional equipment to play records. 	<ol style="list-style-type: none"> 1. It is easier to listen to a narrator while studying the illustration than to read and study the picture simultaneously. 2. Sound helps to keep the audience more attentive. 3. Sound is a "natural" element. (We are accustomed to hearing things).



The valve guard is next installed to prevent injury to the valve during inflation, after which it is removed.

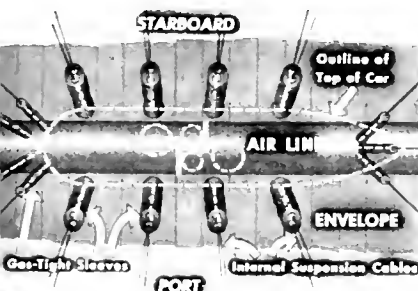
THE IMAGE

Keep the subject matter large. A hand or other familiar object appearing in the illustration helps to show the comparative size.



INSERTS

The use of inserts is an excellent means of showing both the entire object and part of the same object greatly enlarged.



Looking down from inside the envelope, the gas-tight sleeves are shown. Through these sleeves the internal suspension cables pass to the car frame.

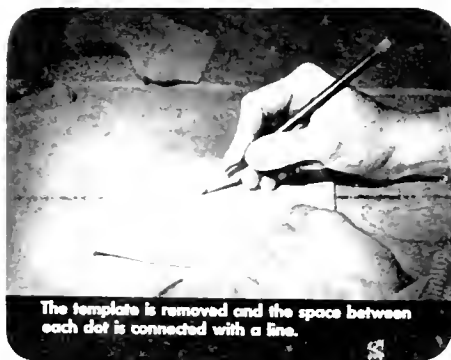
DIAGRAMS

Use diagrammatic drawings to illustrate objects and processes that cannot be shown by photography.



MODELS

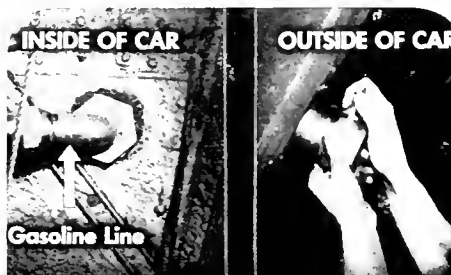
Models are helpful when the actual subject matter is too large or can not be photographed easily.



The template is removed and the space between each dot is connected with a line.

BACKGROUNDS

Keep backgrounds subdued and simple. Do not let unnecessary objects or complicated shop gear confuse the subject matter.



Gasoline Line

The air-tight machined-cap is put in place on the outside and the coupling is secured to the gasoline line on the inside.

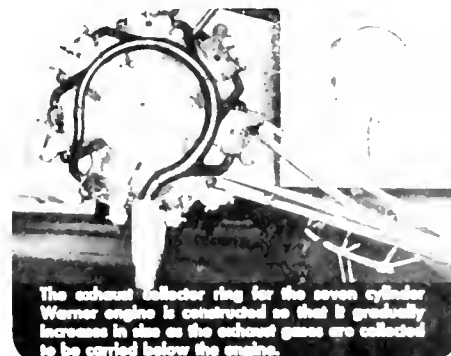
SPLIT FRAMES

Split frames (two illustrations) help to show related subject matter.

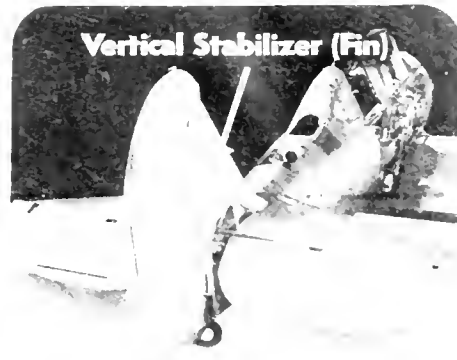


SUB-TITLES

The use of sub-titles helps to separate the film into sections and to introduce frames grouped in a series.



The exhaust collector ring for the seven cylinder Warner engine is constructed so that it gradually increases in size as the exhaust gases are collected to be carried below the engine.



Vertical Stabilizer (Fin)

RETOUCHING

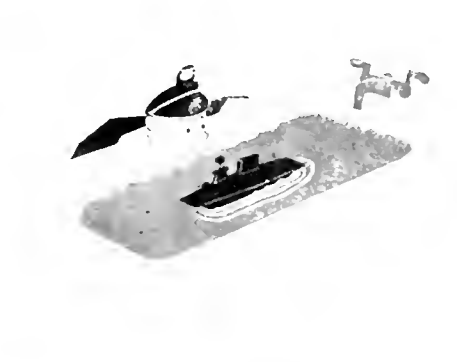
Simple retouching is usually all that is necessary to snap up the image and bring out details.



Rudder Stop

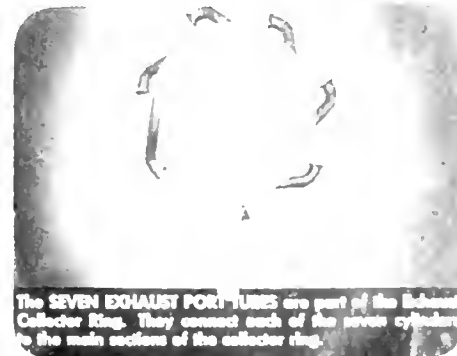
EMPHASIS

Arrows, circles, airbrushing, and superimposed type arrest attention and provide emphasis.



CARTOONS

Cartoons serve to add interest and create a change of pace.



The SEVEN EXHAUST PORT TUBES are part of the Exhaust Collector Ring. They connect each of the seven cylinders to the main sections of the collector ring.

SILHOUETTES and OPAQUES

When the subject matter is complicated and detailed, silhouetting and opaquing help to simplify and clarify the illustration.

"Cameras are guns—
pictures are bullets"

Pictures Are Bullets

by Howard L. Luray, Sp(P) 1/c. USNR



Unsharpness like this is another matter. Without the lathe and propeller blade motion, this picture would seem static and unnatural.



Here is a picture that has lost a lot of effectiveness because of flat lighting.



Flash saved this shot from a flat fate. It was taken during a drizzle.



Problem: Find the teaching point.

A HIGH RANKING officer said early in the war, "Cameras are guns; pictures are bullets." The Navy Training Film and Motion Picture Branch and its producers turn out a lot of effective bullets, but without high quality photography those bullets might well have been duds.

Good photography is particularly important in slide films. The clarity and interest of still pictures depend heavily upon photographic techniques such as sharpness, lighting and angle. Faults in any of these factors prevent films from getting across their full message. This is especially true of highly technical films. These seldom have the elements of human interest, sex appeal, or humor to help them "get by" in spite of poor photography.

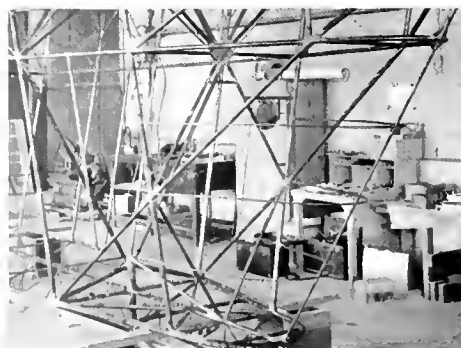
A survey conducted a few months ago revealed that many slide films could be improved by better photographic quality. Difficulties usually encountered in shooting photographs on location were taken into account; such as, lack of time, lack of cooperation, and poor weather conditions. Only defects which could have been corrected, regardless of the difficulties, were tallied. The defects were NOT due to bad strip printing. Some of the films reviewed had as many as fourteen or fifteen frames with poor photography; a few were almost perfect. The average, however, was approximately six faulty frames in each of the thirty films reviewed. *All of them could have been corrected before or during the frame card stage.*

The purpose of this article, therefore, is to present some ideas of what should, and should not be expected from photographers. To those who know photography, some of these points are elementary. But it is constant attention to such details that makes good films.

SHARPNESS

★ *Unsharpness* is one of the most common faults in slide film photographs, and this is extremely difficult to correct by retouching. It spoils the effectiveness of any picture.

The usual causes of unsharpness are: a bad



The idea was to show the gondola framework . . . everything including the photographer's camera case is in the background.

lens; camera in poor condition; range finder out of synchronization; camera movement; buckling of film; bad printing; or just plain lack of focussing. In the majority of cases, careful camera handling can prevent it. Here are a few precautions to prevent unsharpness:

1. A photographer should work with the finest equipment, and should treat it as he would any precision instrument. Each piece of equipment, particularly the range finder, should be thoroughly checked before going out on jobs, and at frequent intervals during lengthy assignments.

2. Focussing should be done carefully—on the ground glass, if there's doubt about the accuracy of the range finder—and the photographer should be familiar with the depth of focus table for the lens used.

3. A tripod is one of the best types of sharp-



Here's one of the many cases where a low camera angle not only simplifies background problems, but gives a very desirable feeling of size and power.

ness insurance. But if there's heavy machinery in operation nearby during the exposure, a tripod is out. Under those circumstances, it will transmit more vibration to the camera than will the photographer's body.

4. Cut film, rather than film pack, is desirable to cut down chances of buckling in the camera and enlarger.

5. Enlarging cameras should be focussed carefully and must be in first class shape, particularly with respect to the parallelism between lens board and film plane.

LIGHTING

★ Sharpness is strictly a mechanical problem—lighting is not. Really good lighting is the result of imagination and experience. Smart lighting saves a lot of retouching, and enables training films to do a better teaching job.

Good lighting, however, doesn't indicate complicated lighting. Two or three lights are often all that's needed. Keep in mind these few lighting points:

1. Flat lighting results in dull uninteresting photographs. Details are lost because there are

o shadows and highlights to pick them out. Too much contrast is equally bad. Normal contrast is the goal—clear but not burnt-up highlights, and plenty of detail in the shadows. Remember, abnormal contrast on the frame card will be greatly magnified in the 35mm print.

2. Diffusers over lights, or reflected light, helps cut down the glare from shiny surfaces. A polaroid filter can usually do the rest. Naked lights in polished reflectors are employed too often in shooting things like instrument panels and machinery.

3. One way of eliminating distracting backgrounds is to let them go dark and inconspicuous by moving both subjects and lights away from the confusing surroundings. A little forethought and elbow grease will mean retouching time saved.

Almost anything done with floodlights can be done quicker and easier with flash. But the old single-flash-on-the-camera technique will give only the usual harsh, flat, night club picture results. Good multiple-flash set-ups might be a bit troublesome, but they pay off in far better and more easily printed negatives.

The ability of flash bulbs to brighten dull days is one of the greatest advantages a still photographer has over movie men. He can obtain good brilliant shots under almost any weather conditions, but that advantage is too seldom exploited in slide film photography.

Synchro-sunlight flash is sadly neglected for use in balancing dimly-lit interiors with bright exteriors, and for throwing light into shadows cast by the sun. True, synchro-sunlight can be overdone. Nevertheless, there's no logical reason for not using it when detail in the dark spots may help put over a teaching point.

Naturally, flash equipment should also be checked frequently and kept in topnotch condition.

PRINT QUALITY

★ If you're stuck with a poorly lit shot that can't be retaken, avoid high blood pressure. A good darkroom man may save the day. He can work wonders with a bad negative by such tricks as "dodging" or holding back shadow areas to print in detail, and "burning-in" highlights.

Anyone who deals with still photographs should spend a few hours watching an experienced lab man at work. Better yet, try making a few prints under his direction. Experience is the best way to understand. *Turn to page 86*



Crop out everything but essentials.



The Training Film Art

by Herbert R. Jensen, Lt., USNR

DURING the war, the training film has become a strong contender for the limelight in which the theatrical film has basked for many years. Educators, as well as the public at large, have heard and read more about motion pictures with a training purpose in the past two years than they had in the previous ten. Producers have been turning out such films to an extent unknown before the war. American service personnel, officers of all ranks and men of all rates, have discovered the impact of the educational screen.

In the brief span of the past four years, educators, artists, film technicians, writers and producers, in and out of uniform, have had a concentrated experience with training film production that would not have been possible in a decade or more of normal peacetime development. This experience in making films to achieve a multitude of different training purposes and objectives has helped to develop and advance the training film art.

The training film art is the skillful blending of the art of instruction with the art of the screen. Both of these are complex and the successful amalgamation of them into an effective, excellent training film is not an easy achievement. The training film art is comparatively new. No extensive background of experience or research has been available to guide those involved in its creation. For one thing, the motion picture screen, prior to the expanded film program of the armed services, dealt primarily with subjects either of a general nature such as the typical theatrical film, or at the other extreme, of a very specific nature such as the instructional film.

The theatrical picture, while based on a semblance of fact, was essentially a creation of imagination and as such allowed its makers a considerable latitude of freedom in its development.

Few of the pre-war instructional films attempted to cope with the innumerable complex facts that make up the content of the bulk of present day training films.

The demands of war training on the instructional screen expanded the range of types of subject matter for screen presentation to its widest possible extent. The one extreme of this range is typified by the highly technical details

of radar operation while the other is typified by the behavior changes involved in transforming a civilian of peaceful attitudes and occupations into an effective and technically competent fighting man.

To encompass this range of jobs effectively the motion picture art as it had been known had to be modified. Something new was added to it and that something new was the art of instruction. A knowledge of the art of the motion picture did not necessarily entail a knowledge or even a familiarity with the art of instruction. The reverse was also true. However, the war forced the blending of these two and created the training film art.

A salient difference exists between the art of the theatrical motion picture and that of the training film. In the training film, art and imagination are more often harnessed to fact. Fact and accuracy are indispensable elements and they make rigorous demands on the skills of production personnel. In the best of training films both the ideological and technical aspects of the motion picture art must serve fact.

Ideological Aspect: The ideology of films refers to the science of ideas used in developing a screen presentation of story or subject matter. The ideology of the theatrical film is primarily the science of entertainment ideas. The ideas used in the theatrical film must entertain first. Whatever residual knowledge is left with the viewer is incidental. In addition, the ideology of the screen presentation of a theatrical film is more often both the story and the content, which is as it should be for ideology must grow out of content.

Unlike the theatrical film the ideology of the training film art is primarily the science of instructional ideas. The ideas used in the development of a screen presentation of subject matter must instruct first. Whatever residual entertainment is left with the viewer is incidental. While the ideology of a training film should grow out of its subject matter, this does not always happen. Many training films leave the impression that the ideas employed in the screen presentation have been hung like washing on the outline of subject matter rather than growing out of it.

The ideology of the train- *Turn to page 106*

SEEING-EYE SERVICE

TODAY, thanks to technical progress in process photography, animation, color and special effects, the training film producer has countless new techniques with which he can by-pass the sound track and cut straight through to the visual point of his subject:

Visual Techniques

... the activation of dull though pertinent live-action footage through the use of superimposed line animation ... the arbitrary juxtaposing of independent but related objects through the use of the montage ... the utilization of significant stills, such as historical prints or photographs, by producing an effect of animation or motion through camera movement ... catching a particular mechanical or physical action with stop-motion or stroboscopic photography ... obtaining an X-ray view of a subject with a combination of a plastic model and cell animation ... interpreting an otherwise complex concept or principle by reducing it to its lowest common denominators in terms of the humanized cartoon ... etc., etc.

Though too few of the producers of fact-films have begun to take advantage of these techniques, they are basically the same as those which have long been exploited by top-ranking advertisers and publishers. This perhaps can be explained by the fact that the latter, in their perennial search for new ways to stimulate and inform their "audiences," fully appreciate the creative contributions of both writers and artists.

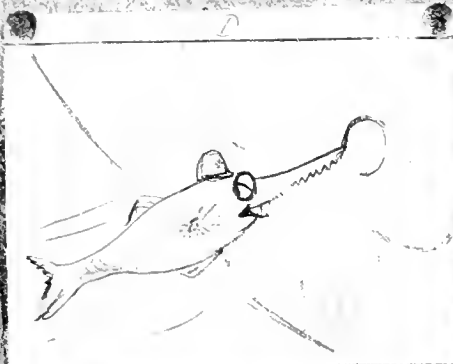
The garrulous script is usually the brain child of a writer who has become so intoxicated with the sound of his own words that he attempts to talk his way out of his script problems, rather than see his way through them.

Pictures vs. Words

The cub film writer, still in the habit of writing to be read or to be heard, may have an understandable weakness for words. The professional should know better. If he can't see the picture for the

* * *

(Left) An artist suggested this as a substitute for the usual academic introduction with its thin and unconvincing "documentary" disguise.



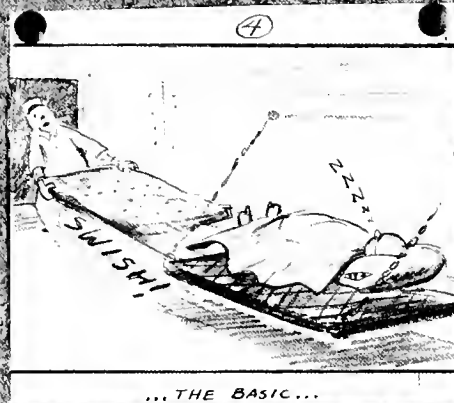
(copy slant) IT'S AT TIMES LIKE THIS...



... THAT EVERY JOE LIKE THIS...



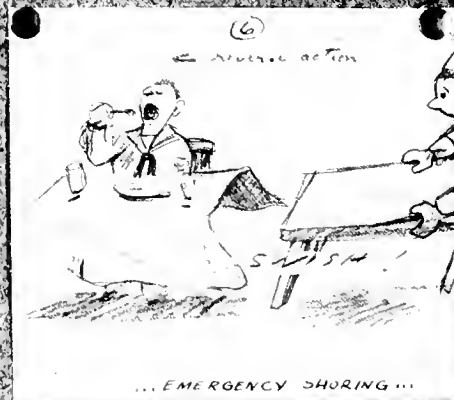
... BETTER DAMN WELL KNOW...



... THE BASIC...



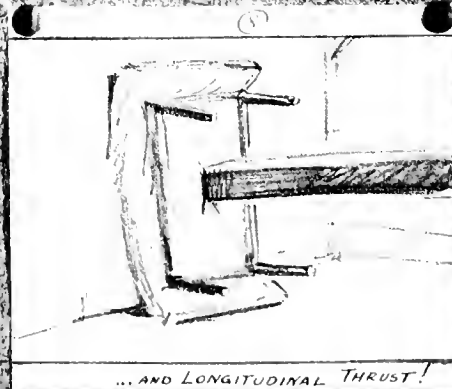
... PRINCIPLES OF...



... EMERGENCY SHORING...



— DISTRIBUTION OF PRESSURE —



... AND LONGITUDINAL THRUST!

words, his script will listen better than it looks.

Since too many of its scripts played better on the Victrola than on the Movieola, the Training Film and Motion Picture Branch decided that two heads instead of one might be the answer, provided the other head had the stubbornly graphic viewpoint of the artist.

Convinced that even the ablest writers had nothing to lose through collaboration with artists, the Training Film and Motion Picture Branch set up a sort of experimental Seeing-Eye Service:

Graphic Elements

Starting from scratch, the Navy story-sketch artist can now give his subject a thoroughly graphic third degree, with no holds barred: *Can it be photographed? . . . Live action, stop-motion or "trick" Photography? . . . Does it need actors?*

by Robert Schmueck, Lt., USNR

. . . Laymen, professionals or cartoon characters? . . . Does it need interpretive devices? . . . Animated symbols, charts, graphs, maps? . . . Would special effects help? . . . Split screen, montage, X-ray or

phantom views, matched dissolves or cell overlays? . . . and so on deep into the midnight oil, until

THIS . . .



NOT THIS . . .

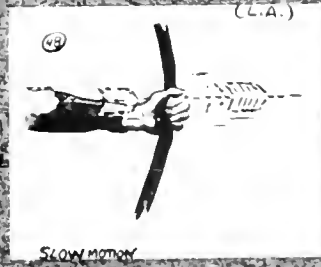
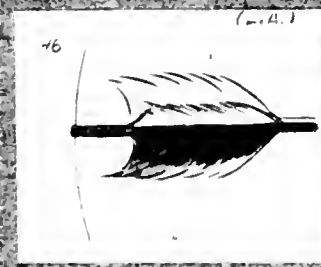
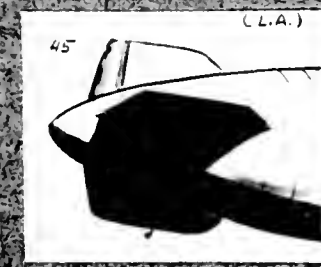
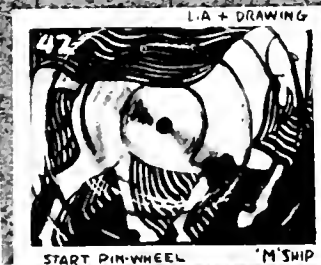
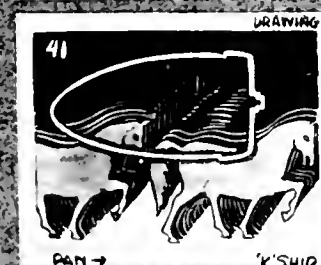
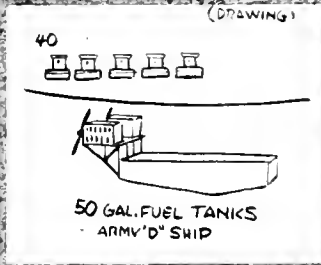
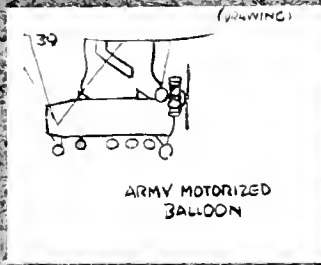
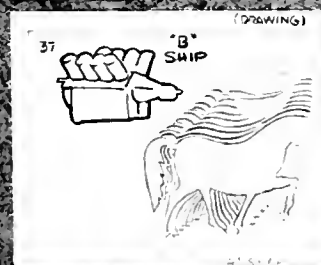


(Below) This section of a story-board on the *History of Pressure Airships* suggests the range of screen techniques which can be used in interpreting a subject from a strictly pictorial point of view.

he has forced his subject to reveal its basic graphic character.

Once this has been established, he can concern himself with the more particular problems of communicating with the audience—Seaman Sam . . . a pictorial analogue to catch his eye and jog his mind . . . a fresh treatment to see him through an unpromising nuts-and-bolts sequence . . . a sort of cinematic figure-of-speech to orient him at a turning point . . . always on the lookout for that proverbial picture which can speak for a thousand words or, better yet, for a thousand pictures.

Because it allows both artist and writer to rough-draft their respective points of view *before* setting any final story line, the Seeing-Eye Service is paying dividends . . . frequently the difference between putting Seaman Sam to sleep and putting him *awake*.





SIMULATED COMBAT MISSIONS

PROBLEM NO. 1 ATTACK ON JAP TASK FORCE

presentation of the specific problems in this combat mission.

All information necessary to answer questions asked in the film will be narrated and must be taken down!



Shut off film while class determines magnetic heading to intercept the enemy.

NOTE:
At this time additional navigation data to vary the problem may be furnished the class at the instructor's discretion.

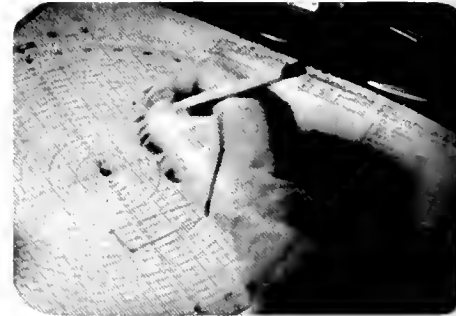
"Here are the facts—take them down" . . .



"Get there, hit 'em and get back"



"Correction—get it!"



"Chart it!"



"This is it—we're off!"



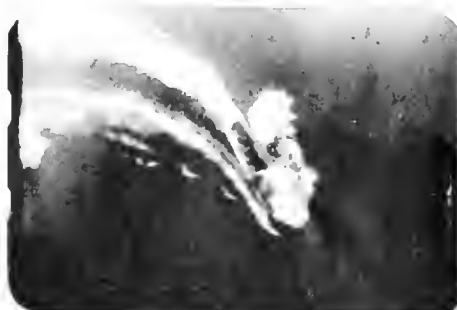
"Identify your own task force."



"Got one!"



"The enemy task force!"



"A hit . . .!"



"Set your course . . ."

SIMULATED COMBAT MISSIONS

An original and highly effective new use for Navy Training Films

by Erskine F. Gilbert, Lt., USNR



THE CASE history of *Simulated Combat Missions* bears out the truism that most new ideas do not spring Minerva-like in the mind of any one individual. The concept behind this series of training films was a composite brain child of a group of alert training officers in the Ground School at the Naval Air Station, Miami, Florida. While giving competent instruction to pilots in navigation, recognition and communications, the three R's of carrier operations—these officers were nevertheless acutely aware that something was wrong. These were not uncoordinated subjects to be taught like French, trigonometry or philosophy. Perhaps their teaching didn't go far enough. The answer to these speculations was to be an original and highly effective training technique.

First, these men asked themselves: What was the ultimate objective of training from the pilot's viewpoint? Was it to be proficient in navigation, communications and recognition? Except in an academic sense—clearly not. Practically—for pilots so near to combat—the ultimate goal of training should be to enable them to go out from their carrier, perform their assigned tasks—and get back! In short, the accomplishment of a mission. Now, was pilot training toward that end adequate which left little actual combat the coordination of these deficiencies? Again—negative. From such simple reasoning, the officers determined that navigation, recognition, and communications could and should be combined into a single package at the training level.

Soon, groups of pilots were being taken on irregularly scheduled classroom "hops." As yet, the use of film was confined to the recognition sequences; navigation and communication sequences were acted out by "live" specialists. All were reduced to problems requiring answers or interpretation by the class. Despite crudity, this progenitor of the *Simulated Combat Mission* series had effectively solved the problem of integrating training in the three carrier R's and relating them realistically to a

combat assignment. Here also was the genesis of the feature which was to be the most significant contribution of the later, more polished all-film version, i.e., the constant and pertinent participation of the audience in activity postulated by the film itself.

Word of the success of this new teaching tool soon filtered through the Naval Air Operational Training Command in Jacksonville to the Aviation Training Division of the Chief of Naval Operations in Washington. Acting on a request by CNO for a series of films using this new technique, the Training Film and Motion Picture Branch with the technical advice of aviation training experts and pilots recently returned from combat, planned a series of films. A program of seven films geared to the NAOTC training syllabus was established and production outlines of problems based on typical offensive carrier operations written up. An attempt was made to keep the problems within the realm of strategic likelihood but sufficiently in advance of actual operations to prevent their being stale by the time of the films' release. The series of films was assigned to a commercial producer under the supervision of the USNPSD and the cooperative effort on the new training film technique began. Needless to say the vicissitudes of production were not inconsiderable, but enthusiasm was maintained throughout.

Dissolving quickly through the period of research and development for a clear picture of the finished product, we now invite the reader audience to participate, if only through the written word, in a typical *Simulated Combat Mission* for, varied as the films are, they all follow a basic training pattern.

Equipped with plotting board, pencil, scratch paper, etc., you enter a naval classroom with 20-30 other pilots. A training officer briefly explains the nature of the film and passes out answer pamphlets containing further information all carefully integrated with the film's problems. Conditioned to other training films not requiring recorded answers, you probably

are vaguely nervous. Now, lights out!

First, a few establishing shots, then—the call to flight quarters! You hurry to the carrier ready room. The camera quickly moves up on the squadron commander to exclude the assembled pilots. The class of which you are a member now becomes the squadron about to be briefed. *From this point, reaction shots, abrupt changes of locale, viewpoints, etc., which damage the fiction that you are a carrier pilot, are eliminated as far as practical.*

The squadron commander tersely states the mission, then referring to the ready room blackboard, briefs you on the navigational and other necessary data. *Camera holds on the blackboard long enough for you to take this information down; sufficient light is furnished by partially raising classroom blinds or using individual desk lamps.* He then asks you to set up your plotting boards and to determine your heading to intercept the enemy.

A title instructs the operator to shut off the film and restates the problem. With lights turned on, the class is given 10-15 minutes to work navigation and record heading on answer sheets. The training officer then checks answers as it is felt undesirable for pilots to be "lost" at this early stage of the mission. Film is then resumed.

The loud speaker barks "Pilots, man your planes." On the flight deck planes are turning up—several take off—you climb into your plane—an enlisted man displays a blackboard with a last-minute change in the enemy's course.

You pull out your cockpit plotting board and take this information down. A signal from the Fly One officer and the flight deck gathers speed beneath you—then drops away. *Camera mounted in plane maintains pilot's viewpoint. While circling for rendezvous, you use this time to correct your navigation. Title stops film and requests new heading. Since the problem is already plotted, your correction takes only 3-4 minutes.*

After joining up with *Footnote page 111*



"Mission Completed!"



A Check-List for Improving Training Films

by Richard B. Lewis, Lt. Comdr., USNR

WHEN every training film reaches the screen in final form, the preview audience sits in solemn, and sometimes glum, judgment. They can always see how even the best training film could have been improved. The staff of the Training Film and Motion Picture Branch of the Bureau of Aeronautics has reviewed hundreds of training films produced by or for the Navy to be used in its training program. As a result, they have established for themselves a number of minimum criteria for an acceptable training film. Beyond these criteria, the ultimate judgment of the effectiveness of a training film must be made in the classroom. However, the check list which follows may be applied by film producers to guard against a number of the faults which in the past have weakened some training films.

Film Length

Many training films, both slide films and motion pictures, are too long. They are overloaded with details, attempt to cover too much material, and are impractical in length for efficient utilization in the classroom.

Reports from Navy training activities indicate that films from ten to twenty minutes in length are most practical for average established curricula, and for effective utilization in the usual one-hour class session. If the subject matter is complex, a series of short films is most desirable. In a recent example, a script on a new and intricate device contained material for a 36 minute picture. Analysis of the script showed that the contents could be divided into four 9 minute films, each presenting one complete aspect of the instrument: adjustment, tests, operation, and maintenance. Minor changes were made in the script, and four short films were completed which have proved effective in the training program.

The next time you see a training film, think of its length. Have the attention limits of the audience been considered? Will the film fit the curriculum and the class schedule? Is the film too long?

Film Organization

Many films lack plan. Some, for example, are organized like a string of beads.* The string of beads treatment appears often in films which purport to instruct students how to run a machine or device. One recent film told how to start a complex engine. The film starts with a long shot of the engine; the sound track warns the student that the task is a difficult one. The film proceeds from valve to lever to dial to lever to valve to button to dial and so on for over twenty minutes. No man can remember procedures with such a presentation, even if he stays awake until the end.

Training films must be organized into clearly defined large groups of ideas, and within the

large groups, smaller groups should be evident.

The best training films have clear and simple organization which is carefully defined before any script work is started. Check the organization of the next film you screen. Is the organization clear, logical, and easily remembered?

Narration

The function of the narration in a training film is to support, explain, and clarify the picture.

The narration can explain the "why" of an action, can give emphasis to an important point. A sound track loaded with talk-talk-talk is actually an obstacle to learning. Since the picture unquestionably should visualize the major teaching points in the film, the addition in the sound track of a great number of qualifying, descriptive, or technical points for each picture sequence can prevent the student from getting a clear impression from the film. Silent areas are important in the sound track. Let the audience look and think in silence; then an indispensable explanatory comment follows will be heard and understood.

"Hundreds heard not like one see . . ."

One flagrant example of useless narration is to be found in a recent film: the narration states, "A crane picks up a truck, swings it over the ship, and lowers it into the hold." On the screen, the crane picks up a truck, swings it over the ship, and lowers it into the hold. If any narration at this point in the film is desirable, it could be used to point up the special techniques in handling the crane, safety precautions, or some other teaching point required in the plan for the film. Otherwise, silence is appropriate. There is no necessity for elaborating the obvious.

It is recommended that producers run each finished film with the sound turned off. Try it. Does the picture tell the story? Then check the narration for needless talk. Does the narrative make for a better understanding of the picture on the screen? It should.

Motion Picture Technique Vs. The Illustrated Lecture

A personality, an individual talking at the audience, often appears in training films. In

stead of showing on the screen a new rocket, the film shows a handsome narrator sitting at an executive desk talking about the new rocket; or, a lecturer, pretending to be an old and experienced rocket handler, talks about handling rockets; or a group of actors talk to each other about how effective the new rocket is said to be. Words and personalities are substituted for pictures. Here is the old Chinese proverb which applies PAI WEN BU RUE I CHEN (*Hundreds heard not like one see*).

In training, things are important far more often than personalities. And with all the possibilities of animation, high speed and low speed camera work, and so on—things can be made dynamic through imaginative use of the camera.

Again, run a training film with the sound track turned off. Is the picture really a graphic, visual presentation? Or is it unnecessarily an illustrated lecture?

Camera Angles & Close-ups

Many training films indicate clearly that the scenes to be photographed are not sufficiently planned in advance, with the result that the script does not provide for complete photographic coverage of the subject.

In one film the installation of an exceptionally simple but heavy piece of gear under the wing of a plane was to be shown. The script did not detail the camera angles, but simply stated opposite the written narration, "camera coverage to suit." One set-up was used by the cameraman and director, because the entire installation of the gear could be seen from one set-up. Fortunately, a technical change in the gear necessitated re-shooting the sequence, and a new director was assigned. The retakes showed the installation from eight angles, which included pictures of how the gear was picked up and lifted to position, how the cleats engaged the wing hooks, how the pins were inserted, how the safety keys were installed, how the security of the attachment was tested, and how the gear appeared from side, rear, and front when installed. The screen time for both the treatments was identical, but the teaching value of the second coverage was vastly improved. Each action had received special photographic attention.

Sometimes special equipment is necessary and thoroughly justified in order to insure adequate camera coverage of a training film subject. One Navy film successfully demonstrates a difficult problem in bench-work on a complicated device. The viewpoint of the technician is maintained as he works on several sides of the device. To photograph the work from the technician's viewpoint, a large U-shaped track was made, upon which the camera traveled around and behind the technician as he worked. The camera recorded the work as seen by the eyes of the technician, and the audience seeing the finished picture participates [Turn to page 119]

*This expression is taken from INFLUENCING HUMAN BEHAVIOR, by Harry A. Overstreet, a book containing many principles of effective communication which may be applied to the improvement of training films.

Story Development and Plot Control for Training Films

A Statement by the Project Supervision Section of the Training Film and Motion Picture Branch.



THE METHOD of story development adopted for Navy training films is simple and direct: "Find the story *in* the subject, not create one about it."

This approach grew out of the fact that for so many years motion pictures were designed primarily to give audiences maximum enjoyment and relaxation. Any call to action as a result of seeing the picture was secondary or, more likely, non-existent. It might be said that for these entertainment films, the producer starts with a plot and looks for an audience.

But for training films, the Navy has an audience, and must look for a plot—the story *in* the subject.

This task of reducing complexities to simple terms—of seeking out the innate excitement of subject—is fundamental in planning training films that will inspire audiences to calculated actions. A deadly airborne rocket, for example, is exciting enough in itself and an outside story woven around its use could confuse the basic training aspects of the weapon. Because the Navy has a hand-picked audience waiting for the film, and also because the Navy film producers know where and when the picture will fit into the curriculum, there is no need for promotion, nor need for "selling" the film.

Straightforward Stories Required

As more and more thousands of bluejackets and Marines have experienced combat, the more they want their facts straight from the shoulder. For these men it has become a life and death matter to know, for example, how to install a "wing nut" on the rocket releasing mechanism. The Navy gives these men their facts straight.

It must be said, however, that "mental conditioning" or "attitude" creating films do require a story, and more planning and skill in production than most entertainment pictures. Typical would be a film on physical fitness for WAVES where the "villain" is a sagging tummy and an expanding beam. This type of incentive film is given a story-line to create and hold interest.

In either type of film, plot control is required to make the process of learning as pleasant and thorough as possible.

Every one of the hundreds of Navy motion pictures and slide films is a means to an end in answering a particular training problem in the Navy's vast training program. Whether the film is for "boots" or "officers," or whether it is shown at a training school or on the hangar deck of a carrier, the film must either teach specifics or create an attitude by indirection.

Control Procedures Established

These films must be useful teaching aids, and time is precious in making them so. There is often no opportunity for retakes. . . . little time to tear scripts apart once they are written . . .

and more important, there can be no compromise with the *personal* ideas which directors, animators, actors, narrators, and editors might want to interject during the closing stages of film production.

So, to keep many films as effective as possible, moving through production as fast as possible, the Training Film Branch adopted a standardized system of production control. That system had to be flexible enough to accommodate films of any length on any subject. It had to provide for alterations of any kind at any time and be sufficiently standardized to facilitate periodic inspection of each film at each major stage in production.

Here's how the control system works. First, the Branch assigns an officer as a Project Supervisor who is comparable to an Associate Producer in a major Hollywood studio. He is responsible for all phases of production through the final acceptance screening. In starting his film, the Project Supervisor consults with a Technical Adviser, assigned by the naval activity requesting the film. They may call upon Training and Research Officers of the Training Film and Motion Picture Branch to assist in analyzing information on which the film will be based. For most training films, considerable research as well as interviews aboard ship and at naval stations are required before the necessary data are gathered.

Once the research is completed, the purpose, the objective and a brief of the film content are prepared as a Production Outline by the Project Supervisor.

The Production Outline becomes a basis for agreement between the naval activity requesting the picture and those responsible for its production. It stands as a blue print for a film—a point in production when basic concepts are frozen and the scope of the film limited.

Treatment Decided Early

An initial story conference is called to prepare the "production analysis" portion of the Production Outline. Taking part in the conference are the Project Supervisor, heads of the Story Development Group, Graphic Specialists, Writers and Project Officers for Production and for Training and Research.

Whether the film will be a factual how-to-do-it film, an operatic type made under actual

or simulated combat conditions, an indoctrinational type, or a mental conditioning or attitude creating type film, the group decided the method of presentation.

Agreement is reached as to the techniques to be used in the motion picture treatment: Live action photography, animation, cut-away models, off-stage commentary, dialogue, music, sound effects. The "production analysis" notes whether the film will be photographed in 16 or 35mm, black and white or color, its approximate length, the location of photography, who will supply the necessary material and personnel to be photographed, and finally the deadline for completion.

Writer and Artist Collaborate

The outline writer is selected from either the Navy's writing staff or from a commercial film company. First, in order to insure complete visualization of the subject in terms of pictures and not words, the writer and an artist collaborate in preparing an Action Outline or Treatment Synopsis.

The Action Outline contains artist's sketches or still photographs of the scenes in sequence, camera directions, and complete scene descriptions. But only the slightest indication of narration is included because, at this stage in production, thinking is confined to pictures. The Action Outline might well be likened to a script for a silent picture.

Oftentimes, sketches are mounted on wall panels in order that the picture continuity can be easily visualized. In this way sequences can be shifted, scenes dropped, or new ones added without losing the visual pattern of the film.

The original conference group again may be called to advise on the story treatment as it has been developed by the sketch artist and writer. After necessary scene changes and sketch alterations, the writer is ready to prepare the master script. Because there has been a careful, scene-by-scene analysis of the story and the visual techniques to be used, the writer need only add dialogue and commentary to complete the script.

The completed script, containing the story sketches, is submitted for final approval and checked for technical accuracy before photography is started by a Navy camera crew or by a commercial studio. *Training Film and Motion Picture Branch*

**Our
KODACHROME
Duplicating Dept.
Now Working 24
Hours Each Day
Printing
TRAINING FILMS**

This plant is also well equipped to produce superior Black and White prints in 8MM, 16MM and 35MM, and are now printing large footage of such film.

American Red Cross Motion Pictures and Radio Representative Says:-

"Have just had the pleasure of showing a duplicate Kodachrome print, 16MM, of the U.S.S.HOPE, Army-Navy hospital ship, to the Executive officers and members of the crew. The one thing that made this a distinct pleasure was the outstanding QUALITY and beauty of the color 'dupe' made by your firm."

General Films Limited Say:-

"Just finished screening a complete set of your HARMON-ISING cartoons in color. You are to be complimented in being able to make material of this class available to the 16MM field, and for the fine laboratory work, and the perfect prints delivered."

Aurorstone Foundation Of America, Inc. Say:-

"Our gratitude to you and your expert laboratory technicians for the unusual and splendid cooperation you have given us."

Cathedral Films Say:-

"As a result of your excellent work, we have been able to create the reputation that 'Cathedral' is synonymous with 'quality'."

Such unsolicited praise of our laboratory work, color exactness and sharp reproduction speaks for itself.

**HOLLYWOOD
Film Enterprises, Inc.**

6060 Sunset Blvd.
Hollywood 28, California

LOOKING BACKWARD IN VISUAL EDUCATION: A. D. 2000

by Clifford Dalton Ettinger, Lt., USNR

IN THIS present year of grace, 2000, all reputable historians divide the world into three periods, the first, before the printing press; the second from Gutenberg to Edison; and the third, after the motion picture and the slide film. It is, therefore, interesting to discover from old manuscripts that the ancients of 1945 were much agitated over a "visual education movement." That movement has long since died because of its success, and we moderns no more use the term "visual education" than early Americans used the term "textbook education." Since projected visual aids have been such an important part of our own education from elementary school through college, and since we make such extended use of our own personal collections and those of the public libraries, it is hard to realize that less than a century ago very few schools used motion pictures and slide films regularly.

Motion pictures and slide films had been used before World War II, but during the war their use had been greatly expanded by the Army and Navy. Civilian writers, of doubtful philosophical antecedents, after brief inspections of military training wrote accounts, bursting with praise and inaccuracies, of the effectiveness of projected visual aids. These accounts were widely circulated and debated, and although full of mis-statements, they rendered education a service because they publicized more efficient methods of instruction.

At the conclusion of the war much of the projection equipment and those visual aids suitable for civilian training were transferred to the schools. The school buildings of the 1940's were no more suited to visual instruction than our present communities are to electronic living. Finally, in 1950, a young architect of the functional school designed a building which made ample provision for visualization. One side of the building had no windows, all of the classrooms on this side were projection rooms, and their layout was determined by projection requirements. Each room accommodated forty students and was about one and one-half times as long as it was wide. The seats in these classrooms were placed according to the reflection characteristics of the screen even though this caused some space to be wasted. For the instructor, and to be used only in those rare instances when a student fell asleep in the dark, each chair was wired with a "hot-seat." Each student's desk had an individually controlled, shaded light permitting him to write or otherwise respond to the participation type of visual aid when the room was dark. These students' desk lights were arranged so as not to diminish screen brilliance. In the rear of the room was a permanent projection booth and a stand which accommodated various projectors: mo-

tion picture, slide films, lantern slide, three dimensional, opaque and others. Each stand had partitions for the convenient handling of reels, slides, filmstrips and records. The booth was soundproofed to keep the noise of projector operation out of the classroom. The plan was to leave the cheaper projectors in each room permanently and to bring in the more expensive ones for scheduled screenings. These older projectors were so large, heavy, noisy, inefficient, and encumbered with unnecessary gadgets that they bear but little resemblance to our own. For the first time provision was made in 1957 to gradually dim and brighten classroom lights as in commercial theaters.

An interesting innovation of 1962 was a scoreboard at the front of each room, electrically connected to each desk to permit the instantaneous scoring of objective type tests administered from the screen. These tests were used mainly for improving learning and teaching and only incidentally for grading. Each room was acoustically treated and the air conditioning system was powerful enough to insure comfort even in the hottest weather. At the front of each room was a permanent screen and a loudspeaker connected to a central public address system which could also be used to broadcast recordings and radio programs. In those days, though, the teacher did not have a local switch to control the bullhorn. By 1970 provision had also been made for projection in domestic science rooms, science laboratories, gyms, shops, typewriting rooms and even in the cafeteria. To replace the conventional bulletin board, rear projection machines were placed in the walls so that the screen was flush with the surface of the wall. Excellent student work was photographed in color on 2x2 slides and the slides automatically changed every few seconds with a complete change of the display every few days.

A school building functionalized for teaching with projected pictures required other architectural changes. A storage room was provided on each floor with special racks and bins for motion picture reels, for slide films, for recordings, for lantern slides, for opaque materials and three-dimensional slides and for projectors and screens. A space for splicing and other simple repairs was provided together with the simple equipment needed for mailing and receiving materials. A small projection room to seat about ten people was provided on each floor exclusively for faculty use in previewing and selecting films. Although the public did not then borrow visual materials from libraries as we now do, the architect had the foresight to provide what was then a new type of school library which had storage facilities like those already described. There, [Turn to page 117]



On Screen—Official U. S. Navy Photo

**MOVIES SHOW
THEM HOW TO CARE
FOR THE WOUNDED**

IN THE NAVY, as in all the armed forces, training films covering many subjects help to make the right way practically second nature. Films on the care of the wounded, for example, have helped to save many lives, to restore men to active duty in record time.

And the "know-how," taught by these movies, is matched by the professional touch so evident in the pictures themselves. Men from all branches of the industry have joined forces in this important work. Behind the scenes, the laboratory technicians—processing, editing, adding supplementary sound—contribute much to the effectiveness of the finished productions.

Shoulder to shoulder with reconnaissance and combat photography, training films have played a large part in the successful prosecution of the war.

Eastman Kodak Company, Rochester 4, N. Y.

J. F. BRULATOUR, INC., *Distributors*
 FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies at war



*Pictorial's 10th Anniversary Celebration
Packs a Powerful Punch with these New
Spring Releases . . .*

PICTOREELS

THE FINEST IN REEL ENTERTAINMENT



AA-1 MORALE BUILDERS

Hundreds of industrial plants and business organizations are showing PICTOREELS as a recreational diversion. These gay and tuneful productions give a "lift" to workers during the course of a busy day, and have aided substantially in keeping "the goods" moving at a steady pace. Note the happy reaction as you show PICTOREELS to your own crew.

For the first time in the 16mm field

PUPPETOONS (16MM, SOUND ONLY) by GEORGE PAL

Those unique, irresistible animated puppets, now presented, for the first time, on 16mm film. Perfect coordination of sound and action makes PUPPETOONS the most exciting home movie sound reels on the market.

SLEEPING BEAUTY

The ancient legend of the Sleeping Beauty and her Gallant Prince is delightfully told with a modern swing twist.

CAVALCADE OF MUSIC

A charming potpourri of music and dancing with Pol's puppets taking all the parts. An appealing dish.

THE BIG BROADCAST

Here's an assured "box office" attraction. A variety show of song and dance, from waltz to jive.

Name bands and topflight performers! 18 new attractions!

MUSICAL MINIATURES (16MM, 100 FEET)

PICTORIAL continues to lead the field with 18 new 100-foot musical shorts. Run them off in your projection room and you'll see what we mean. Featuring . . .

JOHNNY LONG LARRY CLINTON LANI MCINTYRE
EMERSON MOUNTAINEERS AL DONOHUE ART DIXON

. . . and others are here to entertain you.

New thrills for sports fans!

SPORTS (8MM and 16MM, SILENT OR SOUND)

BIT AND BRIDLE

Hoofbeats echo through the quiet byways of Aiken, South Carolina, where the finest thoroughbreds in the world are trained. The horse lover will find steeplechasers, trotters, pacers, hunters—to remind him of the good old days when tracks were open.

UNDERWATER

Heralded as the most exciting underwater scenes ever filmed! A captivating camera record of two great water sports—water polo and goggle fishing. A lesson in sports plus fascinating entertainment makes this Pictorial achievement a two-in-one combination.

SMOOTH APPROACH

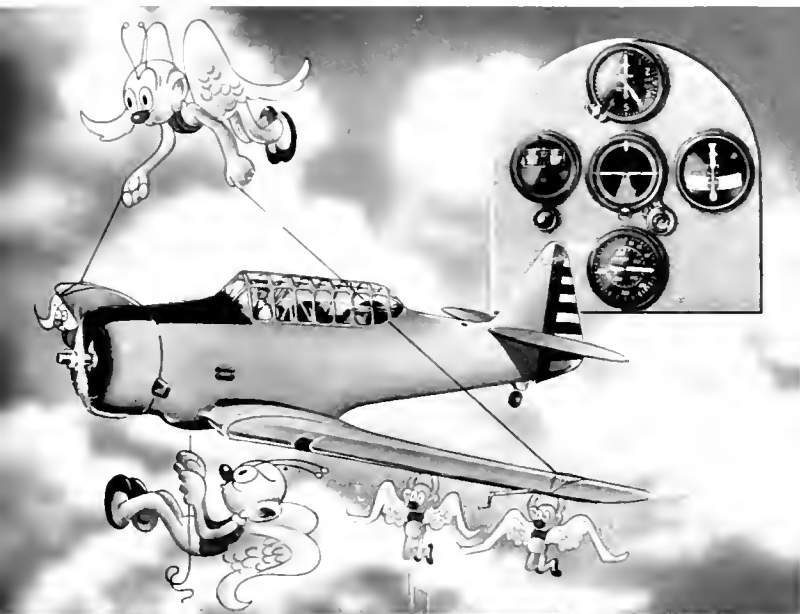
Four crack golfers demonstrate the fine points of the game—Horton Smith, Jimmy Thompson, Ed Dudley and Dick Metz. It's a cinematic dream for golfers . . . with slow-motion highlights.

PRICES 16mm, Sound \$17.50 16mm, Sound (100 ft.) . \$7.50
 16mm, Silent 8.75 8mm 5.50

PICTORIAL FILMS, Inc.

R.K.O. BUILDING

RADIO CITY 20, N. Y.



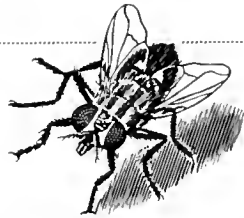
N's Wilco A's
Roger Lift The Beam
On-course



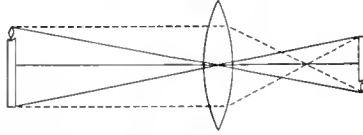
**RAY-BELL
FILMS, INC.**

Navy pilots — in the air and everywhere — owe much of their fine technical skill to the Navy's well planned program of visual training aids. We're proud we at Ray-Bell Films were selected to develop and produce a number of these training aids for the Bureau of Aeronautics. Scores of motion pictures and sound slide films have been made for them in our studios — and our part of the program has been in the most specialized division . . . Instrument Flight Training, advanced and technically complex. Yes, we're still doing Navy and government production — but at the same time our knowledge and craftsmanship are available for your motion picture problem, too.

2269 FORD PARKWAY, SAINT PAUL 1, MINNESOTA



WHY DO WE "SWAT THAT FLY"?



WHY DO LENSES REFRACT LIGHT?



WHY DOES IRON RUST?



WHY DOES BREAD GET MOLDY?

SHOW THEM WHY!

WITH

ENCYCLOPAEDIA BRITANNICA FILMS

Perfectly simple questions? Yes! Everybody knows the answers! But do they? Do your employees know the why and wherefore of the work they are doing? Do they understand nature's forces which have been harnessed by industry and agriculture, nature's laws which must be obeyed? Do they understand the basic principles which lie behind their everyday jobs?

Many firms are now using Encyclopaedia Britannica Films to explain to their

own people the fundamental principles underlying the firm's activities, principles which these films present quickly, dynamically and authoritatively, with more knowledge retained for longer periods of time.

For your employee education, for training of representatives, for reorientation of returning servicemen, use Encyclopaedia Britannica Films.

Here are just a few of the many titles, available now:

Elements of Electrical Circuits
Vacuum Tube in Radio
Thermodynamics
Sound Waves and Their Sources
Theory of Flight
Molecular Theory of Matter

Wearing Away of Land
First Aid
Plant Growth
House Fly
Chemistry and
a Changing World

Machine Maker
Lenses*
Fire Prevention*
Mold and Yeast*
The Blood*

*Silent; others sound

Complete catalogs of almost 500 films, both sound and silent, are yours for the asking. Fill out and mail the coupon today.

ENCYCLOPAEDIA BRITANNICA FILMS INC.

ENCYCLOPAEDIA BRITANNICA FILMS INC., Dept. 22-E
20, N. Wacker Drive, Chicago 6, Illinois

Please send me without cost or obligation:

- Catalog of Encyclopaedia Britannica Films (sound)
 Catalog of Encyclopaedia Britannica Films (silent)

Name and Position

Firm

Street Address

City, Zone and State

THE STORY OF NAVY TRAINING FILMS:

(Continued from page 32)

pictures received were screened, and reported in written reviews; in fact 925 screenings were held.

The subject matter of the films covers the vast range of war equipment and tactics, and war problems of every type—obvious and obscure. Of special interest are the subjects translated into Chinese, Spanish, and Portuguese, furnished by the U. S. War Department.

Besides the subjects supplied to the United Nations Central Training Film Committee by the Armed Services of the United States, there were hundreds of subjects supplied by the British Commonwealth. Over 776 subjects came from the British Army and the RAF. On the basis of plans being made by the United Nations Central Training Film Committee, the coming year promises to be one of expansion, with more United Nations becoming active participants in the Committee and with closer relationships being established. The possibilities of this cooperative effort for the exchange of training film information and training films are left to your imagination.

Victory Is the Goal

To a degree, the three aspects of the Training Film and Motion Picture Branch job—intra-Navy, inter-U. S. Armed Services, and inter-United Nations—are closely aligned. However, to a larger degree, each aspect involves special problems in planning, procurement, and distribution which must be met with unique, yet convergent methods. The total job must be done with one objective in mind at all times. In spite of the complexities of the job and the pressures of this or that group with singular enthusiasms, one purpose must be foremost: the planning, production, and distribution of training films and all the rest of the related work carried on by the Armed Services must be for the purpose of training personnel in the ways of warfare to bring about victory with a minimum of losses in the shortest time possible.

FILM PROCUREMENT

(Continued from page 37)

Section maintain personal contact with producers by periodic visits to their places of business. Experience has proved that by meeting the producer on his "home grounds" it is much easier to become acquainted with his problems. It is realized that only when producers' problems are ironed out can the utmost efficiency be expected. These visits also enable the officers to familiarize themselves with the producers' facilities and methods of operation.

To facilitate contact with producers located on the West Coast, the Procurement Section has two officer representatives attached to the United States Naval Photographic Services Depot in Hollywood. All negotiations



and other details involving the procurement of training films and motion pictures on the West Coast are handled by these officers, and the details and recommendations are forwarded to the Training Film & Motion Picture Branch in Washington for final action. The presence of these representatives on the West Coast reduces materially the disadvantages arising from being separated from certain producers by the width of the continent.

32,000 Miles of Prints

Although this article is devoted mainly to a discussion of that phase of the Procurement Section's activities which relate to the procurement of training film productions, it would not be complete without some mention of its activities pertaining to the purchase of materials and services for the making of release prints. As a matter of fact, the amount of money spent for release prints is not much less than the expenditure for productions. Almost half of the personnel of the section devote their time to the purchase of prints, and the details and problems involved are multitudinous. To give some idea of the magnitude of this particular activity, the total length of release prints purchased in the last twelve months alone approximated 32,000 miles—enough to encircle the globe approximately 1½ times and enough to keep a single projector running 24 hours a day every day in the year for approximately 8½ years!

Time & Quality Essential

Within limits of this article, it is not possible to cover the many other duties which constitute the entire work of the Procurement Section, such as, approving invoices for payment, maintaining adequate supplies of raw film stock, allocating raw film stock to producers, preparing the annual budget of the Training Film and Motion Picture Branch, liaison with other Army and Navy activities, maintaining numerous records, and constantly reviewing procurement procedures for continued effectiveness.

Although the Procurement Section attempts to purchase articles and services as reasonably as possible, it considers the quality and time elements as being of prime importance. Procurement-wise, that is believed to be wise procurement.

* * *

* "In millions of American homes there is hunger for a sight of a son or a father or a husband. Americans have the power to hasten their homecoming. A mighty upsurge of Seventh War Loan bond-buying will shorten our ordeal."

—Gen. George C. Marshall



When a camera is mightier than a gun!

BEFORE the gun goes into action, the gun crew needs know-how — and the more know-how the better.

It's our job to help the Navy put hard-won knowledge and experience in effective training film form — to give the fighting man all we can of what he needs to know — and give it to him with visual clarity, in words

he can understand, in a way that'll stick.

To that end, we have gladly accepted our assignments and honestly devoted our efforts. We are happy to have had a real chance to work with the Training Film Branch, and we frankly admit that the basic merit of Navy training films results from their work, and their cooperation.

In addition to many gunnery subjects, our Navy productions include films in the following fields:

- Aircraft Maintenance
- Aircraft Recognition
- Combat Reports
- Concrete Engineering
- Dentistry
- Medicine
- Physical Education
- Rescue Techniques
- Welding



THE PATHESCOPE COMPANY
OF AMERICA INCORPORATED

580 FIFTH AVENUE, NEW YORK 19, N. Y. • LONGACRE 5-3185



16m * 35m

Professional Equipment

FILM FILING & STORAGE CABINETS

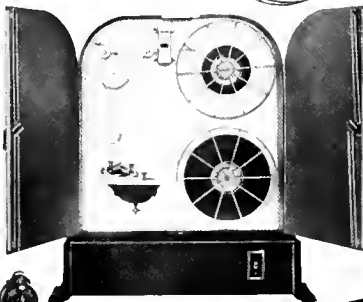
Over 50 Models.

FILM RENOVATORS

SPLICERS - REWINDS



REELS - CANS CASES



PICTURES ARE BULLETS

(Continued from page 73)

that shooting a picture is only half the battle. Getting prints the way the Navy wants them—clean, sharp, with brilliant whites, rich blacks, and a full scale of tones in between—requires time and patience. The lab man has full share in the victory.

MODELS

★ I have yet to find an embryonic movie star who can look as much at home behind a lathe as the person whose everyday job is behind that lathe. So, when staging a scene for a film strip, it's a good idea to make use of the actual operator of a machine, unless the picture requires special dramatic talent.

But posing everyday people is not easy. Most "ordinary citizens" become self-conscious before a camera. As an antidote, let them work for a while at whatever they're doing. Then shoot the picture when they're concentrating strictly on the job rather than on the camera. Here flash is perfect because exposures are short. The amateur model doesn't have to "hold that pose."

The model's clothing can strongly affect a photograph. Loud patterns or a brilliant white on the model attracts the eye and detracts from the real focal point of the picture. A good general rule is to have clothing neutral in tone and pattern.

Even more important, make sure no one gawks at the camera. That's the quickest way to ruin a picture's authenticity. Distracting clothing might be touched up satisfactorily on the frame card, but a static pose or gaping face is on the emulsion to stay.

CAMERA ANGLE

★ Where should the camera be placed? No generalizations should be made here, as too many factors are involved. A camera is good when it stresses the required point and subordinates everything else. Sometimes a high angle is best; sometimes a low. It's dangerous to over-dramatize down-to-earth technical subjects with camera angles, so that there is no resemblance to the objects as normally seen by the human eye. Worm's eye views and other tricky angles make unusual patterns, but they don't necessarily teach.

BACKGROUNDS

★ Background is part of the camera angle problem. Backgrounds are easily controlled during shooting, but a devil of a job to correct once the picture is taken. The illustration shown here is an extreme case, but many of the stills made for our slide films show almost as little thought. If the photographer had taken the trouble to rig up some sort of screen to cut out the confusing background, he could have saved a couple of days of skilled retouching labor. Cloth, plywood, beaver board, or any other similar material could have been utilized for the screen. A single piece for the whole area wouldn't have been necessary. Any joints in the material are simple to touch out. In

fact, had the photographer found enough material to blot out only half the background, he would have saved a lot of retouching time.

Background problems for smaller portable objects are simpler. They can usually be moved away from their backgrounds along with the lights, as suggested before. Or, if there's a plain wall in the vicinity, they may be moved in front of that. Actually, the smart photographer prefers going out on assignments with at least enough black, white, and grey cloth to back up small objects. The people concerned with the film should make every effort to check beforehand whether the photographer requires much background material.

Weigh the time in shooting against the time lost for retouching, in considering the elimination of backgrounds—usually you'll find it pays to spend a little extra time in the shooting.

The simplest, safest backdrop outdoors is sky, which Mother Nature has been extremely generous in providing everywhere. All sorts of trouble can be avoided with a low camera angle to give a sky background. And speaking of skies, the few extra seconds and slight effort it takes to put a filter over the lens proves very worthwhile. There are an inexcusably high number of washed-out unnatural-looking skies in film strips.

CROPPING

★ Cropping is one operation that can be done just as well at the frame card stage as in shooting. Because of the time element or inadequate equipment, the photographer sometimes has to include excess material on his negative. As long as the negative is sharp and reasonably fine-grained, a blow-up of the important section can be made with very little loss of quality.

In fact, if there's any doubt about how much to include when shooting the picture, the photographer should take in a little more. The shot can be cropped, but it's mighty tough to add more than you have in the negative. Remember, however, that the experienced photographer gets the photo with the most punch by showing only the "meat" of the subject. Eliminate all else.

These, then, are a few of the basic problems of slide film photography. Know them. Know them well enough to be sensibly critical of your photographer's work.

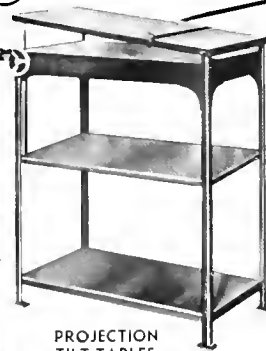
In wartime, good still photographs used in Navy Training Films transcend their usual value. For these pictures must teach—they must instruct quickly, to supplement experience in the utilization of weapons and equipment. If that teaching is effective, it can weigh the scales toward life, not death, in a split second of battle.

Yes, cameras can be effective guns—if you make every shot count!

Back the Mighty Seventh!

Buy an extra bond this week; bring your V-J message direct to Tokyo!

PROTECTION THAT CHALLENGES TIME



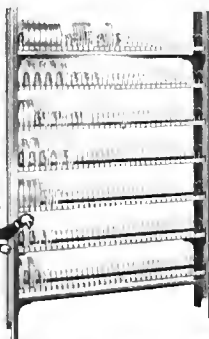
PROJECTION TILT-TABLES



FIRE PROOF SAFE MODEL

SEPARATOR FILM RACKS

★ ALL SIZES



TRADE MARK
Neumade
PRODUCTS CORP.
427 WEST 42ND STREET NEW YORK, N.Y.

SONO-VISION - the EASIER way to train and sell!



**CHOICE OF
OUTSTANDING ORGANIZATIONS BECAUSE**

IT'S SIMPLER

IT'S TIME-SAVING

IT'S MOBILE

ALL PARTS IN SELF-CONTAINED CABINET

REQUIRES NO DARKENED ROOM

Whatever your training, sales, display, or merchandising problem, Sono-Vision is the *better functionally designed* unit for the needs of sales and service managers, safety directors, advertising managers, school authorities, and all others who can employ the dramatic, retentive effect of sight, sound, and motion.

Sono-Vision is a self-contained projector unit. The mobile cabinet houses all operating parts: projector, speaker, amplifier, screen, reels, and controls. No darkened room is required because Sono-Vision employs the rear-projection principle. And such time-wasting operations as setting up a screen, mounting a projector and amplifier, placing a speaker at a distant point,

stringing long lines of cord, focusing the lens for varying distances, and framing the picture are completely eliminated.

When your post-war sales and training plans include Sono-Vision, you simply roll the mobile cabinet into any room, plug into any electric outlet, *and start the program with a push of the button!* Sono-Vision is as simple, as easy as that!

The delivery date of our new model is controlled by the release of critical materials. That day, we sincerely hope, will be soon. The number of finished units available within the first 12 months will be limited, however. We suggest that you inform us now of your requirements so that you may obtain as quickly as possible the number of projectors you need.

A Partial List of Users:

U. S. NAVY
U. S. ARMY
WESTERN ELECTRIC CO.
GENERAL ELECTRIC CO.
AMERICAN HOSPITAL ASSN.
AETHIA CASUALTY & SURETY CO.
INTERNATIONAL HARVESTER CO.
GENERAL MOTORS CORP.
ITSWART WARNER CORP.
SWIFT & COMPANY
FED. MOTORS INC.
HARRY FERGUSON CORP.
BODINO & PALME CO.
L. N. FELT COMPANY
LOCKHEED AVIATION CORP.
WRIGHT AERONAUTICAL CORP.
SEARS, ROEBUCK & COMPANY
MARSHALL FIELD & COMPANY
ILLINOIS STATE BOARD OF HEALTH
ELOISE HOSPITAL & INFIRMARY

WESTINGHOUSE ELECTRIC & MFG. COMPANY
ARPLETON ELECTRIC CO.
ALFRED DECKER & COHN
BAUER & BLACK
UNIVERSITY OF ALABAMA
FRIG. PACKING CO.
NORTH DAKOTA STATE BOARD OF HEALTH
MISSISSIPPI STATE BOARD OF HEALTH
SMITH BEND LATHE WORKS
CONNECTICUT HIGHWAY COMM.
HOBSON MANUFACTURING CO.
GREEN BROADCASTS, INC.
MINNEAPOLIS MOLINE POWER IMPLEMENT CO.
NEWPORT NEWS SHIPBUILDING & DRYDOCK COMPANY
P. TRACY BOWEN POSTAGE METER CO.

Address Inquiries to Commercial Projector Division

MILLS INDUSTRIES, INCORPORATED

4100 FULLERTON AVENUE, CHICAGO 39, ILLINOIS

TRAINING FILMS IN A TRAINING PROGRAM

(Continued from page 43)

and keys in the training films found by actual experience to be the most useful aid. Each film is evaluated briefly and suggestions offered on how it may be used to best advantage.

"More Learning in Less Time" is a booklet prepared by the Training Aids Division to give Navy instructors a better over-all understanding of training films and related aids. In approximately thirty well-illustrated pages, it presents concise and interesting factual data and advice on such topics as: Film Types and Uses, How to Use Training Films, Desirable Room Conditions, Technical Tips on Projection, and others. This booklet has been of great value in performing "missionary" work for Training Aids Officers, permitting them to devote more of their time to the individual problems of training officers and instructors.

Virtually all materials produced by the Training Aids Division to improve distribution and utilization of training films are direct outgrowths of field experience. They solve problems actually encountered. The solutions they present are in great measure solutions worked out by Training Aids Officers themselves. They are the fruits of evaluation and field coordination,



of keeping in touch with Training Aids Officers by direct contact and through periodic reports, of knowing what problems have developed here, and what solutions have been found workable there.

"Training Aids in a Training Plan Aboard Ship," just distributed directly to all ships, is a publication that serves well to illustrate this relationship between the Training Aids Division and its field agencies.

Designed especially for forces afloat, it is largely the work of Training Aids Officers, and represents a system developed and tried out with great success on representative ships. It embodies a complete plan for shipboard training, making maximum use of training aids. Included are suggestions on how to organize training classes, how to use training aids, and how to keep records. Included also are suggested outlines for departmental training.

With each outline are suggested topics to be discussed; films, slide films, study guides, charts and other aids to be used; and suggested contents of training periods. The booklet is thoroughly visualized with excellent drawings and flow charts. It is expected to be of great assistance to the busy fighting ships of this war who often find themselves with little time to organize and carry out an underway training program. Lacking such organization, training films cannot achieve maximum usefulness.

Keeping Films on the Job

No ship or shore training activity is ever completely "serviced" so far as Training Aids Officers are concerned. By the time a ship has completed its shakedown cruise and sets off to do battle, the training film situation is pretty well in hand. When, a few weeks or months later, it reaches an overseas port or returns home, things have invariably been changed. New personnel have come aboard. New fighting or navigational techniques have been developed, and new training films produced concerning them. Certain films are no longer needed. A projector has broken down and needs repairs. Further advice is sought on the techniques of teaching with films, or perhaps some assistance with film

(Continued on page 90)

WE CONGRATULATE . . .

THE TRAINING FILM AND MOTION PICTURE BRANCH of the Bureau of Aeronautics, United States Navy, for their training films program, and . . .

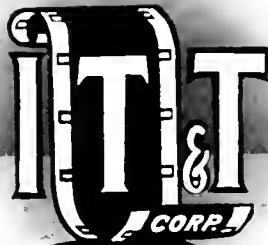
WE ARE PROUD

to have been able to contribute our production facilities to this program

THE MARCH OF TIME—*Division of Time Inc.*

producers of THE MARCH OF TIME

THE MARCH OF TIME FORUM EDITION



NEW MERCHANDISING CAMPAIGN

means more money for you

You know, of course, that I. T. & T., and its subsidiaries including *Walter O. Gutlohn, Inc.*, mean the best in 16 mm for school, church, industry, and home. And you know, too, that our slogan, "A Force For Better Living Through 16 mm." means just that!

But why pussy-foot? Let's get down to earth and come right out and say that I. T. & T. means more money for you!

That's right! Through hard-hitting advertising and promotion, more and more people in all walks of life will want 16 mm sound films—cultural, educational, and entertainment. That means more customers for you and more sales.

Moreover, the I. T. & T. national advertising program now being developed will educate your customers to depend on you for guidance in the selection of proper equipment and films—which enables you to give plus merchandising; that is, service which makes for customer satisfaction and brings them back again and again.

In short, I. T. & T. means double profits for you: (1) increased sales, and (2) steady repeat business!

That's why you'll want to tie in with I. T. & T.! Act now! Write for complete information today.



INTERNATIONAL THEATRICAL & TELEVISION CORP.

A Force for Better Living Through 16 mm

25 West 45th Street New York 19, N. Y.

Branch Offices Throughout The United States



Speed Employee Training with ILLUSTRAVOX

ILLUSTRAVOX is the scientific training method... a portable, inexpensive sound slidefilm projector uses records and slidefilm to present your exact and perfected training message... in attention-arresting pictures and spoken words.

★ ★ *Illustravox is the one best way to explain your story to the men on the production or sales front. Plan now to train workmen, veterans and safemen for production and selling jobs the Illustravox way.*

★ ★ *Field-tested before the war by leading industrial concerns, Illustravox efficiency was further proved in military training programs. Army and Navy training schedules were cut from as much as six months to six weeks! Illustravox assures greater retention value... quicker learning.*



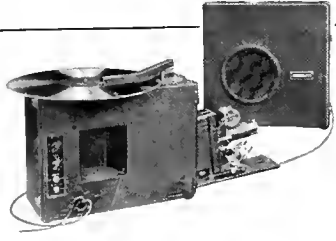
Compact — easy to carry

★ ★ *Most effective, easy to operate, dramatic, yet accurate to smallest*

details, the Illustravox is ideal for all types of training. Over 75% of all sound slidefilm instruments now in use are Illustravox!

★ ★ ★ For further information on how you can best utilize Illustravox in solving training problems write today to The Magnavox Company, Illustravox Division, Dept. BS-5, Ft. Wayne 4, Ind.

The ONE BEST WAY to train for:
Increased production ... this scientific training method expands your output quickly.
Improved employee relations ... tells company policies as you want them explained.
Introducing new products ... reaches all phases of distribution, dramatically and effectively!



ILLUSTRAVOX

THE ILLUSTRATED VOICE

In all fields of training... the ONE BEST WAY



COMING EVENTS: 3 Other Great Special Issues!
 Leadership in the field of visual journalism is a promise now being fulfilled. In 1945, three other great special numbers are in production. Circulation is limited by wartime restrictions, so it is advisable to *subscribe now* in order to get and read **BUSINESS SCREEN**.

TRAINING FILMS IN A TRAINING PROGRAM

(Continued from page 88)

stowage. The same situation, in general, holds true with shore training activities.

A Continuous Process. Keeping training films on the job is therefore a continuous process the basic purpose of which is to improve instruction. It requires the establishment of Training Aids Sections and Libraries in strategic spots all over the world. It keeps Training Aids Officers continually on the move, catching ships wherever they can find them, and giving them as much help as possible in the time available. It sends these officers on a continual round of visits to shore training centers where they never quite catch up with all the work that needs doing.

Coordination of effort among the widely scattered Sections and Libraries and among the equally dispersed Training Aids Officers is most essential. It is a comparatively simple task within a naval district. Between district and district, and between district and overseas operational area, it is another matter entirely. To maintain any continuity at all in serving a ship, a Training Aids Officer must know what his fellow officers have done.

The "Training Film Log" has been developed to help meet this need. The Logs are composed of a set of inventory sheets with columns for recording use of films by month. They are divided by departments; departments are subdivided into "motion pictures" and "film strips." Space is also provided for additional data.

The Logs serve three major purposes: (1) to provide ships' training officers with a complete inventory of training films aboard and a record of the use made of them; (2) to supply Training Aids Officers with information needed to service ships; and (3) to furnish information useful to the Bureau of Navy Personnel in its training aids program for forces afloat.

Since the films are arranged by departments, the officers in each can see at a glance the motion pictures and film strips available. The Log also shows which departments are most active in the use of training films, and which films are used most frequently, thus assisting Training Aids Officers in suggesting the addition of new films and the removal of films no longer needed.

Training Aids Guides are also keyed into the Logs, with the symbol G; after each film title on which there is a guide aboard. Training Aids Officers may easily bring the list up to date.

Evaluation is the procedure by which the training aids program as a whole is continually coordinated and up-graded. It is a process of continually seeking and finding information on which films and projectors have been used and which have not, where they have been used and where they have not. It is a steady search

for new ideas on film production, on distribution, and on utilization. It is a constant endeavor to improve film-instructor performance through a thorough knowledge of current practice.

Comprehensive bi-monthly reports from Training Aids Sections and Libraries furnish much of the data for evaluation. These are supplemented by informal reports from Training Aids Officers, field visits by evaluation experts, and special questionnaires sent out by the Division's evaluation staff.

Evaluation, incidentally, is the responsibility not only of experts but of all Training Aids Officers and of instructors. Throughout the training film cycle, all hands are advised and encouraged to maintain an attitude of critical analysis toward films and toward the utilization of films, and to funnel into appropriate channels all significant findings.

Re-distribution of films, a major development of the Navy training film program, depends on such evaluation. Instructors and training officers cooperate with training aids officers in making regular checks on film performance at various activities. Films no longer used in one location are returned to the Training Aids Section and re-circulated to other activities. Films no longer required within one Section's area of service are reported to the Production and Distribution Section where forwarding to other districts is directed.

Approximately twenty million feet of training films have so far been shifted directly from areas where their purpose has been served to other areas where they were needed. This procedure results in faster service and a great saving of funds. It represents also a significant effort on the part of the Navy to avoid the waste of precious film stocks.

Retiring the Training Film

Obsolescence of training films is a substantial problem in the Navy, due to the advances and changes so characteristic of war, and to the great number of films involved. At the present time, films are declared obsolete and removed from circulation as technical inaccuracies are disclosed or new doctrines develop. Some films become obsolete automatically as new films are produced. Disposition of these is no problem. The status of others is judged from the reports of instructors and Training Aids Officers based on actual film performance in specific situations. Bi-Monthly usage reports are another indication of possible obsolescence.

Films obviously not in demand are systematically re-examined. If these films should be withdrawn from circulation, a recommendation to that effect is forwarded to the cognizant authority.

Films Are Big Business

Statistics submitted by a typical Training Aids Section in a report of its activities for the past year give impressive evidence, from at least the

(Continued on page 92)

TRADEFILMS INC. **live action**

GRAPHIC FILMS **animation**

UNITED STATES NAVY

UNITED STATES ARMY AIR FORCES

UNITED STATES ARMY SIGNAL CORPS

UNITED STATES OFFICE OF EDUCATION

CONSOLIDATED VULTEE AIRCRAFT CORP.

BRITISH ADMIRALTY DELEGATION

LOCKHEED AIRCRAFT CORP.

INTERNATIONAL HARVESTER CO. INC.

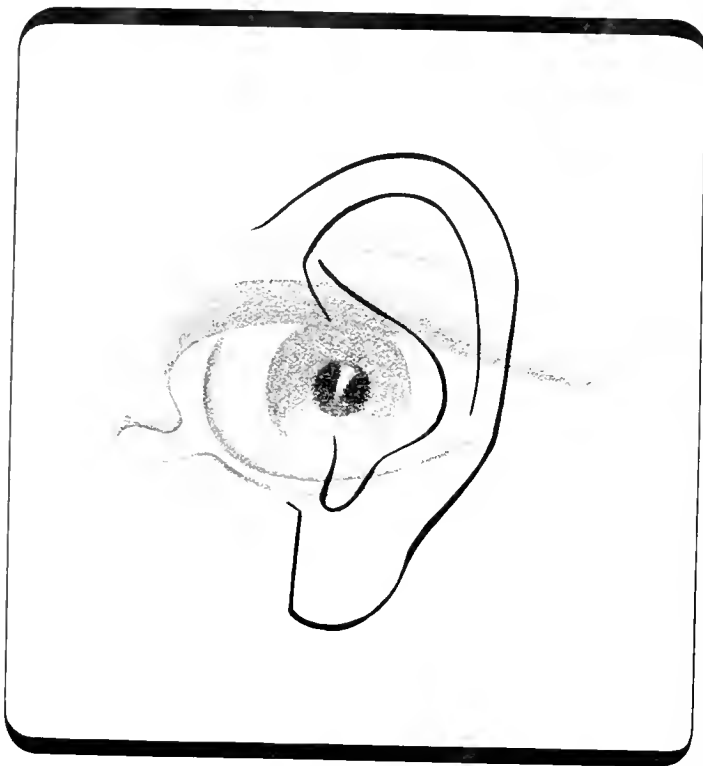
AIRCRAFT ACCESSORIES CORP.

HALL-SCOTT MOTOR CAR CO.

PIONEER DIV. OF THE FLINTKOTE CO.

666 no. robertson blvd.

l o s a n g e l e s 4 6 , c a l i f o r n i a



For Streamlined Training!

OPERADIO SOUND SLIDE FILM EQUIPMENT

Army and Navy specialists know the importance of *Sound Slide Film* equipment in training large groups of new men ... they found that trainees learn twice as fast when they see and hear their lessons! Operadio is proud of the quality and dependability of its equipment used in this program. Right now, Operadio's facilities are employed in producing varied acoustic and electronic equipment for the Armed Forces. Operadio, a seasoned manufacturer of *Sound Slide Film* units before the war, will offer new and improved equipment designed to meet post-war needs for low-cost, streamlined training.

OPERADIO

Sound Slide Film Equipment

OPERADIO MANUFACTURING COMPANY, Dept. BS-1, ST. CHARLES, ILL.

SYMBOL OF ELECTRONIC EXCELLENCE SINCE 1922

TRAINING FILMS IN A TRAINING PROGRAM

(Continued from page 50)

quantitative standpoint, of services rendered. They indicate what is being done along the same lines throughout the world.

Quoting from the report:

During the year 1944, 973 ships were serviced and re-serviced at the Training Aids Section; and 665 ships were serviced and re-serviced at the Training Aids Sub-Section, making a grand total of 1638 ships serviced during 1944.

During the year, an average of 93 Naval training schools and shore stations were serviced monthly by the Training Aids Section; and 45 Naval training schools and shore stations were serviced by the Sub-Section.

Total film turnover for the year was 62,186 prints; roughly divided, one-third by the Training Aids Sub-Section, two-thirds by the Training Aids Section.

During the year, the repair department of the Training Aids Section serviced 326 projectors; the Sub-Section serviced 188 projectors, making a district total of 514. The Section and Sub-Section trained 470 projectionists in the job of projecting motion picture training films and doing minor service work on the machines.

The Navy Training film program is indeed big business. Last year, it resulted in the production of 213,535 prints of Navy motion picture films, as distinguished from the thousands procured from other sources. So far, 10,000 motion picture projectors have been required to keep this enormous film footage in action. The Navy also produced 361,553 prints of 35mm. film strips. Approximately ten per cent of this total film production has been in color.

The Navy has, in fact, produced and distributed more educational motion pictures since the beginning of this war than the entire previous production of educational motion pictures since the invention of the modern sound motion picture.

The Real Significance

The real significance of this program is not, however, a matter merely of size. In the Navy, and in our other armed services, all available technical resources have for the first time been applied to implementing courses of study with training films. Never before has so much concentrated effort been devoted to the production of specific training films to meet specific subject requirements. Never have the problem of effective film production, distribution, utilization, and evaluation been of such paramount importance, nor the efforts to solve them so intense. Never—and this is the significant point—have so many men been trained so fast and so well in the ways of war as they have since the training film was given a large part of the job to do.

Future Holds Promise

Unquestionably, postwar education

will profit from wartime experience with training films. Techniques have been tried and proved. Equipment has been developed. Manufacturers have written off the costs of research and initial production, and are ready to meet the needs of schools on a scale hitherto undreamed.

Under a program of forced development, the training film has come of age. When war has ended, it will be ready to realize its great potentialities in educating Americans for a better life.

ON NAVAL AVIATION

(Continued from page 59)

Development which deserves specific comment is a series of films written up more in detail elsewhere in this issue, on "Simulated Combat Missions"—a new type of problem solving film developed by NAOTC originally for its navigation training program. Actual combat mission problems in navigation, communications, and recognition are presented to the class for solution during the "stop and go" showing of the film. Based on that technique, another series has been launched on "Combat Airmanship" which includes for solution all phases of a combat mission,—navigation, communication, recognition, aerology, gunnery,—the score of aspects of training which have to be integrated into the successful completion of a combat mission. This, too, makes a fundamental contribution to civilian as well as military training—not in content as the flight training pictures do,—but in method. The problem of presenting situations to students which demand non-artificial integration of learnings has staggered the genius of teachers of all levels of the school everywhere. Naval Aviation believes it has contributed vitally to the solution of this problem in this type of film.

Fleet Air Requests

But mainly, requests for new film production now come from training officers of Fleet Air Commands, and from technical and training desks in the Aviation Training Division under the Deputy Chief of Navy Operations (Air), in the Bureau of Aeronautics, in the Bureau of Ordnance, and in the Readiness Division of the Commander in Chief's Office. These films are subjects of operational nature, new equipment and new tactics. The number of films being produced for Naval Aviation is greatly reduced, but their critical importance is great. And key training and technical personnel in Naval Aviation continue to rely heavily on audio-visual aids to speed and standardize their instructional programs in schools and air stations under their direction all over the continental United States, in advanced bases throughout the world, and wherever carriers are afloat.

* * *

Get and read your copy of *Business Screen* regularly. Annual subscription: \$2.00 for eight complete numbers; foreign \$3.00.

IT'S PEOPLE WHO MAKE PICTURES

These are the members of our staff. Their effort, their talent, their pride of craftsmanship have made our production of United States Navy training films possible. To them belongs the credit for a job well done.

PRODUCTION

Sydell Achs
Istar Barzel
Ruth H. Baxenden
Frances M. Buss
Jean C. R. Campbell
Joe A. Cross
Edna V. Day
Lee B. Dick
Ben E. Dyer
Norman G. Dyhrenfurth
Carl B. Freybe
Joseph C. Gonzalez
John R. Gregory
Carol L. Hale
Ferle H. Hoffman
Hermon Holt, III
John J. Kannar
Doris Kirkland
Frank Landi
Joan E. Merriss
Henry L. Miller
John Mills, Jr.
Henry M. Moll
William M. Nelson

Charles H. Rylander
Carolyn L. Smith
William O. Steiner
Howard F. Stiles
Virgil L. Stockton
William D. Stoneback
Warren Sturgis
Harold Walker
Alice E. Welty
Sara S. Westermann
Tamara Zmitrovitch

ANIMATION

Joseph P. Armstrong
Paul A. D. Busch
Theresa Farrone
Lillian D. Ferdinand
Marie T. Gamsu
C. Dwinell Grant
Alfred H. Hughes
John H. MacNamee
Peggy Monnot
Dolores Pittaro
Ernest M. Pittaro
Ruth Scheinwald
Christine Schellenbach

Mary P. Willard

GENERAL OFFICE

Jane D. R. Beach
Kathryn Beaton
Michelina Buoncore
Virginia M. Burgert
Robert M. Campbell
Madge C. Cavanaugh
Sterry H. Childs
Essye Engle
Conrad F. Estwick
Ellen G. Fetyko
Anne E. Gallagher
Mary W. Hartwell
Jeanne M. Loftus
Marie P. Montera
Margaret J. Ralston
Anne K. Skidmore
Ellen R. Sonkin
Rose Sottile
Kinzer G. Stockton
Muriel S. Thompson
Charles S. Truhan
Joy Woody
Charles E. Wright
Rosemarie Youngblood

Space limitation prevents our listing the more than two hundred members of the Screen Actors' Guild, and of Local 644, Local 161, and Local 52 of IATSE, who have played an equally important part in our Navy training film production.

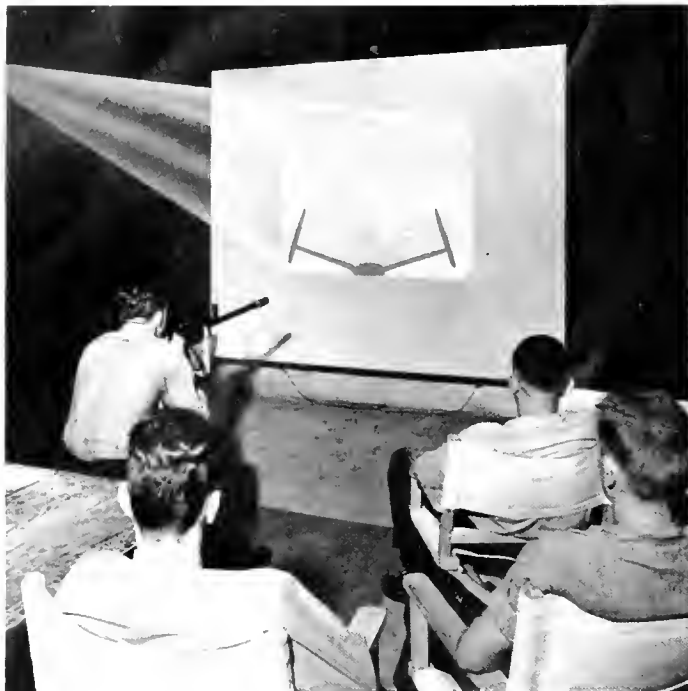
WILLARD PICTURES

Thomas W. Willard

Theodore H. Westermann

Arthur L. Gale

FORTY-FIVE WEST FORTY-FIFTH STREET • NEW YORK CITY (19), NEW YORK



Official U. S. Navy Photograph

Meeting Our NAVY'S Diversified Needs

Many types and sizes of Da-Lite Screens are used in the numerous and highly diversified visual training programs of the United States Navy. The high quality of Da-Lite fabrics and screen surfaces assures *brilliant and sharply defined pictures*, so essential to fast and thorough learning. Da-Lite mountings combine simplicity and convenience with amazing durability. Styles for all requirements include frame-type screens, spring-operated hanging screens and the famous Da-Lite Challenger tripod model. Write for catalog and a complimentary copy of "More Learning in Less Time"—the U. S. Navy's interesting manual on how to use visual aids.



SCREENS

DA-LITE SCREEN CO., INC.

2723 NO. CRAWFORD AVE.

CHICAGO 39, ILL.

From the Islands to the Photo Science Lab

Continued from page 47

On this stage PSL's Sound Section can record, in 16 mm. or 35 mm. "live dialog" simultaneously, as the actors speak the lines) or narration to picture, along with acetate disks for immediate playbacks. Two sound trucks and portable equipment for all location recording jobs, land or sea, enable PSL upon occasion to obtain complete coverage of on-the-spot Naval events.

Equipment Is Repaired

The Laboratory's Motion Picture Photography Section supplies and keeps in repair the 35 mm. and 16 mm. movie cameras used for all PSL training films. Black and white pictures are more frequently produced, but color photography is coming more and more into demand and PSL is turning it out consistently. Studio sound cameras, single system sound cameras, and high speed time-study cameras operating at 3,000 frames per second are only a part of the Motion Picture Photography Section's contribution to production. The section also furnishes all cameramen, grips, gaffers, juicers, property men, set-carpenters and make-up artists.

If the film calls for a skilled interpretation of its subject by professional actors, the director simply puts in his request to a casting committee of officers from the Writers and Directors Section, which operates a sub-section composed entirely of former professional actors recruited for the express purpose of acting in Navy training films. Among this group will be found Hollywood and New York stars, featured and bit players, a few of whom drew down pre-war weekly salaries as high as \$5,000.00 per week. The Navy receives the benefit of their experience and skill for whatever pay their military ratings call for, which, so far, has averaged around \$56.00 a month. If Rita Hayworth, Lana Turner and Madeleine Carroll are wondering what has become of some of their leading men they might be able to discover their present whereabouts if they were allowed to view a various assortment of Navy training films. In the case of acting types not to be found in the Navy, such as matrons, juveniles, grandfathers, etc., PSL employs professionals from stage and radio. The acting assignments call for everything except as viewers of Navy training films will tell you—those emotions entailed in the Boy-Meets-Girl motif.

Producing on Location

On major location productions PSL crews have at one time or another built a complete native village well stocked with dusky inhabitants; reproduced an entire jungle combat area replete with zooming, strafing planes and crashing palm trees; constructed and "bombed" an operating "Japanese" air strip; set up a million dollars worth of highly technical Navy equipment and made it work, maintained an under-water shooting schedule of sixty consecutive days, involving an acting and photo-

graphic crew of seventy men and WAVES. PSL production units have operated within the continent at locations as widely divergent as the Bay of Fundy, Nova Scotia; Seattle, Washington; Ocala, Florida; Galveston, Texas; and Panama, C. Z.

Once the exposed negative from any of these locales is in the can, it is forwarded immediately to PSL and turned over to the Lab's amazing Processing Section, which develops and prints all 16 and 35 mm. film. In the case of sound film, either variable area or variable density track can be processed.

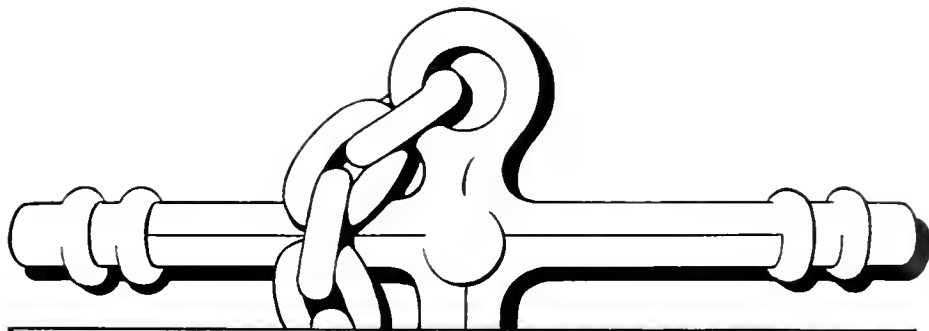
From Processing, the film is turned over to the Editorial Section which will handle it from here until the final composite print is viewed for acceptance by the requesting authority and members of the Training Film and Motion Picture Branch who assigned the producing of the picture to PSL. The film passes through approximately twenty stages while under the supervision of the Editorial Section. Some of the more important stages are: the job of wading through all negative and rough-cutting it for a work print; cutting the dialog track to match the print; making many of the needed optical effects such as *jades, wipes, dissolves*; adding appropriate musical and sound effects; and cutting negative to match the approved work print.

A Guaranteed Audience

Yes, PSL has cut quite a niche for itself in the Navy, and is daily proving why the motion picture—a comparatively new feature in the Service—is here to stay. Civilians as well as Navy men will be able instructed by these training films for years to come; and invaluable Naval battle records will be preserved in celluloid for all time. PSL has, in a course of three years, assumed the proportion of a major studio. There is, in fact, only one function of a Hollywood studio with which PSL cannot compete: the *Premiere*. The gala initial showing of a completed training film is likely to be held in a New Guinea jungle, or inside the mess hall of a boot training camp in Michigan, or aboard a destroyer spooning through the Mediterranean.

But PSL, combating this lack of *occasion gaudy* by going Hollywood one better in a far more important respect: its films never lack an audience. The audience is an item the U. S. Navy *guarantees*.



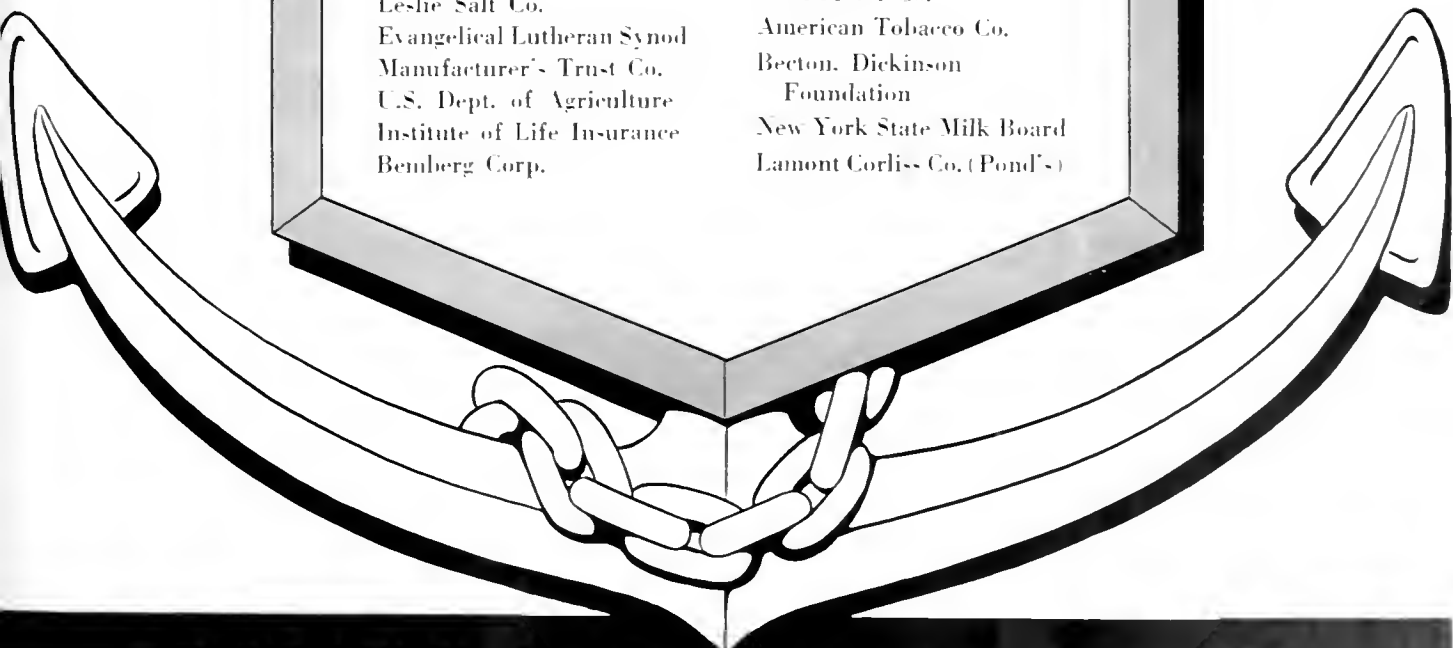


To the Nation's Finest!

We pause to pay a full measure of tribute to the United States Navy for its magnificent accomplishments.

With the arrival of peace, it will again be our pleasure to serve to the fullest capacity such clients as:

- | | |
|-----------------------------------|------------------------------------|
| United States Steel Corp. | Canada Dry Ginger Ale |
| National Carbon Co. | Shell Oil Co. |
| Standard Oil Co. of Calif. | Italian Vineyard Co. |
| Westinghouse Electric Co. | Lever Bros. |
| Servel. Inc. | Safeway Stores |
| American Steel & Wire Co. | Cincinnati Milling Machine Company |
| American States Insurance Company | Ford Motor Co. |
| Leslie Salt Co. | American Tobacco Co. |
| Evangelical Lutheran Synod | Becton, Dickinson Foundation |
| Manufacturer's Trust Co. | New York State Milk Board |
| U.S. Dept. of Agriculture | Lamont Corliss Co. (Pond's) |
| Institute of Life Insurance | |
| Bemberg Corp. | |



ROLAND REED PRODUCTIONS

STUDIO

OFFICES

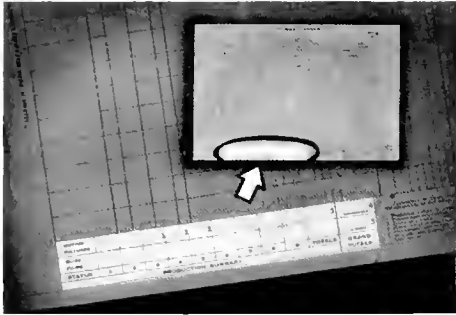
RKO-Pathe Studios, Culver City, Calif.

8627 Sunset Blvd., Hollywood 46, Calif.

KEEPING TAB: (Continued from page 68)

tion will be explained by a code figure appearing in the column headed "Supplementary Notes." For instance, if the figure "81" had been inserted in this column, it would have indicated that bad weather was causing the delay. Detailed information concerning the background of the delay must be submitted on a separate report sheet for filing with the permanent case history of the film.

In FIGURE 10 may be seen that feature of the Training Film Status Report which permits a quick analysis of the status of any group of



(FIGURE 10)

films. Tabulations are made automatically during printing and show, in this case, that Lieutenant Taylor has one motion picture in each of the three production stages identified as 3, 4 and 5. In the "Totals" columns, it shows that he has 3 motion pictures and no slide films in work. This is further totaled in the "Grand Totals" column to show that he has 4 films

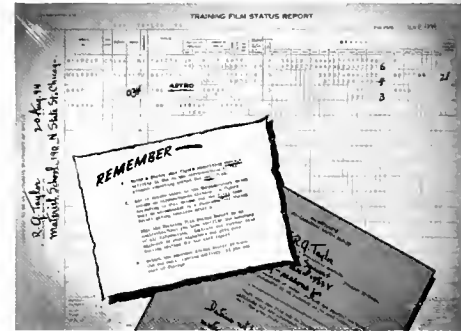
assigned to him for production but that only 3 are in work. This summary becomes much more significant where larger lists of films are involved, as is usually the case. Furthermore, it is not limited just to the activity of the supervisor. For instance, a bi-weekly list is prepared grouping all films according to producer. Thus, a tabulation is available regarding the state of each producer's work load for the Navy.

Paralleling any system for record keeping must be a smooth-working plan for keeping those records up to date. To this end, a check-off list shown in FIGURE 11 has been furnished each project supervisor. Since he is the one responsible for the progress of all films assigned to him, it is his responsibility to see that records concerning his films are brought up to date twice each month. On the 1st and 20th of the month, he receives two copies of a Training Film Status Report sheet listing all films for which he is responsible. He immediately:

1. Verifies the accuracy of data listed about each of his films.
2. Enters a status code figure in the space reserved for the current reporting period for each film.
3. Enters code figures in the supplementary notes column to explain deviations from the anticipated production schedule. Each such explanatory code figure must be accompanied by a detailed written report explaining the background of the deviation. The report form used is also shown in FIGURE 11.
4. Signs the sheet, dates it and indicates mailing address to which the next report goes.
5. Mails one copy of the amended report to

the Washington Office of the Training Film and Motion Picture Branch, Cataloging Section. (The second copy is for him to retain.)

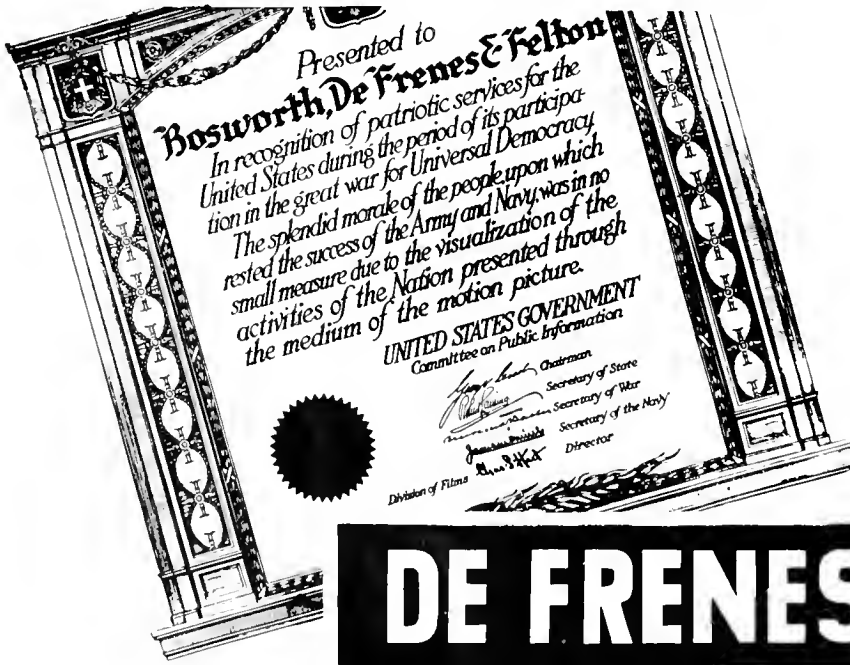
Thus, the exacting requirements set down for a production control system have been met in virtually every respect. All essential information is recorded in an easily interpreted form and may be reproduced mechanically in any order and at great speed without fear of the typographical errors inherent in a manually prepared list. It is easy to maintain—both for the project supervisor and the Washington Of-



(FIGURE 11)

ice—and any difficulty encountered by a supervisor or producer causing the film to fall behind schedule is readily detected. And finally, expansion is achieved by the simple expedient of adding more cards to the deck so, for all practical purposes, there is no limit to the production load upon which records can be maintained smoothly and efficiently.

This 1918 "E" AWARD-



was presented to the DeFrenes Organization in recognition of their motion picture productions during the first World War.

Since Pearl Harbor, DeFrenes' facilities and experience have helped the war effort by the production of training films for the Army, the Navy, the United States Office of Education and vital war industries, transmitting ideas and skills in Aeronautics, Asepsis, Automotive Safety and Maintenance, Gas Welding and Cutting, Military Ordnance, Navigation, Personnel and Management, Surgery, and many other important fields.

For 29 years American businessmen in industries like your own have used DeFrenes to help solve problems in job training, sales training and promotion, advertising, and public relations.

TODAY is the time to call DeFrenes to help you prepare for tomorrow.

DE FRENES & COMPANY

1909 BUTTWOOD STREET • PHILADELPHIA 30, PA. • RITTENHOUSE 5928
MOTION PICTURES • SLIDE FILMS

JOHNNY GOT HIS FIRST ZERO

WITH

Optical Bullets!



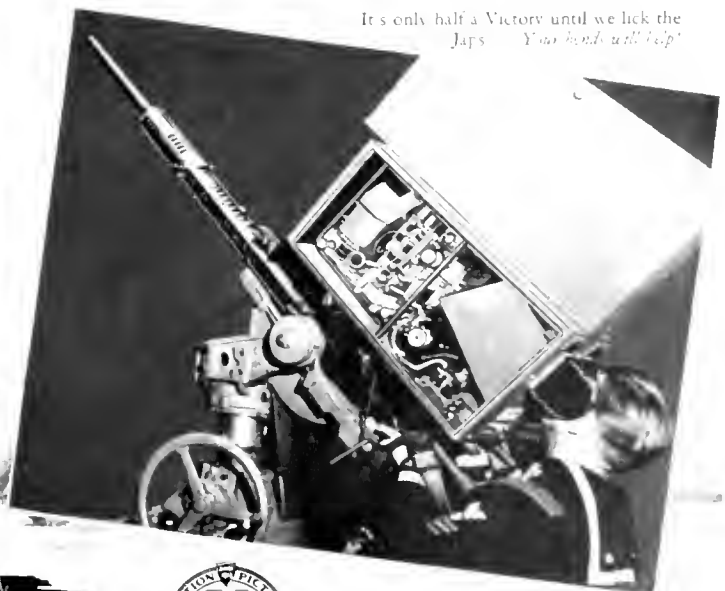
DEVRY *Panoramic Gunnery Trainers* reflect DEVRY's years of experience in building precision 35mm. motion picture sound equipment for the world's finest theaters, 16mm. equipment and other audio-visual training devices for business, industry and the nation's schools. They are "direct descendants" of the portable motion picture projector developed by the late Dr. Herman A. DeVry in 1913—more than 30 years ago. They portend postwar developments and applications of new and more effective DEVRY audio-visual equipment for the teaching of students, the training of workers and salesmen—and for taking out to the cross-roads and into the class and conference rooms of the world, the universal language of motion pictures, applied to practically any training or selling task.

The *Mark-1* DEVRY *Panoramic Gunnery Trainer*—acclaimed as one of the Bureau of Aeronautics' most effective synthetic weapons—is pictured above mounted in a turret. To the right is shown the *Mark-2 Trainer* mounted to a 20mm. gun. DEVRY *Panoramic Gunnery Trainers* are used in connection with any type of ordnance: Aerial gun, turret, anti-aircraft, and so forth.

NOW IT CAN BE TOLD, how—on a miniature screen, enemy planes whiz by in authentic attack formations . . . How in his hand the electrically operated trigger has a *natural* feel . . . How later—as he reviews his first actual combat experience—Johnny is bound to realize that in battle "know-how," he was an experienced veteran before he fired his first *real* shot!

Now it can be revealed that one of the principal reasons our Navy's gunners have been knocking down Japs—often at a rate of 10 to 1—is the DEVRY *Panoramic Gunnery Trainer*—an electronic motion picture training device that gives pilots, aircraft and anti-aircraft gunners at Navy training centers, distant bases, and on battleships and aircraft carriers—accurately simulated combat experience without the expenditure of costly ammunition or the risk of valuable American lives. DEVRY Corporation, 1111 Armitage Ave., Chicago 14, Ill.

It's only half a Victory until we lick the Japs. Your hands will help!



5-TIME WINNER

DEVRY alone has been awarded five consecutive Army-Navy "E's" for excellence in the production of motion picture sound equipment and electronic training devices for the armed forces.



WORLD'S MOST COMPLETE LINE OF MOTION PICTURE SOUND EQUIPMENT — SINCE 1913



CETRON PHOTOTUBES PERFORM BRILLIANTLY!

Expect more from your sound track when you use CETRONS... you'll not be disappointed!... Being pioneers in phototube development, it's no wonder that CETRON phototubes enjoy wider usage by many times over than many other types combined. When you try CETRON, you'll understand the preference awarded us. Write for further information.

CONTINENTAL ELECTRIC CO.

CHICAGO OFFICE:
903 Merchandise Mart

GENEVA, ILL.

NEW YORK OFFICE:
265 W. 14th Street

THE "PT" PROGRAM

(Continued from page 52)

methods, techniques in film projection, and care and replacement of materials.

An Instructor's Guide was provided for use with each of the sixty-nine films and its accompanying booklets. These guides followed the general doctrine defined by the United States Navy Training Aids Manual, *More Learning in Less Time*. They contained lesson plans which divide each teaching unit into seven steps: (1) Purpose of the unit, (2) Content, (3) Preparation for teaching, (4) Points to look for, (5) Test, (6) Follow-up activities, and, finally, the Voice Script with Notes for Review.

Student Review Booklets were printed with complete sets of notes on each subject, and with additional information not appropriate for visual presentation. About thirty per cent of the pictures in each film strip were used to illustrate the booklets. Test questions were included in the booklets so that the student can check in a few minutes how much he has learned. Blank pages were provided for the student's personal notes.

As an additional visual aid for instruction to be used after film presentation and during demonstrations and shop practice, twenty Reference Charts (36" x 48") were made. These are suitable for individual use, for use by small discussion groups, and for reference purposes in the shop. One chart is supplied on each system of the engine, (fuel, ignition, cooling, etc.), and several are included on special units such as the reverse gear.

The recommended class schedule follows the standard Navy instruction procedure:

(1) *Preparation*: A brief talk by the instructor on what was covered in the previous lesson, its relation to the current lesson, and the points for which the student should look.

(2) *Presentation*: The showing of the sound slide film, followed by a short summary by the instructor, and the distribution by the Student Review Booklets.

(3) *Demonstration-Discussion*: Demonstration of the content of the lesson by the instructor or some student using the equipment and the charts followed by a discussion period.

(4) *Application*: The performance of the job by the student himself, with the instructor observing and correcting him during his work.

(5) *Review and Test*: The projection of the slide film without the record, and discussion of the key frames by the instructor and the students. The Instructor's Guide is followed by the instructor to insure that all points are covered. An oral quiz completes the unit. The students retain the Student Review Booklet for further study and reference.

The initial research at the start of the program, and subsequent conferences, revealed that such a complete and complex program merited indoctrination of instructors in its use, scope, and possibilities. Therefore, after completion of the program planning, and development of instructional materials, a selected group of men was called in from duty in the Pacific and other war theaters. These men were given a complete preview of the program, demonstrations in its use, and were returned to advanced bases as instructors.

This training program is being used by the Navy, the Coast Guard, the Army Air Force, and by the navies of the Great Britain, Canada, Russia, and the Netherlands. Its usefulness in Navy schools and bases has been demonstrated.

COMPLETE Visual Education Service

in
Northern California and Nevada
for
Schools, Industry,
Churches, Club Groups, Etc.

Consultation • Equipment
Service

CARROLL W. RICE

19 Estrella Ave. • Piedmont
Oakland 11, California

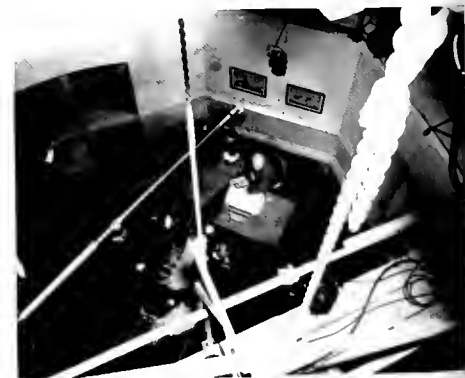


SPECTACULAR... ISN'T IT?

and equally spectacular has been the Navy's use of training films.

ROCKETT FILMS
6063 SUNSET BOULEVARD
HOLLYWOOD (28) CALIF.

★
On the production stage during the making of a Navy training film.



★



Training Films Save Lives



Ninety-eight of every one hundred men and women
sounded in the first three years of the Navy.
James Forrester, Secretary of the Navy

Behind the text of Navy Secretary Forrester's recent statement lies the story of a vital training program designed "to keep as many men at as many guns as many days as possible." At the heart of this program are the training films in the Hospital Corpsmen Series produced for the Navy's Bureau of Medicine and Surgery. It has been our privilege to assist the officers and men of the Training Film and Motion Picture Branch in the production of these essential films.

Chicago Film Studios
CHICAGO FILM LABORATORY, INC.

MOTION PICTURES



SLIDE FILMS

STUDIO AND GENERAL OFFICE—18 WEST WALTON PLACE—CHICAGO, ILL.—WHOLESALE AND RETAIL

SOME TRAINING FILMS ARE BETTER THAN OTHERS

(Continued from page 53)

of misinterpretation of its implications may be found in the famous slide film on a technical subject which provided the audience with a medium shot of a pin up girl every tenth frame. The amateur producer assumed that the subject matter held no interest for the audience, that the audience could not be expected to look at his picture sans femme, and that if the audience could be interested in a totally unrelated subject, simultaneously to the showing of the picture, enough transfer would occur to promote learning. The success of such a device is subject to question.

The opposite point of view was taken by the makers of the Navy Ship Building films. They proceeded on the assumption that their technical subject itself held interest factors. They set about to discover those factors and discovered them within the subject. Simple, direct, concise films that held audience interest within the framework of the problem and its solution were the result.

A common error lies in elaboration of characters and the addition of a plot to add interest. Again, the mistake lies in two erroneous basic assumptions:

(a) That the problem and its solution contain no audience interest.

(b) That interest and learning are identical.

Man learns steps in procedure best when he can arrange those steps into groups.

Often the Navy produces training films for the purpose of teaching procedural steps. Assembly, disassembly and overhaul pictures are examples. As the demonstrator addresses his engine, removing five bolts and a part here, three bolts and another part there, the audience experiences little difficulty in ascribing to each a pattern. As a matter of fact, the procedure in removing a single bolt becomes a mental pattern though relatively insignificant. That of five bolts and the part, a new group of pattern.

Man seems to seek continually to group steps into patterns and patterns into patterns until the whole complete procedure is grasped and learned. But let fifteen unrelated steps be taken by the demonstrator—let him proceed about the engine removing a bolt here and turning a knob there without visible results or without presenting an opportunity for grouping, and the audience will become so intent on applying a pattern to the procedure that it will confuse itself by its own frustration.

Procedural films which provide the maximum opportunity for the discovery of convergent patterns appear to possess superior qualities.

Man requires frequent reorientation to a complex problem during its solution.

A recent film involved a dramatic but comparatively complex problem

of naval communication. The characters included two dozen officers and men located on several ships. The properties consisted of communication equipment for each man, a friendly and an enemy task force. A strait and its approaches provided the location. The makers of the film deserve all credit for isolating the problem and presenting it in its simplest and most practical form. Furthermore, they handled a combination of photography and animation with superior skill, except for one aspect. The audience, after the first few minutes, struggled mightily to maintain precise orientation to the situation. Moving from ship to ship to view examples of techniques in the use of equipment while attempting simultaneously to follow the naval action, the audience became so engrossed with the problem of its own position that it missed important steps in the solution of the problem.

It is safe to assume that the neces-

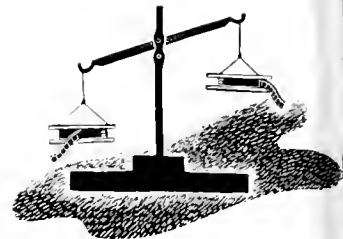
sity for reorientation increases in direct proportion to the complexity of the problem and its solution.

The camera that not only moves the audience toward the focus of activity for a close up, but as often back again for a glance at the problem, whether it be engine overhaul or navigation, is the one that contributes to the fulfillment of psychological necessity in learning.

Man appears to be motivated to action more often through his emotions than by his reason.

There is no attempt here to differentiate sharply between rational action and emotional reaction. Man appears to be much more of an organismic entity than he was once thought to be. As such, his emotions and his reasoning power must be considered inseparable to a large degree. Still it may be assumed that one may predominate in one instance and the other in another.

A training film may be assigned



the responsibility of providing a trainee with information on which to act, the knowledge of how and when to act, and the desire to act in the right way at the right time. When the last is included in the assignment, the training film maker may well begin to consider emotional appeals. Probably the desire to act is emotional in nature. Furthermore, it is probable that the emplanting of such a desire can be effected best by emotional means. This may be the time for the old master to bring out *Anchors Aweigh* and scenes of battle ships plowing through high seas! If such tricks wring the heart strings of the old master, they may touch some of the audience. Who knows? But one must not expect too much of such cliches.

Responsible for motivating the greatest number in a heterogeneous audience, the film must possess a number and variety of emotional appeals. The expert in the use of music can hardly rely on that medium alone. Some of the trainees may be reached by the music, a few by the acting, others by the photography, by the narrator, by the tempo, by the color or by another device. Somehow, they all must be reached.

In summary, the success of the maker of training films rests with the success of his picture. That of the picture with the success of the audience. But only further scientific study will tell precisely when one film is better than another. In the meantime, the training film maker can well study the application of techniques of motion picture making to the fund of knowledge available on the nature of man and his learning process.

When better training films are made, they will result from a combination of the experience and knowledge of those who have the keenest sense of visual interpretation and presentation and those who consciously or unconsciously understand most clearly how man learns and what will motivate him to action.

* * *

Training Films at War

* Training films have been designed to be used in classrooms as a part of the course of instruction . . . they were produced to help the instructor make ideas and necessary standardized operations clear to his classes.

If used correctly, the films should liven up teaching, help the men learn more quickly and thoroughly, and set higher standards of performance.

—From Navy Instructions to Training Officers Using Films

An Important View

in Good Production

It takes more than good equipment to guarantee a good motion picture. Behind the equipment must be production men of talent, wide experience, technical skill, and imagination.

All these qualities in Photo & Sound's staff insure superior film productions . . . not just pictures.

PHOTO & SOUND, Inc.
606 Montgomery Street San Francisco 11

Serving a Great Industry...



RADIO today is a major force in our national life. We turn to radio for information and instruction, for inspiration and for pleasure. Radio speaks to all ages and all degrees of men. It fills our homes with the beauty of music, the tonic of laughter, the brightness of truth. Radio is everyman's window on the world, an indispensable factor in the culture of America.

To serve such a great industry is both a privilege and a responsibility. For ten years, PRESTO has enjoyed that privilege, has been keenly aware of the responsibility. As the world's largest manufacturers of sound recording equipment and discs, we have striven to serve the radio industry as faithfully and with as high integrity as the radio industry has served the American people.

...and a great nation at war

PRESTO sound recorders are being used today to train Army and Navy personnel; to bring music and news to our front-line troops; to counteract enemy propaganda the world over. In addition, the PRESTO plant

has become a major supplier of electronic equipment for the armed forces. In these ways, and to the limit of our ability, PRESTO is contributing to our war effort.

PRESTO

RECORDING CORPORATION

242 WEST 55th STREET, NEW YORK 19, N. Y.

WALTER P. DOWNS LTD., *In Canada*

WORLD'S LARGEST MANUFACTURERS OF INSTANTANEOUS SOUND RECORDING EQUIPMENT AND DISCS

What is a PROJECT SUPERVISOR?

Continued from page 63

as equitably as possible.

The procedures of the Training Film and Motion Picture Branch are so planned that the same Project Supervisor usually follows a picture through all stages of production from start to finish. It is the Project Supervisor who prepares the Production Outline, the initial step in getting a project under way. The Production Outline establishes the type of film to be produced and the techniques to be used. Using this as a guide, the producer is in a position to submit an accurate bid on the script for the picture.

The Project Supervisor, working with the Technical Advisor, directs the indoctrination of the script writer into the intricacies of his subject. While the script is being written, he continues to provide ideas and is as helpful as possible in providing information. When the final draft is ready, he shepherds it through the winding channels of approval in Washington and elsewhere. That's the beginning.

He obtains security releases for the crew, explores the contemplated location of the shooting and, backed by a letter from Washington, makes the contacts with the local Naval authorities. More often than not he finds accommodations for the crew in the field and meets them when they arrive. Then begins the day-by-day scheduling of personnel and materiel. What do you need, a ship, a plane, a carpenter, a truck, a tall blond sailor who can act, an expressman, or "cookes" for the crowd? Ask the Project Supervisor.

When the rushes begin to arrive, he sits in on the screenings with the Technical Advisor and approves for photographic quality, coverage, and general treatment. He tries to be around when the cutter is putting the job together. There are always questions. If there is any rewriting, he passes on it. He looks at the rough cut and says, "that's it" or "that's not it." If that's not it, he has to be constructive on the spot.

When the interlock version is up for an approval screening in Washington he goes over it ahead of time with an extra careful eye. In the last analysis, as Project Supervisor, he is the man responsible to the Navy for a successful production. The final composite print tells the story. If it's good the Project Supervisor can hurry back to that other job he's trying to get under way. If it's not, the headaches are his as well as the producers.

In all of these efforts, the Project Supervisor works in close contact with the Training Film and Motion Picture Branch in Washington. Here there are facilities which do much to lighten the load of detail and responsibility. Script and production experts are available for consultation when neces-

sary. There is an "Operations Desk" where the Project Supervisor can learn the best locations for the photography his projects require, and find out where ships, planes or personnel are available. The Operations Desk also arranges for letters to the facilities involved. These letters establish the required "official" status for the Project Supervisor and his camera crew and smooth the way for them in the field and aboard ship.

Financial and contractual dealings with civilian producers are handled by the Procurement Section of the Training Film and Motion Picture Branch. However, the Project Supervisor must know budgets and contracts and is responsible for keeping an eye on costs.

Arrangements for security clearances are all handled by a "Security" desk in Washington. The Project Supervisor interviews the men who will make up the production unit to go aboard ship or to work at a Navy shore station and turns the required information on them over to "Security." From then on the complicated

process of issuing clearance papers is out of his hands.

In the Training Film and Motion Picture Branch each Project Supervisor works under a Project Officer who is his immediate superior. The Project Officer's function is two-fold. He oversees the Project Supervisor's work for the Training Film and Motion Picture Branch, knows what is going on and what progress is being made. In addition, he also acts as liaison officer between the Project Supervisor and the facilities of the "Branch," particularly when the Project Supervisor is working out of Washington. If, when on location, the Project Supervisor finds that he needs clearance for additional civilian personnel or a letter authorizing him to work in an additional location, he can get in touch with his Project Officer who will set in motion the proper machinery in Washington.

Counting the Training Film and Motion Picture Branch, the Photo Science Laboratory, and the Photo Services Depot in Hollywood, the Navy has about 100 Project Supervi-

ors on the job. With few exceptions, these men have been commissioned since Pearl Harbor. Most of them were selected specifically for training film work. Their backgrounds vary widely. Many were engaged in actual motion picture production in civilian life as script writers, directors, and producers. Some were educators with visual education experience, more familiar with utilization than production. Some were animation experts. Among them are actors, news commentators and men who know laboratory technique. Their varied experience brought to bear on the problem of producing effective training films has been exceedingly valuable. The "lab" man sees one side, the script writer another, the utilization man another. Working together, they have indoctrinated each other so that now all of the Project Supervisors have some knowledge of all aspects of production in addition to being, in most cases, specialists in one aspect.

So . . . what is a Project Supervisor? He's the field Lieutenant of the Navy's film producing machinery. Dealing with the day-to-day problems of production, he indoctrinates and leads the individual production crews toward the final objective—training films which do an effective training job.

Not many Project Supervisors wear service ribbons. They don't take part in engagements with the enemy and if they visit a foreign theatre of war it's usually just long enough to photograph what's needed and head for home. But when the communiques report that "photographic reconnaissance showed all bombs were on target," or that "the landing operation is ahead of schedule," the Project Supervisors along with the other members of the "Training Films" staff are privileged to allow themselves at least a twinge of satisfaction. For all along the line, from the dark days of 1942 to the greatest Navy in the World in 1945, training films have been an important factor in giving the American Navy its unprecedented "know how."



Multiply your Store Demonstrations a Thousand-fold with Minute Movies

ADVERTISING MOTION PICTURES—available on regular schedule in more than 11,000 of the 18,000 motion picture theatres of the U. S.—give you the equivalent of actual demonstration of your products on a mass basis!

These *Minute Movies* combine color, motion and sound to create a dramatic, living presentation of your sales story. In one minute they pack an amazing amount of selling that reaches the eyes and ears simultaneously. Minutes Movies reach an *undistracted* audi-

ence, in darkened theatres where *all* attention is focused on a huge screen. They can be purchased on a pattern that matches your distribution. They are sold at a reasonable standard rate per thousand attendance.

Leading national advertisers, who appreciate the value of *extensive* demonstrations, are now hooking Minute Movies through this organization which has handled all phases of the operation for many years. For case histories, rates, and full information on Minute Movies, telephone or write *today*.

GENERAL SCREEN ADVERTISING, INC.

NATIONAL HEADQUARTERS FOR MINUTE MOVIES
2300 Wrigley Building, Chicago 11 • 500 Fifth Avenue, New York City 18

WANTED

An experienced commercial slide-film writer. This is a top bracket opportunity requiring the services of a man with established ability and solid experience within the commercial film industry.

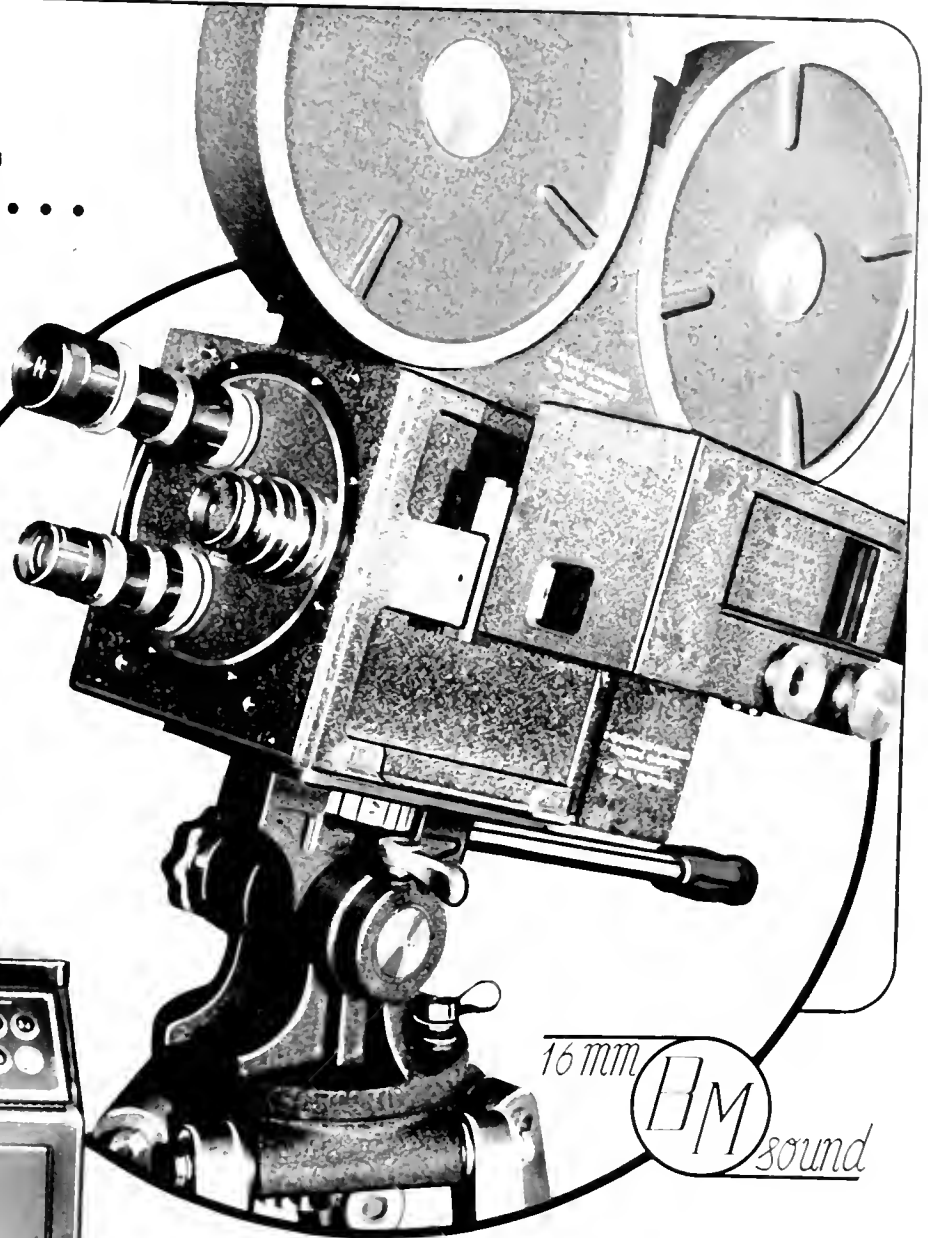
Send brief history and requirements to:

Box 46

BUSINESS SCREEN
157 E. Erie, Chicago, Ill

B-M 16mm EQUIPMENT...

Plans Ahead
for
Service to
Human
Progress...



- 16mm PROFESSIONAL CAMERAS
- ★
- 16mm SOUND-ON-FILM RECORDING SYSTEMS
- ★
- E-RECORDING SYSTEMS
- ★
- PHOTOGRAPHIC EQUIPMENT



American Industry, looking forward to a new era of education, training and progress with the aid of the 16mm Sound Motion Picture, can arrange now for the purchase of new B-M Motion Picture and Sound Recording Equipment for post-war delivery.

Your inquiries are invited.

J. A. MAURER, INC.

37-01-31st STREET
LONG ISLAND CITY, N. Y.

THANKS
 TO THE
NAVY DEPARTMENT
BUREAU OF AERONAUTICS
 FOR THE
 OPPORTUNITY OF PRODUCING
ENEMY BACTERIA
 A FEATURE PRODUCTION
 IN TECHNICOLOR
TAKE HEED MR. TOJO
 IN TECHNICOLOR
 ALSO
16 TRAINING FILMS
WALTER LANTZ
 PRODUCTIONS
 UNIVERSAL CITY CALIFORNIA



Why Grope

When you need color prints?
 When you need quality prints?
 When you need rush prints?

Byron offers Kodachrome
 prints with full fidelity of
 sound and color...and in
 72 hours!

Byron
 PLANNING PRODUCTION PRINTING

THE MOST COMPLETE 16-MM SOUND
 MOTION PICTURE STUDIOS IN THE EAST

1712 Connecticut Ave., Washington 6, D.C.

AIDS FOR PSYCHIATRY

(Continued from page 68)

the story must be generally applicable to all the persons who are its potential audience. Therefore, the audience has to be carefully selected. Beneficial treatment by these adjuncts has to be on a prescription basis. Not every kind of medicine is good for all persons; by the same token not every film can be equally good for all persons. The reactions of the characters must be sufficiently typical so that each member of the selected audience can with little difficulty substitute himself and his reactions for those he sees. The emotional tone the film creates has to be balanced carefully between two extremes. At the same time that it evokes a response, it must shield the audience against a too great emotional release which is likely to produce additional psychological symptoms in self-defense.

Prepare for Discussions

The audio-visual aids in psychiatric treatment and training which have been produced have the immediate job of preparing an informative background for profitable group discussions between psychiatric patients and their medical officer. They have been made purposely to provoke further discussion. Therefore, they do not undertake to answer everybody's personal questions and solve everybody's psychological problems, much less "cure" any illness. They are not quick easy ways or short-cuts to psychiatry. After each patient-audience sees a psychiatric treatment film, they should be given the opportunity for an open discussion with a psychiatrist. The film has to be constructed with this end in view. Experience has shown that this method of presentation is followed by the best results. Their value to the patients can be measured by the doctor since it is gauged by such signs as increased appetite, more satisfactory sleep, a wider sphere of outside interests; by a better social adjustment and by the patient's optimistic response to the question: "Have our talks been more profitable as a result of that film?"

Great Post-War Promise

Like many new fields which wartime innovations have brought into prominence, the field of audio-visual education in medicine offers much promise in the post-war world. The importance of prescription, tailor-made productions cannot be over-emphasized, for the medical usefulness of motion pictures is directly proportional to their scientific accuracy and medical validity. No matter how excellent a medical film may be from a motion-picture standpoint, the criteria of its value are the results obtained by its use in the medical education of students or physicians or patients. The production of these aids requires the best efforts of many specialists in different and seemingly non-related fields. The lack of this cooperative endeavor in the pre-war period has delayed considerably

such application. Much further research work on the techniques for which the war has been responsible is required before one can state with certainty the value of specific productions in certain phases of medicine. But this much is apparent—audio-visual education is a potent lever, and properly wielded it can move medicine forward.

MEDICAL FILMS AT WAR

(Continued from page 62)

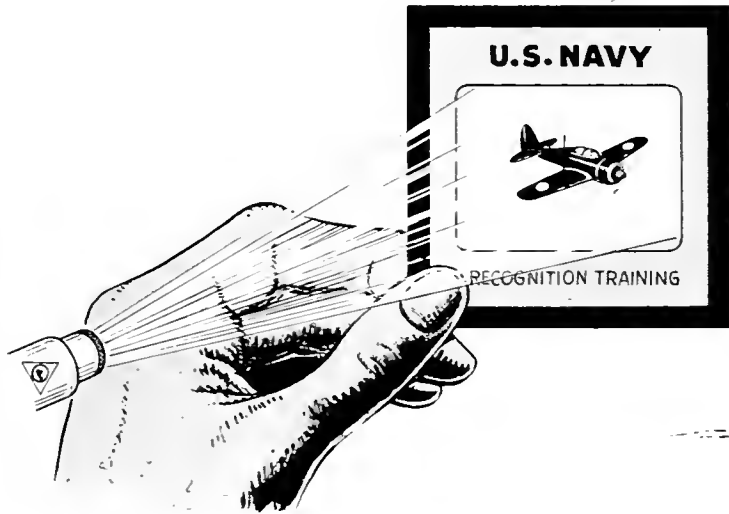
Through films, medical officers are receiving detailed information from the field. These reports were greatly aided by the establishment in June 1943 of the Field Medical Photographic Units. One unit was sent to the European theater of operations, and a second was dispatched to cover the South Pacific areas. Since then, other units have been sent to all parts of the world. Under the direction of a medical officer, trained motion picture crews make film reports on the activities of doctors and hospital corpsmen under combat conditions. These reports appear monthly in the series called "Medicine in Action" containing such titles as *Typhus in Naples*, *Trench Foot* and *Soft Tissue Wounds*. In this way, information on ingenious emergency measures as well as established techniques has been brought swiftly and graphically to all branches of the naval medical service.

The field units photograph medical films exclusively in 16mm color. Color provides diagnostic information; flesh wounds are far more vivid and realistic, and different parts of the anatomy and their condition are more readily distinguished.

BuMed has pioneered in a new and highly important field in which films are playing a vital part: physical and mental rehabilitation. This field is divided into three groups: returning a casualty to duty, training casualties during convalescence, and helping prepare men for return to civilian life. The overall aim of these films is to aid men to a proper understanding of their condition so that they will assume an active part in their own treatment. Many of these films are designed to tell a man what is wrong with him and to reassure him that his reaction to certain situations is not unusual. The series on *Combat Fatigue* shows men how to understand the nature and effects of fear, and serves as a therapeutic device.

While it is impossible to measure accurately the contribution made by films to the work of BuMed during the war, it is safe to say that they have contributed largely to the following very tangible achievements of Navy medicine: better care of the sick and wounded, reduction of fatalities during medical care, an *esprit de corps* on the part of medical personnel and a feeling of participation in each other's work, and, finally, an improvement in the morale of the whole Naval service due to the dissemination of information about the effective work of the Medical Corps.

PROJECTED TO IT'S LOGICAL CONCLUSION



SLIDES form the backbone of Navy recognition training. For three years we have produced millions of these slides and three dimension materials to implement the program of teaching our Navy men to spot the enemy . . . to increase their speed and span of recognition.

Busy? Sure! We had our swing shifts . . . but now with the easing of the pressure on our facilities we are thinking in terms of another shift . . . the swing to civilian activity.

SHOW IT IN THREE DIMENSIONS

*Present Your Product in Life-Like Pictures
That Have Height, Width, Color and DEPTH*

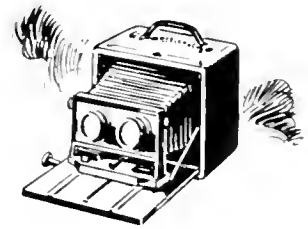
The story of THREE DIMENSION is older than the story of photography . . . the Greek philosophers had the words for it. Yet the story of three dimension is newer than the last minute headlines. For your postwar visual program it has more angles than Euclid dreamed of.

Wherever pictures are used, this vital new

selling force can be tailored to your own presentation program.

Three Dimension Pictures in color for conventions and trade shows . . . auditorium use . . . counter displays . . . salesman's viewers.

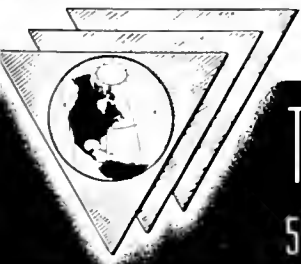
Polaroid* Three Dimension Vectographs in black & white for direct mail, sales brochures and projection.



PRODUCERS

It is our policy to offer our services and equipment through established producers. The results of our years of research, a vast amount of technical information, our laboratory and technical staff and every facility of our organization are ready to serve you for the best interest of your clients. We invite your inquiry.

*Trade Mark registered U.S. Patent Office
by Polaroid Corporation



THREE DIMENSION COMPANY

500 NORTH DEARBORN STREET - CHICAGO 10, ILLINOIS

TRAINING FILM ART

(Continued from page 73)

ing film must serve the art of instruction. The art of an instructor is dependent upon the factors of personality and facility for effective organization of subject matter, apart from a thorough knowledge of the latter. The ideas used in developing screen-presentation of subject matter must do for the training film what these factors do for the instructor.

The importance of appropriate handling of the ideological aspect of a training film must be emphasized for it is the one overall factor that most influences a film's instructional effectiveness. An over emphasis on story or dramatic construction, however entertaining, may result in a loss of a film's effectiveness in doing the training job for which it was produced. One example of a frequent ideological error is reliance upon a story with characters speaking in synched dialog, rather than upon the ability of the camera, to maintain audience interest by showing technical subject matter that is interesting in itself. The technique by which the learner is instructed by listening to and observing one screen character telling upon another screen character about the subject is not an efficient use of the medium. The more directly the screen addresses the learner, the more effective it will be in instruction. Subordinating the camera to the sound track, as so often happens in a film with actors speaking lines, does not result in efficient or effective films. This technique is instruction by indirection.

The determination of a fitting and effective treatment for different types of subject matter must be made on the basis of the instructional efficiency of that treatment. The achievement desired is an optimum blending of the art of instruction with the art of the screen. Success in this results in training films of maximum effectiveness.

The influence of the factor of utilization on the ideology of training films must be considered. If a story or plot idea is used, it is the first feature of a training film that wears out in one showing. Necessary subsequent showings of such a film to the same trainees is difficult.

The importance of stories, characters, actors, plots, music and so on in technical training films has been done in the belief that these were the ingredients that would make the films interesting. The inherent honesty of the medium has exposed the transparency of many such devices as they have been employed. It is possible that the devices used were not suitable, or that the energy and talent of the creators of such films have been dissipated in handling the drama rather than the subject. On the other hand, when the basic attributes of the motion picture are employed, the results are usually excellent training films, interesting and instructive.

While considerable experience has been gained in the ideological aspect of training film art there is still much



Men of a U. S. Cruiser enjoy a motion picture . . . one of several supplied by the Navy's Exchange. Here weather permits showing on after deck under the impressive six-inch guns with a pair of sturdy DeVry 35mm dual projectors shown on one of their war assignments.

to be learned about it. How many purposes or objectives a single instructional film can encompass or achieve

is unknown. Unknown, too, is the amount of subject matter that can be successfully included in a single film;

the influence of the relationship of the film to the instructor and the student upon the ideas used in the screen presentation of subject matter, the best methods for incorporating the psychology of learning into training film ideology. The list can be extended. It indicates the areas in which considerable research is needed to prove and support the assumptions, at present based only on opinion, that are now being used to answer these questions.

The Technical Aspect! The technical aspect of the training film art, like that of the theatrical film, involves the arts and crafts of photography, writing, sounds and graphics. In the training film each of these serve two masters. One is training and the other is motion.

Training is served by photography, sound and graphics primarily through the ideology in which they are employed. Writing serves training by developing and specifying the ideology to be used as well as the directions for the use of photography, sound and graphics.

Motion, the unique feature of the motion picture, is served by these arts and crafts in much the same way as they serve training. Since motion is essentially the essence of the motion picture, its function makes it the important technical characteristic of the motion picture art.

The power of movement or *motion* in instruction or entertainment but especially the former, is generated physiologically. Because of its physiological structure and function, the eye is poised to catch and follow anything it sees that moves. It will follow a particular movement or motion only so long as the final disposition of that motion is unknown or until the motion ceases to be of concern. As soon as this occurs, the eye catches another movement. If no other motion is occurring in its present field of vision, it will shift its position and follow what movement it finds available to its new field of view.

The eye reacts to the confines of the screen in the same manner. Continuous or nearly continuous screen motion stimulates the eye and keeps it on the screen. When screen movement is slowed up or reduced to a negligible amount, the screen exercises an hypnotic effect on the eye, and the observer develops a strong tendency towards sleep. This sleep can be described as *cinematic hypnosis*, for no matter how interested a person may be in what he is seeing, he will be unable to keep himself from it if screen motion is consistently slow or practically non-existent.

Few will disagree that the popularity and power of the motion picture stems from motion or movement. This is not to overlook its other features such as continuity, clarity of design and organization, constancy of form and eloquence, and enlargement, to mention only a few. Motion is a peculiar advantage possessed by only one

For the past nineteen months 24 HOURS A DAY more than TWO BILLION

little colored images that comprise a 16MM KODACHROME DUPLICATE PRINT have flashed past our printer apertures to supply color training films to the Navy and other Armed Forces.

Our twenty years of Laboratory operation prepared us for this task and still enabled us to take care of our old customers.

Quality and service come from long experience. There is no substitute.

We suggest you, too, specify COLOR PRINTS BY DUNNING on your next Production.

DUNNINGCOLOR CORPORATION

932 North LeBrea Avenue
HOLLYWOOD 38, CALIFORNIA

f the many reproducible media of communication, the motion picture, anything less than a full exploitation of motion in training film work is a disservice to the instructional motion picture screen. This is not to say that all motion should be gross, violent or continuous. It is not to say, either, that motion should be exploited at the expense of all other considerations but rather that its nature be understood in order that it may be used adroitly. Its function in the instructional picture is emphasized because the training film does not always provide the opportunity for surcharging the screen with dramatic, psychological implications that also keep a viewer's attention on the screen. In the theatrical film, psychological preoccupation with the unfolding drama often takes the place of overt visible motion. However, the instructional screen must rely more heavily on visible motion. Since it is the substance of the motion picture, it must be served by the camera, by the written, and subsequently spoken word, and by sound and graphics.

A training film script or scenario is the first tangible expression of the training ideology and film technology to be employed in the construction of a training film. Writing for the training film art is not a casual task for this is the stage which determines the basic excellence of the completed film. Proficiency in this type of writing presupposes a thorough grounding in the psychology of learning as well as a thorough, competent knowledge of the capabilities and limitations of the medium.

Scripting is the stage in which both the ideology and the technology of the art are committed; the stage in which the conception of the finished film takes place. The legitimacy or illegitimacy of the resulting issue will depend to a great degree upon the pedigree of the ideology and technology brought together in and given direction by the script. However, the midwives—camera, sound and graphics—must be competent if a still-film is to be avoided.

A training film becomes an example of the training film art at its best when the blending of the art of instruction and the art of the screen has been competent and skilful. The primary power of the screen lies in its ability to maintain attention and interest visually. The logic of the training film art is simply that the burden of instruction lies on the eye rather than the ear.

Special Advantages of Navy Training Films

★ Training films can bring our experiences to the officer in Navy mess rooms, in countless quarters, the film re-enacts movement, analyzes functions, adds rational sound to action or object, appeals to the emotions, and portrays life-like situations. These characteristics enable every man to have a front seat in Navy experience.

—More Learning in Less Time



CONGRATULATIONS TO THE UNITED STATES NAVY!

Congratulations to the U.S. Navy on the fine success of its Training Film Program! We are grateful that we have been privileged to make available to this program our facilities and 32 years' experience in Educational and Training Film production.

It has been our good fortune, also, to produce a large number of Training Film Units for the U.S. Office of Education's extensive program of Visual Training Aids. We are proud that we were the first producer to complete its quota of these units.

We are, also, proud that when the War Department lowered the minimum age limit for enlistment in the flying services to eighteen years, we had ready our own series of Pre-flight Training Films for use, not only by the Navy, but, also, in thousands of High Schools and training stations, saving weeks of vital training time.

BRAY STUDIOS originated the Animated Cartoon Processes, the Animated Technical Drawing, the Film Slide Type Projector and film, and made the first training films used by any Army.

VISION, ORIGINALITY, COMPLETE FACILITIES, LONG EXPERIENCE — VITAL REQUIREMENTS FOR THE PRODUCTION OF MOTION PICTURES THAT GET RESULTS.

THE BRAY STUDIOS, INC.
729 Seventh Avenue • New York, New York

Films in Fire Control

Continued from page 651

velop the training procedures. Instead of one producer, there are now four producing companies working with the Training Film and Motion Picture Branch supervisors and the technical advisers. One complete building is used solely to house the civilian workers and the supervisors. Here the producing companies have their individual offices, staffed by writers, artists, executives and secretaries. Production is speeded up through this close association. Snags in technical, graphic or literary development can be quickly solved when all the parties involved can be consulted immediately by telephone or in person.

Although sound slide films (or "ping" movies, as some of the students call them) still make up the majority of the 200 odd films actually in production at the present time, there are also many motion pictures on the schedule.

No film is ever begun until the subject matter has first been exposed to a classroom test—no matter how sure the people concerned are of the desirability of such pictured and recorded presentation. Class-room lectures on new procedures or devices are laid out by the school's design committee, which meets regularly for this purpose. During the planning of the courses, the committee may become convinced that films would be beneficial; but no one says "All right, let's forget about the lectures and start outlining films." Instead, the lectures are conducted as originally planned, and in the class-room presentations the committee discovers more thoroughly the points that must be covered, and the students' reactions are gathered in the form of questions and observations.

The important thing to remember in this entire teaching pattern followed by the Ordnance and Gunnery Schools and the Fire Control Schools is that the films used are not simply appendages tacked on haphazardly to some existing program; they are discussed and set up in correlation with all other teaching aids—before instruction begins in the classroom. The design committee considers the best possible utilization of films in combination with textbooks, models, wall-charts, lectures and all assisting class-room and study activities. The committee gives extremely careful attention to the most effective use of the films, building them with deliberate intent into the structure of the school curriculum. This is the basic reason for the gratifying success of the films used by these schools.

Sometimes there are certain series of lectures which on first consideration do not seem to lend themselves to film treatment; yet on trial in the classroom it becomes apparent that films can be used to good advantage. Allowance is made for this possibility in designing the courses, and it is a fairly simple

matter to blend the required films into the overall pattern.

These films do not, in most instances, materially reduce the time spent by the student in the lecture rooms, but they are giving the men a firmer grasp on the subjects covered. Why? Because the lecture which once took a full hour is now presented more clearly and in a more impressive manner in from eighteen to twenty-five minutes. Prior to the picture the instructor spends ten minutes explaining to the men what they are going to see; at the close of the film he summarizes the main points which have just been presented to them. The remainder of the time is taken up by questions from the audience. This type of presentation has been proved through numerous tests to be far superior to the straight lecture. The students grasp more and retain details for a greater period of time.

All the films are geared to reach a common denominator and to make

the subjects easier to understand the films are usually divided into two or three sections to provide discussion breaks, which allow the instructor an opportunity to make sure his audience has fully understood the presentation up to that point. Occasionally cartoons are introduced to induce a more relaxed and receptive attitude on the part of the students.

Not only are these films used in the schools at Anacostia, but also in all A (primary teaching), B (specialized) and C (advanced technical training) schools throughout the country. They are also distributed in the fleet, and to U. S. Navy Bases scattered all over the world.

The system of planning, production and utilization which has been explained here has proved its worth. These visual aids have helped to train a tremendous number of gunnery officers and fire controlmen—indispensable members of a fighting ship's complement.



Modern cataloging and storage methods are used in the Training Aids Library.

One of the many comments received by the schools came from the commanding officer of a ship that has seen much action in recent campaigns. His letter said, in part: "The films were so clearly explained, so complete and accurate, that they both held the attention of the classes and gave them an understanding of the subject such that the men immediately gave evidence of their value by being of great assistance to the few trained men in repair work and maintenance of their equipment. Again I wish to compliment those who assisted in making the films available to us in the fleet."

MARINES GET ACTION

(Continued from page 50)

Meanwhile the films exposed during the previous operation have also been rushed to Headquarters, Marine Corps. There some of the footage is selected for release to newsreels; other footage is made available for use in War Information and Industrial Incentive films. At times, the film is submitted to the motion picture industry for use in the production of a theatrical release.

The bulk of the film from an operation is used for the production of combat film reports, operation critiques, and training films. These subjects when completed are distributed throughout the Marine Corps by an efficient system of training aids libraries. They are also made available to the other armed services of this country and to our allies.

The Japanese is the most tenacious and fanatical enemy ever encountered. They have had the advantage of fixed positions and relatively short lines of supply. Time to fortify their islands has been to their advantage.

Our advantage is in superior equipment and skill in using the equipment. This skill is acquired through training. It is now an accepted fact in civilian circles as well as in military circles that the efficient use of training films together with other training aids is a major factor in military training. When the U. S. flag is raised over Tokyo some of the credit for that achievement will belong to training films.

U.S. NAVY NAVIGATION TRAINING FILMS

TITLES

The Earth	Charts	Piloting
Fog Piloting	Night Piloting	Time
Time at Sea	Nautical Astronomy	
The Astronomical Triangle		
The Sextant	Star Identification	
The Rude Star Finder		
The Nautical Almanac		
Dead Reckoning Plotting and		
Celestial Lines of Position		
Aerial Dead Reckoning and		
Plotting Aerial Map Reading		
The Mark-3 Plotting Board		
The Link Aircraft Sextant		
The Pioneer Sextant		
Time in the Air		
and		
Restricted Subjects		

SPRINGER PICTURES, INC.

FISHER BUILDING 35 WEST 45th STREET
 DETROIT, MICHIGAN NEW YORK, N. Y.
 MOTION PICTURES • ANIMATION • SLIDE FILMS

TRAINING FILM FORMULA

Continued from page 56

hat (1) the known truth about any subject can be determined at a given time; (2) the truth can be interpreted and delimited for given objectives or a given audience; (3) the interpretation of the truth can be visualized; (4) it can be presented in words; and (5) all this can be combined and blended with a variety of emphases for definite purposes.

To summarize, training films are scientifically constructed when all of these factors are understood and used creatively for their full potential, and they should be predictable in terms of human behavior.

STORY DEVELOPMENT

Continued from page 79

In spite of controls such as these, the Navy recognizes that most films eventually get down to personalities and that the end product is often only as effective as the talent supplied. Nevertheless, the Navy has found that its system of story development and script control makes the best possible utilization of its talent and does insure the production of pictures that accomplish the training task that is required of them with a minimum use of time and money.

BUSINESS FILMS

2153 K STREET, N. W.
WASHINGTON 7, D. C.

... thanks the
U. S. Navy for
a college education
in training film
production

"FIRST IN WASHINGTON"

SOUND  SYSTEM



Presenting U. S. Merchant Marine Cadet Basil Sr., San Mateo, California, views Spencer Model VA Delineascope lantern slide and page production.

Knowledge—up to the minute

New facts, new developments, new changes arise daily out of the swiftly moving events in a world geared to war and war production.

The Spencer Model VA Delineascope is performing an invaluable service, because, in addition to lantern slides, it can project the printed page, charts, photographs, diagrams and even opaque parts and objects. *Usually*, it keeps military, production and training groups, large and small, abreast of last-minute developments.

Write us for information about this double duty projector



Spencer LENS COMPANY
BUFFALO, NEW YORK
SCIENTIFIC INSTRUMENT DIVISION OF
AMERICAN OPTICAL COMPANY

A Message to the American People

Your sons, husbands and brothers who are standing today upon the battlefronts are fighting for more than victory in war. They are fighting for a new world of freedom and peace. We, upon whom has been placed the responsibility of leading the American forces, appeal to you with all possible earnestness to invest in War Bonds to the fullest extent of your capacity. Give us not only the needed implements of war, but the assurance and backing of a united people so necessary to hasten the victory and speed the return of your fighting men.

G. C. MARSHALL
DOUGLAS MACARTHUR
H. H. ARNOLD

DWIGHT D. EISENHOWER

WILLIAM D. LEAHY
E. J. KING
C. W. SMITH

AGAIN AT THE NATION'S SERVICE 7th War Loan Films!

All the titles for the MIGHTY 7TH War Loan Drive are now available at Ideal's many offices throughout the nation. Consult your nearest branch for showings at plants, clubs, churches, bond rallies, etc.

Also remember Ideal's complete library of Army and Navy incentive films; O.W.I. and C.I.A.A. and many other educational and entertaining subjects. Make IDEAL your *ideal source* for films.

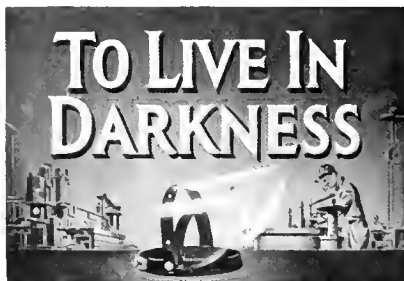
Consult the Ideal Office nearest your town.

IDEAL PICTURES CORPORATION

ADDRESS YOUR
ADDRESS TO THE
NEAREST OFFICE

BERTRAM WILLOUGHBY PICTURES, Inc., Suite 600, 1600 Broadway, N.Y.C.
IDEAL PICTURES CORP., 28 E. 8th St., Chicago, Ill.
IDEAL PICTURES CORP., 18 S. 3rd St., Memphis, Tenn.
IDEAL PICTURES CORP., 2408 W. 7th St., Los Angeles, Calif.
IDEAL PICTURES CORP., 1739 Oneida St., Denver, Colo.
STEVENS-IDEAL PICTURES, 89 Cone St., N.W., Atlanta, Ga.
NATIONAL-IDEAL PICTURES, 2024 Main St., Dallas, Texas.
IDEAL PICTURES CORP., 915 S.W. 10th Ave., Portland, Oregon.
IDEAL-SOUTHERN PICTURES CO., 9536 N.E. Second Ave., Miami, Fla.
IDEAL PICTURES, 210 E. Franklin Street, Richmond, Va.
IDEAL PICTURES, Rm. 1, 926 McGee St., Kansas City, Mo.
IDEAL-SOUTHERN PICTURES CO., 336 Barrone St., New Orleans, La.

*Conceived and written for the Navy
by Carl Dudley Productions —*



"To Live in Darkness" winner of the National Safety Council's 1945 award for the outstanding motion picture in the field of safety education, is but another example of the importance of the basic script to any quality motion picture.

We are grateful to the Navy and to American Industry for becoming increasingly aware of our proven major studio experience in the writing and producing of award-important motion pictures.

*Producers of "Lifeline of the Nation"
for the Association of American Railroads*

CARL DUDLEY PRODUCTIONS

9724 Santa Monica Blvd., Beverly Hills, California
19th Floor, 501 Madison Avenue, New York City

BELL & HOWELL SHOWS NEW SERVICE TRAILER



INAUGURATING NEW MANUFACTURER-DEALER SERVICE PROGRAM: President J. H. McNabb of Bell & Howell (right) shows E. K. Stoppelwerth of Pictosound Movie Service of St. Louis the new trailer which is the first of a fleet of such equipments soon to go into the projector service field.

★ FIRST OF A FLEET of mechanically-equipped service trailers which will provide door-to-door service for users of Bell & Howell Co. equipment was exhibited to the public in Chicago May 9.

The trailers are part of Bell & Howell's postwar program to provide skilled maintenance service to schools, churches, commercial firms, organizations, and other users of its 16mm sound and silent movie projection equipment. The trailers, each to be in charge of a graduate of its training school, will operate on a regular schedule so that equipment can be serviced periodically.

"This will mean considerable savings in time and money to our customers as well as prolong the life of the equipment," Wally Moen, sales manager, said. "Frequently this equipment is used so extensively, and without proper servicing, that a breakdown might occur. Then there's a delay while the equipment is packaged, shipped to the factory or to a service station, and repaired.

"Nearly all this loss in time and expense will be saved when the traveling service stations are able to service the equipment on a regular schedule. During these service trips the equipment will be inspected, cleaned, lubricated, and any worn parts replaced."

The trailers also will be equipped with a good supply of 16mm film from Bell & Howell's rental library, as well as equipment for film splicing and repairs. Other trailer units will be added as rapidly as postwar conversion will permit, according to J. H. McNabb, president. The company plans eventually to have every section of the country under its traveling trailer program.

First of the units has gone into service for Pictosound Movie Service of St. Louis, and will be manned by a gradu-

ate electrical engineer who has also completed the service course at the Bell & Howell factory. The territory of Pictosound Movie Service includes Southern Illinois, Eastern Missouri, and metropolitan St. Louis. Its officials believe they will need from three to five additional trailers to properly service their territory when the program is in full stride.

★ ROBERT H. PLEW, formerly on special assignments for *Life Magazine*, is now in charge of production of slide-films for the Visual Training Corporation in Detroit. Mr. Plew was previously associated with the Jam Handy Organization and also engaged in U. S. Maritime Service for seven years.



Above: Exterior view of the Pictosound's new service trailer now in operation. Below: Mr. Stoppelwerth at work at one of the service counters which feature complete field repair and maintenance equipment.

SIMULATED COMBAT:

Continued from page 77

our section leader, you start on your mission. With your task force below, you identify by type and class individual ships. *Narrator calls number as each ship appears for 4-5 seconds after which title requesting identification is held on screen for 10 seconds while answers are recorded. Ship models—in. to 110 ft.—on a fabricated sea-cape were used for these sequences.*

Your section leader now indicates what he wants to communicate with you by hand signaling in Morse Code. You pull up closer and take the message down. *Throughout the film a narrator gives notice of approaching problems and explains what you are expected to do.*

Danger ahead! The enemy also has planes—and uses them. There they are at 12 o'clock—dead ahead. You have a fighter escort so it's vital to distinguish friend from foe. Identify them. Val... F6F... Hamp... F4U... Oscar... *Same technique as in ship recognition sequences. These shots are partly gun camera, partly model work for coverage of recent type enemy planes.*

A wild melee and you've broken through the enemy fighter screen. There's your objective—the Jap task force. You have an assigned target among the big babies; also you'll have to make an accurate report later to your ACI officer. So identify them. DD-Teratsuki CA—Atago... BB—Kongo... CV—Shokaku...

Your leader waggles his wings. You dive after him and release your bomb. A hit? You can't tell. But some of the boys were right on—because after you pull out you see Jap ships burning.

The attack's over but not your job. Remember? You've got to get back. Well, your homing course is plotted.

SALES REPRESENTATIVE WANTED

Unlimited opportunity for young, enthusiastic and well-informed visual aids sales representative for rapidly growing San Francisco producer. Must be able to prepare and utilize effective presentations, build and sustain confidence among prospects in the educational and commercial fields, and make intelligent recommendations for visual aids programs. Please include in your personal sales presentation your salary requirements and references, both business and personal.

Write Box 15

BUSINESS SCREEN

157 E. Erie, Chicago 11

Ought to be a breeze. Wait a minute! Code coming in. Get it down—it may mean your neck. Your carrier—under attack—is changing course. You drop a smoke flare, circle and correct your navigation. *"Stop film" title.*

You fly your course... and fly... and fly... Is your navigation off? Finally—some specks. You're in. Well, not quite. There's your carrier's blinker giving the challenge. If you don't want to be fired on, indicate the proper response. *On your answer sheet.*

You're in the final turn, your eyes glued on the landing signal officer. A wave-off! Up and over. What's the matter? The blinker flashes. Interpret it. *On your answer sheet. Forgot flaps! Around again. This time you get the cut and drop her on the deck. Mission accomplished. Answer pamphlets are now turned into the training officer for grading and appraisal. Running time of film: 23 minutes. Total time for "mission": Approximately 1 hour 15 min.*

Utilization reports have indicated immediate and concrete benefits from *Simulated Combat Missions*. As operational exercises they have aided greatly in sharpening pilot proficiencies. As tests, they have revealed mercilessly—or rather mercifully—deficiencies at the proper point, i.e., prior to combat. Several naval facilities have made them obligatory as final check-outs.

The reaction of the pilot trainees themselves has been excellent. They feel that the films have given them a preview of the real thing—and that they are better equipped to meet it. From one refreshingly human pilot came the query "What kind of people thought up these ———— things that make us work?" This did not disturb the production personnel who labored over *Simulated Combat Missions* for, in fact, it gave evidence that their mission had been accomplished.

Other Navy films using these new techniques and reaching into wider fields are currently under way. But the two chief progressive contributions of *Simulated Combat Missions*, 1 integrated training and 2 audience participation, would seem capable of application to training problems of every type everywhere.

* * *

Value of Training Films

* Beyond all doubt, Navy experience has demonstrated the value of motion pictures in the training program.

It has been found that proper use of training films strengthens and shortens training, both with forces afloat and in classrooms ashore. As a result, the Navy has developed an extensive program to serve its training needs.

More Learning in Less Time

The Treatment of JUVENILE DELINQUENCY



Scenes from the new 16mm Sound Film, *Children of the City*

CHILDREN OF THE CITY

Produced by the British Ministry of Information. Portrays the social origins and causes of juvenile delinquency in overcrowding and slum areas; the remedies advocated are the provision for play-centers and youth clubs, and the organization of all such activities to give a healthy outlet to childhood's energies. An especially timely and useful film for many organizations in this country which are faced with similar problems.

3 reels, 30 minutes

Sale Price: \$33.00 — Loan: \$1.00

HOUSING IN SCOTLAND

16mm Sound—2 reels, 14 min. Sale Price: \$15.50—Loan: .75

An instructive, educational film showing how the Government plans to meet the housing problem in Scotland after the war. Models are built and shown to prospective tenants of both permanent and temporary houses. Criticisms are invited and suggestions offered.

Write for FREE catalogue

Address nearest office, or any British Consulate

BRITISH INFORMATION SERVICES

An Agency of the British Government

30 Rockefeller Plaza, New York 20, N. Y.

360 North Michigan Ave., Chicago 1, Ill.

391 Sutter St., San Francisco 8, Calif

1005 Taft Building, 1680 North Vine Street, Hollywood 28, Calif

1336 New York Avenue, N.W., Washington 5, D. C.

1238 Canal Building, New Orleans 12, La.

CONGRATULATIONS to the
Navy for a job well done.
We are proud that we
were able to contribute
to the program of the
Training Film and Motion
Picture Branch.

ESCAR MOTION PICTURES

7315 CARNEGIE AVE.

CLEVELAND, OHIO

ENDICOTT 2707-B



Supplement your own commercial film program with these different short subjects — from 1 to 3 reels. (16mm sound):

MAJOR COMPANY CARTOONS

13 subjects — (1 reel each)

Enjoy the hilarious, rollicking fun of these RKO cartoons.

SHIRLEY TEMPLE COMEDIES

4 subjects — (2 reels each)

Young and old enjoy the charm of Shirley Temple.

CHARLIE CHAPLIN COMEDIES

12 subjects — (2 reels each)

Chaplin's greatest comedies — unfolded to the strains of music — will convulse you with laughter (RKO releases)

SPECIAL FEATURETTES

(3 reels each)

"ROBINSON CRUSOE"

"KAMET CONQUERED"

"THIS IS CHINA"

"WITH WILLIAMSON BENEATH THE SEA"

Send for catalogue listing many other short subjects, musicals, cartoons, serials, and features — all in 16mm. sound.

Exclusive 16mm. Distributors

COMMONWEALTH PICTURES CORP.

729 SEVENTH AVENUE

NEW YORK, 19, N. Y.

NIGHT VISION:

(Continued from page 69)

means of animated cross-section drawings, the functioning of the day nerves and night nerves of the eye. The vital importance of night vision to pilots in combat is stressed in a short dramatic opening incident to arouse interest. Thus, while not as convincing as the trainer, the film has the advantage of greater variety and flexibility.

Another RCAF night vision trainer, the three-dimensional target trainer developed for bombardiers and for pathfinder and intruder pilots, has greater photographic possibilities than the silhouette device, as well as considerable pertinence for the Pacific war. This trainer consists of a simulated coastal strip, with town, factory and field areas, set in a tank of water, representing the sea and a river. Here again, in dim starlight, the observers at first can only make out the contrast between black and water and lighter coastline. Then the white bridge over the river, white roads, an airstrip and groups of white buildings can be seen. Finally the details of the houses, fields and factories and dark roads are visible. By changing the elevation of the "moon," or light source, the altered shadow patterns cast by various objects in moonlight may be studied, as well as the appearance of reflections from both still and rough water surfaces. Flare patterns are simulated by the use of vari-colored lights.

Difficult Film Problem

The first versions of the script for the film included this night target material. A large terrain model, especially designed for photographic purposes, was constructed. Experiments were conducted on the technical problems of lighting the model to simulate various conditions of moon and starlight. Eventually this portion of the picture was cancelled, and the film was limited to two reels on dark adaptation, off-center vision and night scanning technique.

The night effect aerial photography proved difficult. Basically the same problem was encountered with the camera as with the eye itself in achieving simple contrast perception. Preliminary experiments with infra-red film showed that the sky background had to be a deep tropical blue, with high white cirrus clouds to provide contrast. Three conditions were required: the dark sky, the darker plane silhouettes and white clouds to make the darks look really dark and not gray. It was found that a hazy, milky bald sky, prevalent even on clear days in the middle Atlantic states, gave two flat tones of gray, the gray plane blending off into the gray sky.

Limitations of Weather

Unfortunately it was not possible, for budgetary reasons, to perform aerial photography in the tropics. Out of sixteen days of aerial shooting, in the Chesapeake Bay area, only one fulfilled the requirements for acceptable night effect photography. There were no

clouds the remainder of the shooting time. Some contrast was obtained by painting the planes an "off" shade of gray. Under these conditions, the photographer had to depend on high lights for his contrast. This was source of great distress to the night fighter technical adviser, who reiterated time and again that a pilot sees only silhouettes at night, not high lights reflected from a strong light source. On the second to last day of shooting, blue sky and high cirrus clouds rewarded the patience of the producers. The majority of authentic night effects was obtained in less than two hours of photography. But it was uphill work.

Shades of Darkness

What makes black appear black was further illustrated in the studio. The problem was to indicate approximately what the eye sees at the various stages of dark adaptation, using silhouette photo-murals of an airstrip. One photo-mural consisted of three dark hills in the background with planes and observation tower in the middle ground. The hills looked gray, so the scene painter retouched them. The result were still gray. He painted in dark clouds with even more dismal results. It was only when white clouds were placed in the sky that the gray hills began to look black.

One of the technical consultants on the project, Dr. Selig Hecht, of Columbia University, an authority on night vision, compared these experiment with the functioning of the eye itself not only at night but in daylight as well. Contrast is the very essence of sight. Carbon black, for example, a base for black inks and pigments, looks extremely black by itself. Compared to lamp black, or ivory drop black, both darker substances, carbon black appears gray. Similarly, the painter does not use pigments on his canvas of the same value as the colors to each other and thus to simulate what he sees in everyday life. The total effect consists in the interaction of light values. Contrasts of light values provide the primary datum of vision. Light contrast is important also for the interior decorator, and the dressmaker. The decorator thinks of the shade of paint on a wall in relationship to other harmonizing and complementary colors in the room. Light values, therefore, are relative and interrelated. The best way to make something look black is to contrast it with some white in the same scene.

Making Theories Work

These observations are not original, of course. They can be found in any textbook on physics or optics. But in their particular application to night flying and to making films in low key they become absorbingly complex. There appears to be no satisfactory simulation of reflected light in the night sky, either in a synthetic trainer, or in a motion picture. A pinpoint light source in a three-dimensional target trainer omits the reflective capacity of the sky, which always has

considerable light in it. The water is black in the trawler and the shoreline light. Actually, on some nights, with bits of reflected light in the sky, the reverse is true. Considerable research remains to be done on this subject.

A portion of the film, which became increasingly complex as it developed, was the eye animation describing the mechanism of dark adaptation. Only a few physiologists understand clearly the chemical changes that occur in the visual purple which enable the rods, night nerves, to respond to low levels of illumination. The simplified explanation in the film on night vision for aviators is not entirely accurate scientifically, but it will suffice for naval pilots and aircrew.

Now that the picture has been completed and a 16mm print made which is dark enough to suit night fighter pilots, a final problem has arisen, making 16mm prints. Projection facilities on carriers and at advanced bases, where the film is to be shown, are far from ideal. Unless great care is exercised in processing, the audience will miss half the story. That's the penalty for trying to make a picture on night vision!

16mm War Bond Films!

★ They are also weapons which speed victory for your country's sake. Offer your projector and urge use of these films. See your 16mm State Chairman today. See page 11 for complete listing.



Briefing first carrier-based Marine fliers. Members of a Marine fighter squadron sit in on a "hot dope" session (where visual aids play an important role) in their carrier's ready room. Instruction preceded strikes on Formosa.

THE CONTRIBUTION OF COLOR TO NAVY FILMS

Continued from page 64
ship titled *Rules of the Nautical Road* uses color to identify visual day and night signals.

Due to limited experience and facilities, optical effects are not as easily obtained in color as in black and white film. The Training Film and Motion Picture Branch often considers the instructional advantages of color well worth the extra effort required to surmount laboratory problems. These limitations of 16mm color production

sometimes encourage the use of simple, authentic, direct visualization factors which are among the essentials of good training film production.

Who decides whether a training film is to be produced in black and white or in color? The requesting authority, the technical adviser and Training Film and Motion Picture Branch officers agree upon the medium that will result in the most efficient training film. The medium of color is chosen when the effectiveness of the Navy

training film is such that color is essential. Color is used to support the training film. Navy training films are produced in color only when the color is essential to the training film. It is not used when it is not essential to the training film.

KODACHROME STOCK SHOTS

To producers only, we offer quite a selection of 16 mm Kodachrome stock shots. We also have hundreds of thousands of feet of black and white 35 mm shots.

Need something? Maybe we have it.

FREDERICK K. ROCKETT COMPANY

6063 Sunset Boulevard
Hollywood (28) California

Lamps for Every Motion Picture Requirement

Whether you produce or project motion pictures or slide films, Radiant Lamps, precision built by specialists, offer you the utmost in dependable illumination.

Radiant
LAMP CORPORATION
300 Jelliff Ave., Newark, 8, N. J.



EXCITER LAMP 300 WATT PROJECTION 500 to 1000 WATT PROJECTION 2000 WATT MOGUL BIPOST MOTION PICTURE and SPOTLIGHT 5000 WATT MOGUL BIPOST MOTION PICTURE PRODUCTION

PRECISION FILM LABORATORIES . . .

Specialized laboratory work is essential to maintain the sound and picture quality that 16 mm. can give.

PRECISION has pioneered in the field of specialized apparatus and methods exclusively for the advancement of this art.

Now serving the war effort, PRECISION will continue to apply its particular methods to the expanding needs of 16 mm., both now and later.

*Sound, color, fine-grain processing.
Send for price and service list.*

PRECISION
FILM LABORATORIES
21 West 46 St., New York 19, N. Y.

COLOR SLIDES

AN EXACTING SPECIALTY

for which we are particularly well equipped

Immediate Production of 3-color slide film prints from your transparencies, photographs, or 3-color separation negatives.

- ◆ FINEST QUALITY
- ◆ RAPID SERVICE

Hollywood Colorfilm Corp.
230 West Olive Avenue
Burbank, California

COAST GUARD FILMS

(Continued from page 51)

might be fully and promptly utilized, it was necessary that the Training Division at Coast Guard Headquarters provide motion picture and slide film projectors, and all other accessories necessary along with explicit instructions for their effective use.

In the training of the men who fought the first world war, training films as such were non-existent. In the next two decades such teaching aids had gained a substantial foothold in the nation's general educational field, and to some extent in the military services, but there was as yet no large body of teaching personnel thoroughly conversant with the new techniques which the use of such aids made necessary. The adoption of training films provided the Coast Guard's training division with certain distinct advantages, but it also imposed obligations of a substantial nature. Films greatly facilitated the standardization of instruction, for being prepared under the direction of headquarters, they were directly keyed to the master plan of instruction. They brought about a standardization not only as between the various training stations but as between the individual instructors. Film aids also improved the morale of the newly created and rapidly expanding teaching staff, for they provided a substantial nucleus around which the various class sessions could be built. Variation in the scope and quality of instruction was greatly reduced by the use of films, for with them the instruction always covered the same ground and crude illustrative material created by instructors on the spur of the moment was eliminated.

New Techniques Found

There was at first, however, a great lack of understanding of the proper use of films as teaching aids, resulting frequently in training aids being ignored completely. This necessitated the initiation of a campaign to popularize the training aids. A thorough job in this field could not be done for lack of personnel, but the situation was such that there was constant improvement.

During the process of developing a training aids program, of utilizing the material made available by other agencies and services, of making special films of its own, and training its teaching personnel to properly appreciate such material, the Coast Guard was also developing new techniques in the use of such material. Studies were made to determine the most effective combinations of motion picture film, slide films and the spoken word of the instructor. The now familiar functions of the motion picture film of showing "what was to be done" and of the slide film in showing "how it was to be done" were crystallized into a standardized procedure. From the early experiments, and from months of practical experience, there emerged the integrated kits of teaching material, motion picture and slide films of the various subjects, so packaged that re-

lated material was received together and constituted a "course."

The extent to which training aids, particularly motion pictures and slide films, were used at the height of the training program is somewhat difficult to determine. But averaging all trainees and all the training activities, it is safe to say that each man and woman while in training got the benefit of at least one film per day. There was hardly a single subject in which personnel of the Coast Guard—both men and women—had to be trained, that didn't lend itself to presentation by means of films. The subjects so taught were therefore as diversified as the activities of the Service itself, varying from indoctrination to the most advanced subjects such as navigation.

Special Needs Served

As the film program reached the height of its development, the Coast Guard was using a large number of films produced by the Navy and the Army. It also had a great many films planned and produced by its own staff. The Coast Guard-produced films were chiefly on subjects peculiar to the service and which had not been adequately covered in training films prepared by other services.

Among the subjects which were more typical of Coast Guard training than that of the other services were the handling of small boats and life-saving gear. This included the operation of surf boats, line-throwing guns and breeches buoy equipment, and the Coast Guard method resuscitation drill. In these fields the work of the Coast Guard has always been preeminent. Films were also produced on the use of lighthouses, radiobeacons, lightships, fog signals, and buoys in navigation and piloting, the Coast Guard's technical personnel responsible for the establishment of these aids being available for consultation. Nautical rules of the road, including lights on vessels and whistle signals, was another subject, on which it was quite appropriate that training films should be produced by the Coast Guard, for such matters are embraced in the marine inspection

WANTED

Experienced movie man who can organize, produce and handle distribution of long-range educational and institutional film program. Position open covers complete handling of extensive internal and external program by a large, well-known national organization. Give full experience, age, photograph and present salary. Inquiry will be confidential.

Box 47

BUSINESS SCREEN
157 E. Erie, Chicago 11

functions of the service.

The Coast Guard not only developed for itself a very extensive use of film material in personnel training, but it contributed a great many films to the general wealth of military training material. It took an important part in the development of techniques for making and using films in effective teaching programs, among which was the practice of adding question and answer sequences to films. Many of the practices used by the Coast Guard were adopted by other producers of film material, and contributed to the general good.

Training film production activities of the Coast Guard were terminated pursuant to a directive of 10 March,

1944, which placed this work with the rest of Navy teaching film production in the Training Film and Motion Picture Branch of the Navy's Bureau of Aeronautics. Coast Guard activities can now obtain all types of training films from the training aids libraries of the Navy in each of the Naval districts. All training films made originally by the Coast Guard are likewise made available to all the armed services.

The work of the Training Aids Section of the Coast Guard's Training Division is now very largely restricted to the promotion of the use of training aids, to facilitating the distribution of available material, and to determining the techniques best suited to its own special needs.

Wave Workout

by Lieut. Robert T. Furman, Jr., USNR

TWO color pages of pulchritude appeared in a recent issue of COLLIER'S. They make the point that the production of Navy training films is not all a matter of procedures, distribution methods and production problems. Some assignments contain the elements of real pleasure.

Make-Up from the Neck Down is the title of the two-reel picture from which these production stills were taken. The objective was to give the WAVES a package of exercises which could be done in ten minutes a day, and (this was the real problem) to sell them the idea of doing the exercises voluntarily on their own time. Considering that the average WAVE has precious few minutes to herself and that, like most women, she considers physical education the work of the Devil, it seemed like a next-to-impossible assignment.

The producer used that old advertiser's standby, the beauty appeal. The narration began, "Sure you're busy. Who isn't these days? But you still find time to fix your face. You still find time to put your hair up in pins. Sure you do! But what about your figure? Big hips and a bulgy tummy will prejudice your public just as surely as a poor make-up job, maybe more so. What are you doing about that department?"

The approach must have been right. According to actual count, every WAVE in the Training Film Branch who saw the approval screening of the film, took the exercises. It's now one of the most sought after of all WAVE pictures. *Make-Up from the Neck Down* was not only a pleasure to produce, it also promises to enhance the view from where we sit.

You ought to see it, some day.

A glamorous WAVE does her bit in *Makeup From the Neck Down*.



"Magnificent"

How thrilling when the response is favorable!

As many firms have learned, a sure formula for picture success is to entrust the production to Byron.

When Army and Navy requirements are met, Byron's talents will be at your disposal. In the meantime, your inquiry is invited.

Byron
PLANNING PRODUCTION PRINTING

THE MOST COMPLETE 16-MM SOUND
MOTION-PICTURE STUDIOS IN THE EAST

1712 Connecticut Ave., Washington 6, D.C.



TECHNICAL SERVICE, INC.

693 Monroe Street

Detroit 26, Michigan

CONGRATULATIONS

to

The Training Film Branch,
Bureau of Aeronautics, for
its invaluable contribution
to the war effort

and

its salient influence on the
progress of the Visual Aids
Industry.

SUTTON-MALKAMES Inc.

X. F. Sutton, President
2 W. 46th St.—New York 19, N. Y.

Visual Training

THE INDUSTRY AT WAR

★ PROJECTORS and the essential accessories of film presentation such as screens, splicers, etc., have also made their contribution to the Navy's training program. From the workshops and laboratories of the visual industry have come the training devices such as gunnery trainers, and other audio and visual devices which have revolutionized training methods.

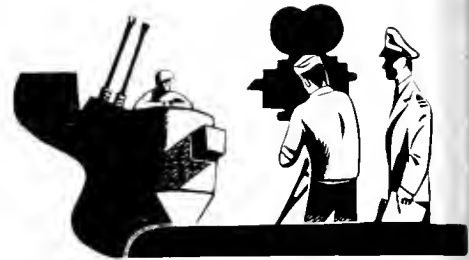
In the projector and screen factories of Chicago, of Davenport, Rochester, Camden and Indianapolis there have been produced thousands of 16mm and 35mm sound motion picture projectors now serving on the ships and at the shore bases wherever the Navy fights and trains around the globe.

GUNNERY TRAINERS OUR SECRET WEAPONS

Throughout the early months of the war, the ingenious synthetic gunnery trainers developed in the designing rooms of such companies as the Jam Handy Organization, Detroit, and produced by the Ampro Corporation and the DeVry Corporation in Chicago, were one of America's real "secret weapons." For aircraft gunners as well as for anti-aircraft defense, these trainers have performed their training missions with such success that commanding officers have placed them among the foremost contributions to the accuracy and consistency of our gunners.

AERIAL CAMERAS ANOTHER CONTRIBUTION

Gun cameras mounted on swift fighter

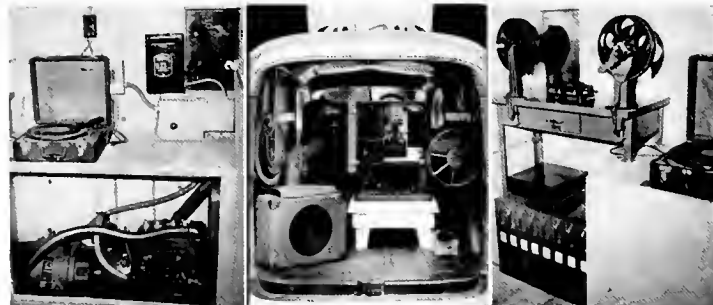


planes working in synchronization with machine guns have helped record the accuracy of our aerial marksmen. Bell & Howell among the optical industry leaders in furnishing fire control and other devices, made an enormous contribution to this program as well as in supplying 16mm sound projection.

Similar contributions from Victor Animatograph and RCA have brought other thousands of 16mm sound projectors into the services, including the Navy, and thus to installations throughout the world. Similarly, DaLite and Radiant Screens as well as untold thousands of S.V.E. and Spencer projectors of all types are in use throughout these training programs.

Eycmo's and DeVry's filmed the war from the Arctic to the African deserts. Britain's famed *Desert Victory* and countless other war films were "shot" on cameras fashioned by the men and women of the visual industry. These "weapons" of war brought new ideas into strategy as well as taking the battle scenes to the home front.

DEVRY POSTWAR VISUAL SELLING ALSO TO BE MOBILE



Auto Trailer Ready for Postwar Needs!

★ Immediate adoption by DeVry Corporation of postwar sales plans built around the use of a trailer-housed sales demonstrating units is announced. Thus, DeVry, postwar selling will be mobile as well as visual.

THE KNIGHT STUDIO

341 EAST OHIO STREET • CHICAGO 11, ILL.

presents

TYPE TITLES

...on celluloid or cardboard ... in
black, white or colors for motion
picture and slidefilm producers

"The Knight Way is the Right Way"

PROTECTION
FOR MOVIE FILM
against
WEAR ... OIL
WATER
CLIMATE
SCRATCHES
FINGER-
MARKS

VAP



RATE

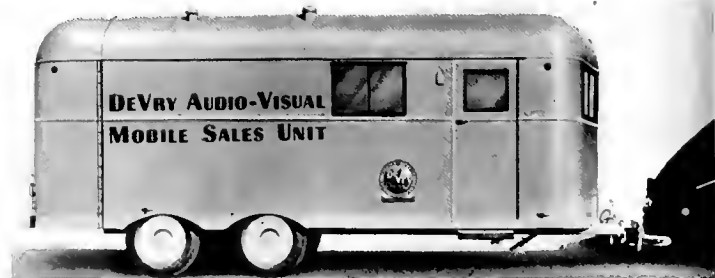
ONE
TREATMENT
LASTS
THE LIFE
OF THE
FILM

ASK YOUR DEALER

VAPORATE CO., Inc. BELL & HOWELL CO.
130 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. Labrea, Hollywood

(ABOVE) AUTOMOBILE TRAILER BODY as designed by DeVry for use in postwar selling and servicing of DeVry motion picture sound and related equipment to schools, industries, churches, agricultural groups and other outlets. Left—Built-in generator to provide independent power for projection and sound amplification. Center—DeVry 16mm and 35mm projection and sound amplifying equipment as used in standard audio-visual mobile unit. Right—Complete film laboratory facilities for on-the-spot film servicing.

This unit is equipped to give demonstrations of all type of audio-visual teaching and training equipment in remote rural areas as well as in urban centers. Among users of this type of equipment already built at DeVry's direction are many foreign governments.



16MM & 35MM motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.
203 E. 26th ST., NEW YORK CITY LEX. 2-6781

LOOKING BACKWARD

Continued from page 80

For the first time, motion pictures and slide films were charged out like books. For home use or use in the library. Arrangements for viewing the silent film-slides were very simple, consisting of a projector on a table facing small individual screens separated by partitions. For individual study of sound motion pictures, sound slidefilms, and recordings, there were several small sound-proof booths. There were also six small self-contained projection units "8 x 20" with very small screens and individual earphones. Students sitting side by side viewed different motion pictures without disturbing one another.

These individual projection classrooms and library and home facilities caused the disappearance of central projection rooms and auditorium screenings of most types of EDUCATIONAL pictures. The success of the specially designed projection classrooms caused the conversion of all classrooms into projection rooms. In the conventional classrooms with windows, electrically controlled plastic markers were installed together with soundproof housings for the projectors.

PLANNING

The return to the schools and colleges of thousands of trainers and trainees habituated to visual techniques caused a rapid expansion in the academic use of projected pictures after World War II. Curriculum committees definitely provided for the use of motion pictures and indicated the content of the films which were planned in series to meet specific needs. The general pattern followed the units produced under the auspices of the U. S. Office of Education and certain armed service units, which consisted of a teacher's manual, a sound motion picture and a correlated silent slidefilm. Sometimes the material in the manual was also placed in the first part of the film for the use of the instructor. The illustrated lecture type of film was supplemented by appreciation, development, discussion, skill-building, direct participation and other types of films. Visual aids were integrated with daily lesson plans calling for debates, socialized recitations, projects and so forth. Semester lesson plans indicated when the various visual aids were to be used. Specialized research groups for motion picture planning developed about this time. They made use of refined research techniques based on the program analyzer system and photographs of audience reactions.

PRODUCTION

The producers of educational films depended to a large extent on the degree to which subject matter could be standardized and the consequent size of the market. The producers proved to be the commercial film companies, educational foundations, trade associations, corporations, labor unions, federal and state agencies, colleges, universities, city school systems, individual schools and teachers and textbook publishers. Devices for overt participation

were built into films. Motion pictures and slidefilms began to include direct questions which greatly enhanced their effectiveness. Sound slidefilms greatly increased in popularity, and all types began to be custom-made to meet the needs of particular learning situations.

DISTRIBUTION

★ Although in this year 2000 it seems hard to believe, it is true that at one time large distributors sold or rented films in every field. At the same time, individuals or firms with a few films attempted to distribute their meager product to all. No specific date can be ascribed to this development, but by 1977 a considerable number of specialized film distributors had developed, and today they constitute the majority of distributors. Also, by 1977 film costs had become so low that most schools owned rather than rented films.

On the school side, audio-visual directors of individual schools met frequently with city or county supervisors to make known their visual needs and the desires of their individual teachers.

USE

★ The widespread present use by all teachers and students of projected pictures from elementary school through college did not come about until colleges of education began to use visual aids regularly in all their courses. By 1938 required courses in "Basic Visual Education" began to come into vogue. These dealt with the operation of all types of projectors, simple camera techniques, maintenance, organization of a student projection squad, and the often violated but simple tenets of proper educational use of projected visual aids. In the required advance courses, students became familiar with the literature of their specialized field through actual screenings of the material available and learned the techniques of selection, evaluation, and integration. Doctor's theses began to be offered in the motion picture medium. Instead of writing articles on matters of professional interest these visually trained teachers began to prepare visual aids such as slidefilms and began to circulate their ideas on microfilm. When student teachers did their practice teaching their instructors made sound motion pictures of their lessons, just as athletic coaches make motion pictures of their runners and swimmers for self-analysis and improvement.

This extensive use of visual aids did not displace the textbook but the superior clarity of screen explanations—with their peculiar attributes of slow-motion, time-lapse, animation, magnification and reality significantly affected the format of the textbook. For example, in connection with sound slidefilm showings, students began to be supplied with textbooks containing on the left side five of the photographs, drawings and diagrams from the visual aid, one under the other, and on the right side, the accompanying narration. This dual verbal and pictorial presentation was far superior to the crude, verbose, unillustrated textbooks of the past century, and made for greater in-

Continued on page 119

Your Story On Film

"Intimately Real"



The illusion of intimate reality is constantly maintained on film. Many successful marketing men have been utilizing the power of informative movies for some time—and the Armed Forces have further proven this medium for implanting knowledge to be a faster, surer, method.



We are proficient in the making of special films that tell *your* story, easily and quickly. Let us know your problem.

FILMCRAFT Productions

201 W. JACKSON BLVD. • CHICAGO 6, ILL.
Division of SOUNDIES DISTRIBUTING CORP. OF AMERICA, INC.
Eastern Office: 2826 Decatur Ave., Bronx, N. Y. — FORDHAM 7-9300

FOR

SOUND

A VARIABLE DENSITY Sound
Track Recorded on 16 mm
Film Available For The First Time

USE

CINESOUND

FOR

COMMERCIAL—INDUSTRIAL—EDUCATIONAL
ENTERTAINMENT—DOCUMENTARY

Our Complete 16mm Facilities are at your Disposal—Recording, Dubbing, Cutting, Script Writing.

CINESOUND CO.

5968 Santa Monica

Hollywood 38, Calif.

Phone Gladstone 0158

A NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

These specializing visual education dealers furnish the best in projection equipment and service, films and other audio-visual facilities in your area. For details concerning listings on this page dealers should write Business Screen Magazine.

EASTERN STATES

CONNECTICUT

Hebert Studios, Inc., 53 Allyn St., Hartford 3, Conn.

DISTRICT OF COLUMBIA

The Jam Handy Organization, Inc., Transport'n. Bldg., Washington 6, D.C.
Paul L. Brand, 816 Connecticut Ave., Washington 6, D.C.

MAINE

Stanley Dana Corp., 263 St. John St., Portland, Maine.

MARYLAND

Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2, Md.
Stark Films, 537 N. Howard St., Baltimore 1, Md.

MASSACHUSETTS

Jarrell-Ash Company, 165 Newbury St., Boston 16, Mass.
Visual Education Service, Inc., 116 Newbury St., Boston 16, Mass.

NEW HAMPSHIRE

A. H. Rice and Co., Hollis, N. H.

NEW JERSEY

Art Zeiller, 120 Central Ave., Glen Rock, N. J.

NEW YORK

Hallenbeck & Riley, 562 Broadway, Albany 7, N. Y.
Buchan Pictures, 79 Allen St., Buffalo, N. Y.
Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York City.
Walter O. Gutlohn, Inc., 25 W. 45th St., New York 19, N. Y.
The Jam Handy Organization, Inc., 1775 Broadway, New York City 18.
Institutional Cinema Service, Inc., 1560 Broadway, New York City 19.
King Cole's Sound Service, 203 E. 26th St., New York City.
S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
John E. Allen, Inc., Box 383, Rochester 7, N. Y.

PENNSYLVANIA

Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7, Pa.

WEST VIRGINIA

J. G. Haley, P. O. Box 703, Charleston 23, W. Va.

SOUTHERN STATES

ALABAMA

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1, Alabama.

FLORIDA

Ideal Southern Pictures Co., 9536 N. E. Second Ave., Miami, Fla.
Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando, Fla.

GEORGIA

The Distributor's Group, Inc., 756 W. Peachtree St., N.W., Atlanta, Ga.
Calhoun Company, 101 Marietta St., Atlanta 3, Ga.
Stevens-Ideal Pictures, 89 Cone St., N. W., Atlanta, Ga.

KENTUCKY

D. T. Davis Co., 231 W. Short St., Lexington, Ky. (Also Louisville, Ky.)

LOUISIANA

Stanley Projection Company, 211 1/2 Murray St., Alexandria, La.
Jasper Ewing & Sons, 725 Poydras St., New Orleans 12, La.
Feltus B. Stirling, 2005 Ferndale Ave., Baton Rouge 15, La.
Ideal Southern Pictures Co., 336 Barone St., New Orleans, La.

MISSISSIPPI

Herschel Smith Company, 119 Roach St., P.O. Box 1187, Jackson 110, Miss.

TENNESSEE

Ideal Pictures Corp., 18 S. 3rd St., Memphis, Tenn.
Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11, Tenn.

VIRGINIA

Ideal Pictures, 219 E. Main St., Richmond 19, Va.

MIDWESTERN STATES

ARKANSAS

Arkansas Visual Education Service, Conway, Ark.

ILLINOIS

Ideal Pictures Corp., 28 E. 8th St., Chicago, Ill.
Walter O. Gutlohn, Inc., 19 S. La Salle St., Chicago 3, Ill.
The Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1, Ill.
McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4, Ill. (HARRISON 3329)
Stinson Projector Sales, 521 S. Lombard Ave., Oak Park, Ill.
Garland B. Fletcher Studios, 218 W. Main St., Urbana, Illinois.

IOWA

Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids, Ia.
Ryan Visual Aids Service, 409-11 Harrison St., Davenport, Ia.

KANSAS-MISSOURI

Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas.
Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)
Erker Bros. Optical Co., 610 Olive St., St. Louis 1, Mo.
Swank Motion Pictures, 620 Skinker Blvd., St. Louis, Mo.

MICHIGAN

Engleman Visual Education Service, 701 W. Warren Ave., Detroit 1, Mich.
The Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11, Mich.
Capital Film Service, 1043 E. Grand River, East Lansing, Mich.

MINNESOTA

Film Preview, 1504 Hennepin Ave., Minneapolis, Minn.
National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2, Minn.

OHIO

Lockard Visual Education Service, 922 Roslyn Ave., Akron 2, Ohio.

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati, Ohio.

The Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2, Ohio.

Twyman Films, Inc., 29 Central Ave., Dayton 1, Ohio.

Martin Sound Systems, 50 Charles Ave., S.E., Massillon, Ohio.

WISCONSIN

Photoart House, 844 N. Plankinton Ave., Milwaukee, Wis.

WESTERN STATES

CALIFORNIA

Donald J. Clausonhue, 1829 N. Craig Ave., Altadena, Calif.
Ideal Pictures Corp., 2408 W. 7th St., Los Angeles, Calif.
The Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28, Calif.
Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14, Calif.
Walter O. Gutlohn, Inc., 4247 Piedmont Ave., Oakland 11, Calif.
Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11, Calif.
Hirsch & Kaye, 239 Grant Ave., San Francisco 8, Calif.
Photo & Sound, Inc., 153 Kearney St., San Francisco, Calif.
Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4, Calif.

COLORADO

Ideal Pictures Corp., 1739 Oneida St., Denver, Colo.

OREGON

Ideal Pictures Corp., 915 S. W. 10th Ave., Portland, Oregon.
Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5, Ore.
Screen Adettes, Inc., 314 S. W. Ninth Ave., Portland 5, Ore.

TEXAS

Walter O. Gutlohn, Inc., 302 1/2 S. Harwood St., Dallas 1, Texas.
National-Ideal Pictures, 2024 Main St., Dallas, Texas.
Visual Education, Inc., Twelfth at Lamar, Austin, Texas. Also, Cotton Exchange Bldg., Dallas 1, Texas.

WASHINGTON

Rarig Motion Picture Co., 5514 University Way, Seattle 5, Wash.

HAWAII

Motion Picture Enterprises, 121 S. Bere-tania Honolulu, T. H.

CANADA

General Films Limited
Head Office:
 1924 Rose St., Regina, Sask.
Branches:
 535 W. Georgia St., Vancouver, B. C.
 810 Confederation Life Bldg.,
 Winnipeg, Man.
 156 King St., West, Toronto, Ont.
 1396 St. Catherine St., Montreal,
 Que.

LOOKING BACKWARD

(Continued from page 117.)

tegration of individual and group study and much higher academic achievement.

Concurrently, business and industry made increasing use of visual aids in their own training program. One interesting development of World War II was the recording on slidefilms of machine tools, jigs, fixtures and gages to visualize operation sheets and blueprints. The application of this idea in peacetime manufacturing is one small factor in our present high standard of living. Another interesting development was the inclusion of technical slidefilms in the sale of consumer durable goods, such as refrigerators and vacuum cleaners. Their purpose was to aid the consumer in proper maintenance and the making of simple repairs. This wide-spread practice has not resulted in the elimination of the serviceman, but has increased public interest in the care of equipment.

In the early 1950's under the auspices of a leading educational association a central distributing organization of a non-profit nature was developed to handle the mass of good material produced by individuals. Also, under the same auspices, there were developed specialized groups of classroom teachers who used new visual materials with their own students and then published detailed summaries and evaluations of them. And so, as we look back on the progress of the past fifty years in the achievement of world peace, high standards of living and the increasing attainment of democratic objectives we can give thanks that those in the places of decision made it possible for the powerful visual medium to play its full part in the perpetuation of "The American dream."



For 16mm. Film—400 to 2000' Reels
FIBERBILT Cases are approved for
Service by the Armed Forces, for shipping
of 16mm. film.



A FILM CHECK-LIST

(Continued from page 78.)

in doing the henchwork.

In another film, one important point for the student to learn is the correct insertion of an electric plug. Small arrows on the plug and the receptacle are to be lined up to insure proper connection. On the screen, a hand is seen inserting the plug into the receptacle, but the hand covers the plug, the viewpoint of the camera is too distant, and is from the wrong angle to see the arrows.

As an inferior substitute for well planned camera work, the sound track states, "The plug is inserted with the arrow on the side near the large pin toward the arrow on the receptacle." We can't see the arrows, so we use 20 awkward words to tell what one close-up from a revealing angle would have shown far better.

Sufficient good camera angles to orient the audience to the problem, and to permit effective cutting, can be planned before photography is started, and important training points can be identified for the director and the cameraman in explicit camera directions. Close-ups and interesting and revealing camera angles are vital in training films.

How was the camera used in the last training film you screened?

Variety or Monotony

★ It may seem that monotony is hardly possible in motion pictures, but it occurs again and again. Monotonous pace in the picture or monotonous speech in the narration are ruinous to any training value a picture might otherwise have. One memorable example is an early film on storms in which scene after scene shows beautiful rolling clouds, rolling and rolling, while the voice, in even, musical tones, drones the narration.

Pictures can be cut with change of pace, can be photographed with variety in visual symbols. Narration can be delivered with change of pace, change of pitch, change of voice quality. Monotony is unforgivable in any film.

Listen to the sound track of a training film with the projection lamp off; then, with the sound track off, run the picture only and study its variety of visual images.

Now is the time to turn every preview post mortem into action which will improve the next film to be produced. This check list can be expanded to provide a guide for improving training films. The next training film can be a better one.

BACK THE MIGHTY SEVENTH

Your War Bond purchases are helping pave those sky-roads to Tokyo. But they also save your way to post-war security. Buy an extra bond today!

KODACHROME

DUPLICATES

- MULTIPLE EXPOSURE
(with pilot pin registration)
- FADES and DISSOLVES
(made automatically)
- NON-SLIP SOUND PRINTING
- MASTER COLOR PRINTS
- FINEST QUALITY
- RAPID SERVICE

Hollywood Colorfilm Corp.

230 W. Olive Avenue, Burbank, California

GoldE

FILMATIC

TRIPLE-PURPOSE
FILM-SLIDE PROJECTOR

3-WAY USE

- For 2x2 Paper or Glass Slides
- For Single Frame Slidefilm
- For Double Frame Slidefilm

It's easier, more economical to use this versatile 3-in-1 projector. Gives more illumination per watt — assures perfect clarity of image. Can be changed from film to slide showing — *in a jiffy!* Has Manumatic slide carrier — Kwik-Lok spiral focusing — smooth tilting — accurately centered optical system. 300 watt lamp capacity. Complete with custom-built carrying case.

Instantly Set up
Corrected Lens—Can Be
Cleaned Easily

Film Loops Naturally
... Will Not Scratch

Conveniently Portable
—Yet Very Stable

GoldE Manufacturing Co.

Dept. B, 1220 W. Madison St.
Chicago 7, U.S.A.

TO THE NAVY'S PRODUCERS

A Final Word of Tribute to the Men and the Studios Producing Training Films for NAVY—

WHEN THE FINAL ENTRY is made in the log of war, those shining words of Admiral Dewitt Clinton Ramsey which preface this issue—*well done!*—will remain a long-cherished memory to the producers and processors of Navy training films to whom the bulk of physical production effort has been so successfully entrusted.

Well done!—for these are the films that helped shorten the road to victory, the training subjects which have saved countless lives through a better means of presenting the complex facts of modern war to the greatest fighting forces ever assembled. These are the films which have been speeded to the far corners of the earth by courier planes to help change the destiny of mankind by a new means of mechanized attack or defense shown in un-failing clarity by training films.

Secret and confidential most of these training films are and so they must remain in these pages. The nation's security demands that hundreds of the finest subjects, involving new techniques and great production ingenuity, must remain nameless. Here was a lesson learned by these companies in their years of service to American industry: *security of plans and programs* that has been continued in these war years.

But their names will not remain anonymous and films such as Canavel's *Chemistry of Fire* program, Sound Master's *Pontoon Series*, the countless contributions in production, service and special devices of the Jam Handy Organization, the great picture series from Wilding, Audio, Loucks and Norling, Burton Holmes, Tradefilms, Pathecope Transfilm, Willard, Bray, Ray-Bell, Chicago Film, Escar, Roland Rerd, Rockett, Photo & Sound, Cal-

vin, Kerkow, Ted Eshbaugh, Visual Training, Springer, DeFrenes, Vocafilm, Cinecraft, Business Films, Sutton-Malkames, and others of distinction in the specializing field of industrial film production will long be remembered.

Men like Walt Disney, Fred Ullman, Jr. of Pathe, Louis DeRochemont, Walt Lantz, George Pal and studios like Columbia, Warner's, Twentieth-Century-Fox and R.K.O. brought their best to the art of the Navy film program. These elements, welded together by the officers and men of the Navy Training Film and Motion Picture Branch, gave ample testimony to the excellence and interest of these programs.

On Navy Training

★ Miracles of quick learning have been achieved by the Navy with the use of films. New economies in teaching and new ways of clarification have been discovered that undoubtedly will have a lasting effect on education.

Yesterday's teacher was trained only in the use of the printed word and laboratory apparatus. Today's teacher, in addition to these basic tools, has in radio and the motion picture two powerful new assets. Tomorrow's teacher will have television and other equipment that we can not even imagine today. But whether the teacher of the future with all these opportunities to enhance his teaching will be more effective than his predecessors depends entirely on the teacher himself. It is education's task, then, to train good teachers, and as part of their training to teach them to use radio, films, television, and other new media with skill and imagination.

—Lyman Bryson,
Director of Education,
Columbia Broadcasting System.

Miracles of Production

★ When the Navy asked for a movie shot, it didn't always advise a producer that the object to be filmed was not in existence. PATESCOPE CO. OF AMERICA was asked to make a picture on a pre-stressed concrete tank—and in a hurry. But there wasn't a tank in existence anywhere and they measure 50 to 100 feet in diameter. Solution: A tank one-sixth that size

PHOTOGRAPHER

● Large chemical company in midwest has opening for young man with recent Army experience in motion picture training films for work in motion and time study laboratory. State age, education, experience, salary expected, when available. Write to Box 18—

BUSINESS SCREEN: 157 E. Erie
Chicago (11), Illinois



(Above) Producing the *Pontoon Series* (see story) technical advisor goes over script with Sound Masters crew.

was constructed, and bands were attached to the ends of the tank. By shooting at various times of the day, the illusion of the full-size tank was created. A scale model was superimposed on a shot of the original site for the tank, and the final production met all Navy requirements.

★ Frank Speidell, president of Audio Productions, notes that producers have had to overcome problems which would never have arisen in normal peace-time production. As fast as a good man was developed to where he could carry on his own assignment the draft board would often swallow him up. Of course, equipment shown in the films was scarce. Almost every subject required a ship, a plane or a gadget which was also needed directly in pursuit of the war. And weather! The Navy, like the farmer, operates without a roof over most of its operations. Despite all handicaps, Audio production staffs assisted in the making of some of the best of the Navy's technical training programs.

"Slickest Trick of the War"

★ TO SOUND MASTERS goes the credit for making 25 reels of Navy Training Films on Pontoon Gear which might well have aided in achieving a turning point in the war. The Navy knew that it would have to disembark men and materials at many extremely shallow beaches. The Nazis at Sicily, Salerno and in Normandy, and the Japs at Kwalajalein, the Marshalls, Saipan and Leyte thought they had us licked at these points. But they did not know the resourcefulness of Captain John M. Laycock, Navy designer of the pontoons; the Navy's Seabees, who had to assemble the box-like pontoons into barges, wharfs, bridges, drydocks and a dozen other strange shapes; or of SOUND MASTERS, whose job it was to quickly provide the training films for flight to a Seabee battalion that paved the way for our recapture of Guadalcanal. In THE SATURDAY EVENING POST, the assembly and operation of these pontoons was called the "slickest trick of the war," but the remarkable production of this set of films at the Navy's secret East Coast proving ground, in 1942 and 1943, has also merited exceptional credit.

Springer's Staff Was Ready

★ Foreseeing America's entry into the war almost a year before Pearl Harbor, SPRINGER PICTURES lost no time in preparing for the tough job of producing Navy training films. The com-



One of the "slickest tricks of the war" the miraculous pontoons, goes into action at a distant Navy base.

pany sent one of its script writers to Florida where he took a complete course in navigation at the Pan-American Airways Training School.

The Navy's "bible" on navigation and nautical astronomy was revised in conjunction with the series of films which Springer made under the joint supervision of the Bureau of Aeronautics, the Bureau of Naval Personnel and the U. S. Naval Academy. Many illustrations for the Navy's handbook were taken directly from the film production. This correlation between text and motion picture was particularly helpful to Navy students.

Miniatures for Training Films

★ A recent WILLARD production for a Navy training required a sequence on a near collision between a destroyer and a freighter. By using exact miniature replicas of the sea craft, mounted on trucks which fitted tracks on the bottom of a twenty-five by twenty-five foot tank, with the models propelled by wires underneath the water, a satisfactory illusion was created through real ingenuity on the part of the producer.

The effect of a wake was obtained by the combination of air and soap foam pumped to the models through flexible rubber tubing that was played out to the models as they moved through the water. All scenes were filmed as if viewed from the bridge of another destroyer. Having the camera propelled in a gondola mounted on a truck fitted to the tracks at the bottom of the tank, the course of the moving ships was constantly followed. The illusion of rain, hurricane and night had to be preserved. Nujol spray made the gusts of fine rain. Water three feet deep and dyed a deep purple was agitated to produce miniature waves. The whole action was filmed at a speed of 120 frames a second.

Willard was also the producer of the WAVES picture described on Page 115 of this issue.

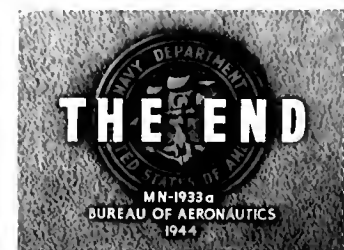


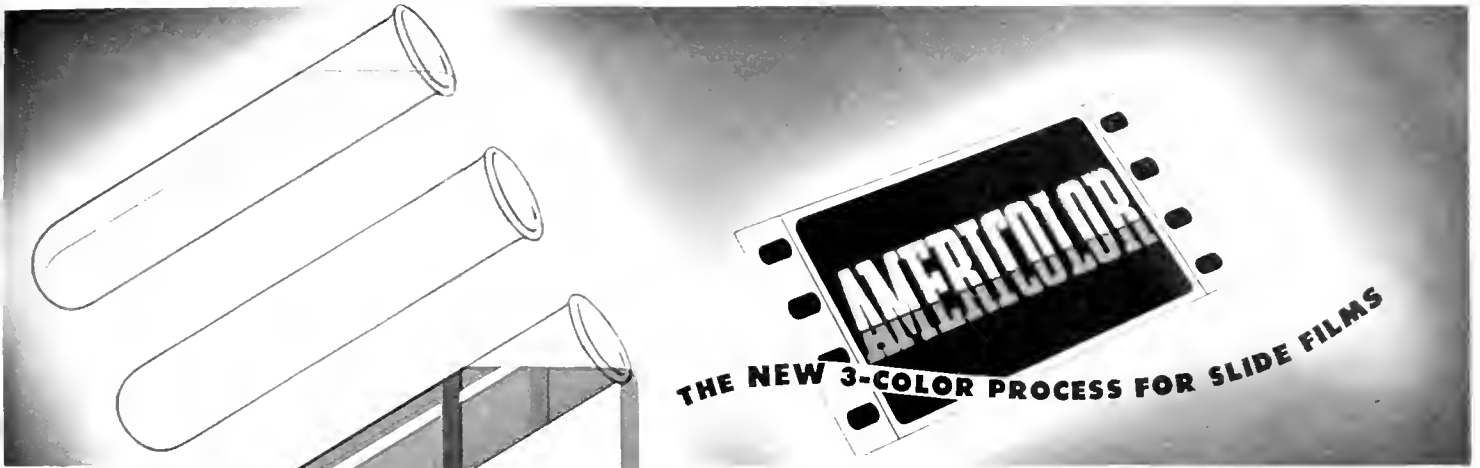
A Ted Eshbaugh animation sequence for the Navy training film *Aerial Gunner* which shows a scale model design.

SCRIPT WRITER

● Motion picture and slidefilm writer wanted: by organization located in midwest. Complete facilities, congenial surroundings and full staff cooperation. A better than average opportunity. Replies treated confidentially by principals. Address Box 49—

BUSINESS SCREEN: 157 E. Erie
Chicago (11), Illinois





Produced Exclusively for the Navy NOW AVAILABLE FOR ESSENTIAL CIVILIAN PRODUCTION

PERFORMANCE — PROVED BY THE NAVY!

*Some of the Navy's Slide Films
Photographed and Duplicated in*

Castaway—Identification of
South Pacific plants.

13 subjects covering geography
and information of the Pacific
Theatre of War.

7 subjects on operation and
theory of Ordnance.

Field Sanitation.

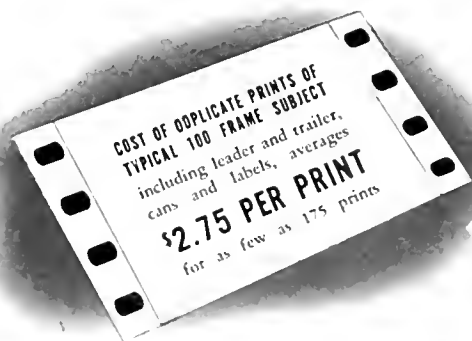
has been used extensively to *increase the effectiveness* of Navy education and training slide films. Tens of thousands of duplicate prints of Navy subjects were produced in full 3-color from originals of opaque copy, transparencies and, in emergencies, even from worn 35 mm. strips, without a single rejection.

Stepped-up production now permits us to offer for limited essential civilian use.

4 NAVY-TESTED ADVANTAGES THAT OFFERS YOU!

1. *Fidelity and accuracy of reproduction.*
2. *Highest degree of transparency*
3. *Durability under all conditions.*
4. *Extreme low cost.*

If your present or post war plans include the use of slide films in full color for education, training, promotion, etc., consult us today on the advantages of

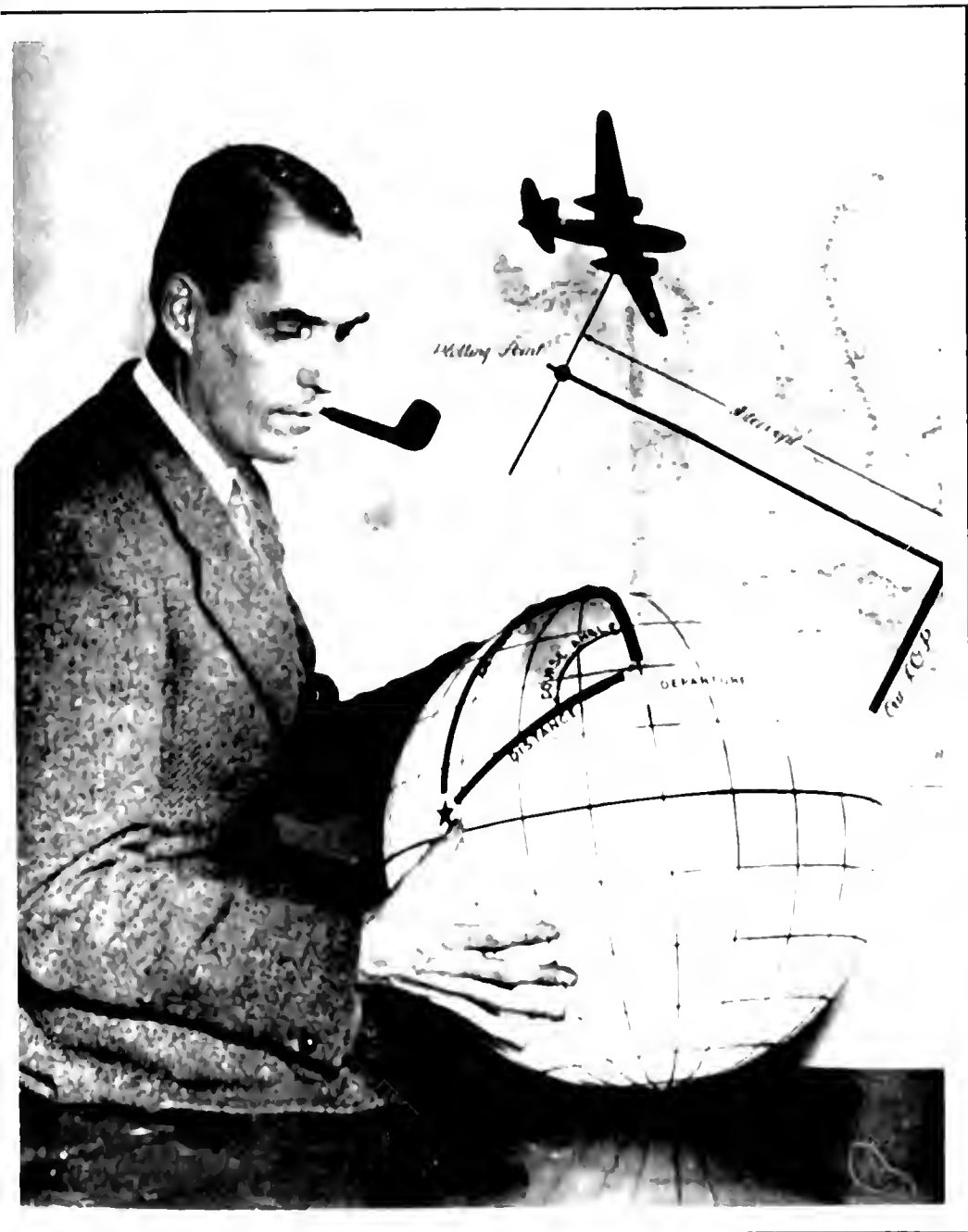


HAIL TO THE U.S. NAVY

FOR THE SUPREME VALUATION IT HAS PLACED ON
THE INDIVIDUAL LIFE OF EVERY AMERICAN SOLDIER,
SAILOR AND MARINE.

IN THIS IS A BASIC SPIRITUAL DISTINCTION BETWEEN
THE CHRISTIAN PHILOSOPHY OF LIFE-AND-LIBERTY
AND THE JAPANAZI DOCTRINE OF LIVES-EXPENDABLE.

... TO THE ENGINEERING, PRODUCTION
AND TRAINING APPLICATIONS OF SPECIAL
TRAINING DEVICES THAT HELP SAFEGUARD
EACH PILOT, CREWMAN AND AA GUNNER WHO
OFFERS HIS LIFE IN COMBAT TRAINING AND IN
COMBAT, IT HAS BEEN THE PRIVILEGE OF THE
JAM HANDY ORGANIZATION TO CONTRIBUTE.



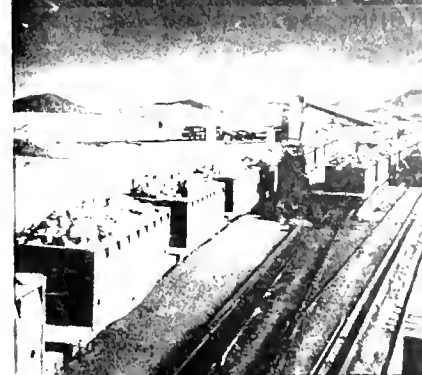
World Trade and Visual Education

(SEE PAGE 16)

No. 6 1915 • THE NATIONAL MAGAZINE OF VISUAL AIDS TO INDUSTRY & EDUCATION



Screening the "World at War"



Markets of the Americas



Helping Veterans Get Started



New Horizons for Films



ARMED FORCES

INDUSTRY

SCHOOLS & CHURCHES

HOMES

THANKS to Victor's World Wide Service, new chapters of "Maintenance" are being written . . . keeping pre-war and war time projectors at the gruelling, vital war job of training and entertaining on the Fighting Fronts. At home, too, Projectors must be kept running.

The various branches of the Service, Schools, Industry and Churches have learned the value and importance of this outstanding service . . . have learned that the word "Sold" does not carry a finality of interest in the dynamic job that Victor Projectors are doing throughout the world.

Yes, even 10-year-old Victors are still doing duty due to the unusual quality of Victor's interested and continuing service.

In post-war too, look to Victor for the most comprehensive understanding of the word, "Service."

Originators of 16mm Equipment

Invest In Victory — Buy More War Bonds



ANIMATOGRAPH CORPORATION

Home Office and Factory: Davenport, Iowa
New York 1181—McGraw Hill Bldg., 330 W. 42nd St.
Chicago 111—188 W. Randolph

MAKERS OF 16MM EQUIPMENT SINCE 1923

When Post-War Competition Starts, How Quickly Can You Train a Sales Force?

PROOF

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

American Bible Society
American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
The Borden Company
Cadillac Motors
Calco Chemical Company, Inc.
Cluett, Peabody & Company, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
Mohawk Carpet Mills, Inc.
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Remington Arms Company
Socony-Vacuum Oil Company, Inc.
Swift & Company
The Texas Company

OR ANY OTHER CARAVEL CLIENT



APPROACHING VICTORY is a challenge to every company producing war materiel to step up output . . . shorten the war . . .

Meanwhile, it is also a challenge to managers of sales personnel and training to be ready with a top-flight training program.

The planning of such a program need not slacken your war-time effort in the least.

To the contrary, there are many things you can set in motion—just by saying the word—which will save you months of headaches and delays when the moment for conversion comes.

For example, there's research to be done, by an experienced producer of training films, to help determine basic needs . . . to establish a sequence of subjects to be covered . . . to devise the most effective treatment . . . to prepare preliminary outlines . . .

More than that, there are certain training films which presumably can be put in work RIGHT NOW—so that when war ends, you can swing into instant action.

Already some of the largest companies in America are organizing and preparing comprehensive sales-training programs against the Day of Victory. May we offer suggestions as to a sound and practical procedure?

CARAVEL FILMS

INCORPORATED

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

With other producers of sound motion pictures and slide films, Wilding is naturally gratified by their demonstrated effectiveness in instructing military personnel. ~ Gratified, yes; but not greatly surprised, for since 1920 Wilding's civilian clients have also found solutions to their training problems in Wilding creative and production services. ~ With the war moving to its end, we are already working with industry on visual training and sales programs both simple and pretentious. ~ You see, we have a quarter century of proved performance in this field.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



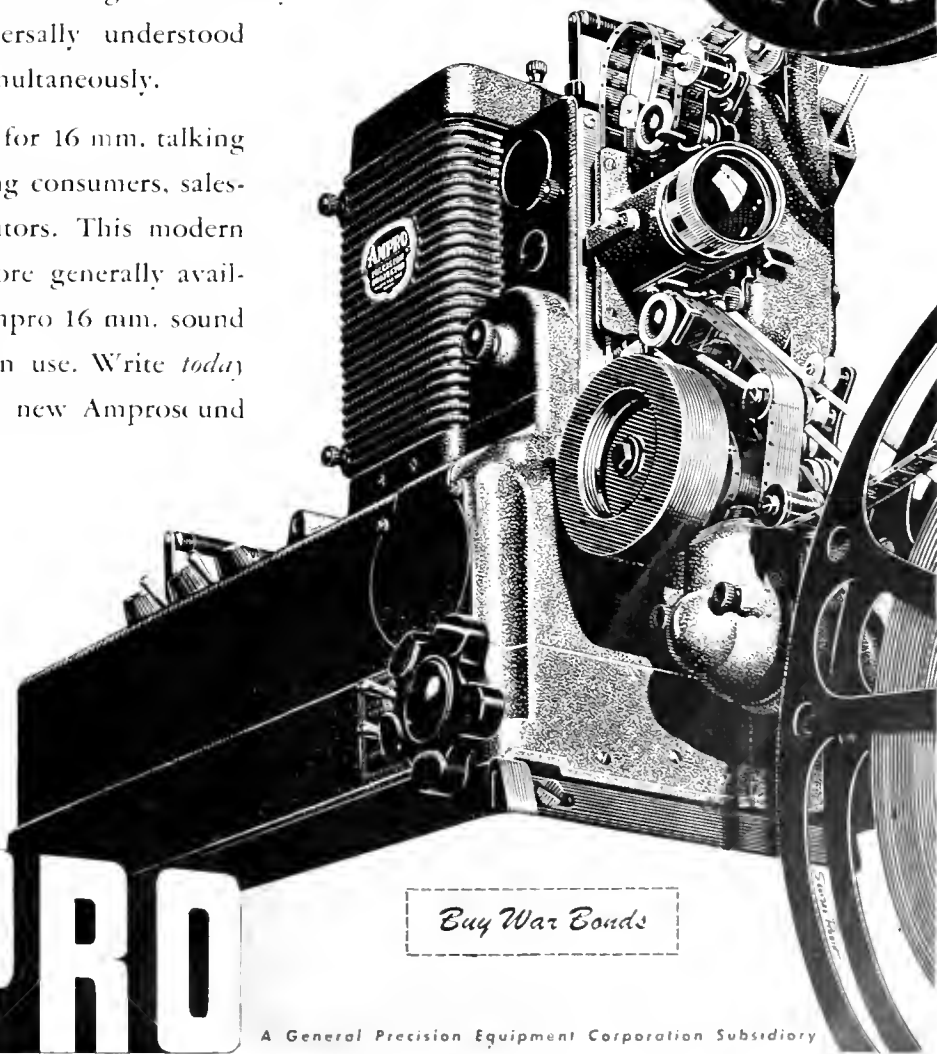
The Ideal Way To Sell Your Product *with Motion, Sound and Color!*

★ Experience has proven that one of the most effective ways of selling a product, a service or an idea is through sound motion pictures. For here is a powerful mode of advertising that leaves nothing to the imagination—that can dramatize in color, motion and sound, every advantage of what you have to sell. It can appeal in universally understood terms through the eye and ear simultaneously.

There is a wide range of uses for 16 mm. talking pictures by industry—for educating consumers, salesmen, employees, dealers, distributors. This modern way of selling becomes once more generally available as restricted quantities of Ampro 16 mm. sound projectors are released for civilian use. Write *today* for the latest information on the new Amproscund 16 mm. sound-on-film projectors.

AMPRO CORPORATION
CHICAGO 18, ILLINOIS

Precision
Ciné
Equipment



AMPRO

Buy War Bonds

A General Precision Equipment Corporation Subsidiary

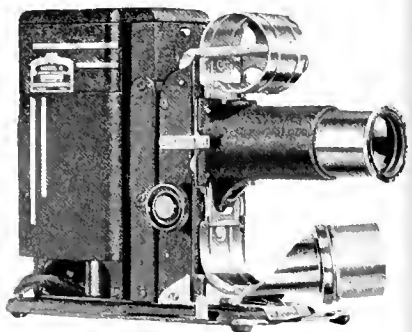
CEILING

Unlimited



Planners of training and selling programs who include the use of slidefilms will have unlimited opportunity to visualize any type of material. . . . In the efficient projection of slidefilms, S. V. E. equipment has led for twenty-five years.

S. V. E. Projectors are available for single and double frame slidefilms and 2" x 2" slides . . . from 100 to 300 watts. Catalogs on request. Write Dept. 6-B



300 Watt Model G

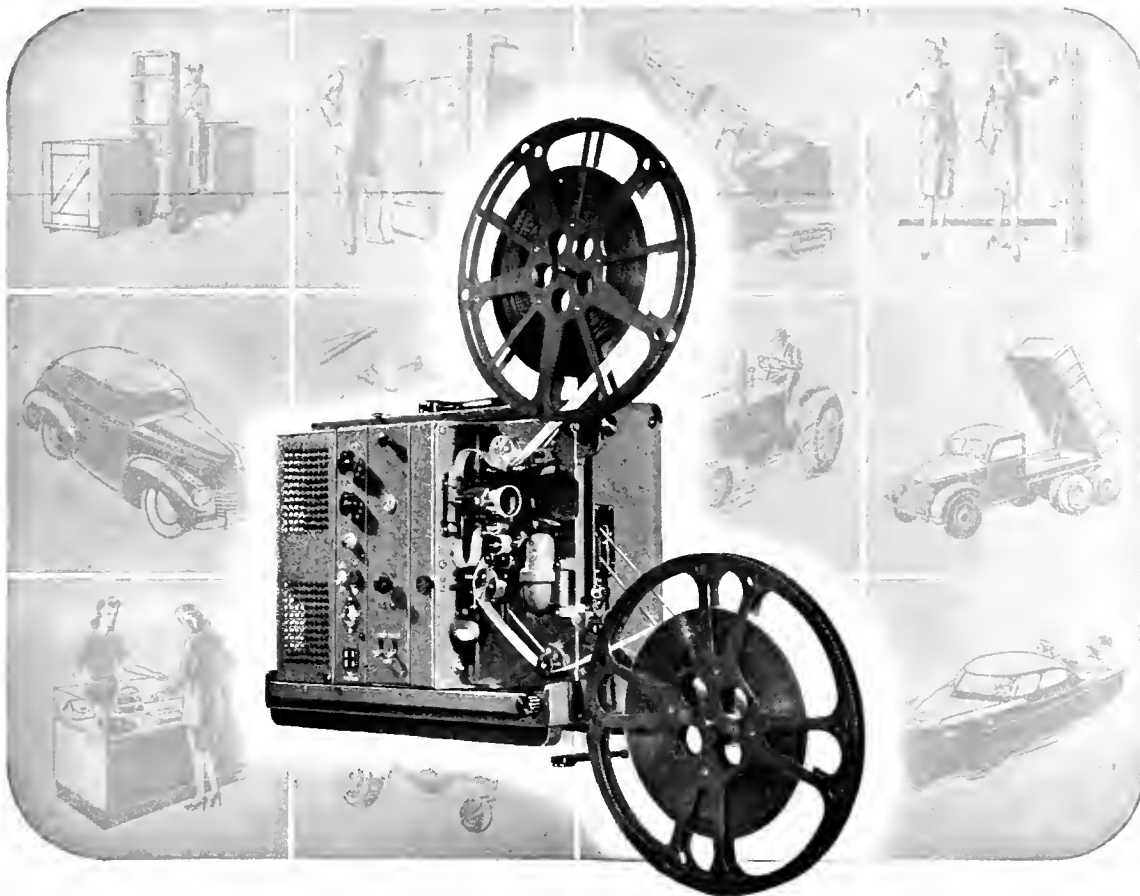


**SOCIETY FOR VISUAL
EDUCATION, INC.**

A Business Corporation

100 EAST OHIO STREET • CHICAGO 11, ILLINOIS
Manufacturers, Producers and Distributors of **VISUAL AIDS**





Sell your product with the RCA Sound Film Projector

YOUR sales story on film presents your product in an ideal setting — demonstrates it to the best advantage, with your best-informed salesman talking to every prospect. Show this pre-tested sales message on the efficient RCA 16mm Projector — it's easy to operate, simple to maintain.

RCA engineers have designed a projector that provides brilliant illumination and quality sound

reproduction. This careful engineering is backed by RCA's constant research into the development of picture and sound reproduction. RCA projectors are built to give dependable performance under hard usage.

For detailed information on the RCA 16mm Sound Film Projector send for descriptive booklet. Write: Radio Corporation of America, RCA Victor Division, Dept. 70-165D Camden, N. J.

Buy More War Bonds

RCA 16mm PROJECTORS



70-6330-165

RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, N. J.

LEADS THE WAY . . . In Radio . . . Television . . . Tubes . . . Phonographs . . . Records . . . Electronics



HE has a Reconversion Problem, too!

Whether it's his old job, a job new to him, or his first civilian job . . . the returning serviceman has a lot of adjustments to make before he can completely master his new responsibilities.

Motion pictures will shorten the period of re-adjustment. They're a rapid, dynamic, effective teaching medium. Your serviceman knows this, for motion pictures played a large part in his training for war.

Encyclopaedia Britannica Films are *teaching* films . . . created by professionals for that single purpose. They will give all your employees the basic fundamentals in the natural and social sciences . . . fundamentals that must be

learned before they can appreciate the "whys and wherefores" of their own jobs.

In the library of Encyclopaedia Britannica Films are sound and silent titles totaling almost 500. A few samples will show their breadth and scope:

- Airplane Changes World Map
- Electronics
- Home Electric Appliances
- Energy and its Transformation
- Catalysis
- Oxidation and Reduction
- Digestion of Foods
- Development of Transportation
- Science and Agriculture
- Simple Machines*
- Bacteria*
- Argentina*
- Meal Packing*
- Fram Trees to Newspapers*
- *Silent; others Sound

Catalogs of both sound and silent films are available without cost. Visual learning guides for utilization of film content are available for many sound films. Sample is free. Fill in and mail coupon today.

ENCYCLOPAEDIA BRITANNICA FILMS INC., Dept. 22-F
20 N. Wacker Drive, Chicago 6, Illinois

Please send me without cost or obligation:

- Catalog of Encyclopaedia Britannica Films (sound)
- Catalog of Encyclopaedia Britannica Films (silent)
- Sample Visual Learning Guide

Name and Position

Firm

Street Address

City, Zone and State

ENCYCLOPAEDIA BRITANNICA FILMS INC.

THIS MONTH

ANYWHERE we look, these days, there is a job to be done. Little time is available for an inventory of our time these past six months, but here is what the Editors of *BUSINESS SCREEN* found on the July calendar when the smoke cleared away:

♦ Completed the distribution of the largest single issue of any periodical exclusively devoted to visual aids, the 124-page Navy Report. *Thanks to everyone who liked it.*

♦ Talled up Illinois' contribution to the 7th War Loan film program for which we provided headquarters and a State Chairman. Incomplete returns: 5,255 showings to 1,485,217 persons.

♦ Refereed a no-decision debate on "Financing the Audio-Visual Program" for the Midwest Forum on Visual Education at the University of Chicago. Why don't we publish a fund-raising book?

♦ Correlated returns on the illustrated manual *Designs for Visual Education* which the members of the Visual Equipment Manufacturers Council will make possible to the everlasting good of the whole field.

♦ Inaugurated permanent research and recording of every known industrial training film in existence.

♦ Outlined plans for a parallel activity on "Films in Agriculture."

The Service Emblem

★ On this page we reproduce the emblem which stands for Honorable Service to our country. 13,000,000 men and women will wear it. You can say more than "well done and welcome home." You can provide *jobs and opportunity.*

Helping Veterans Get Started can begin at an Army Hospital. The picture on this month's cover (center, right) was taken at Gardiner General Hospital in Chicago where one of the

This Month's Cover

♦ Symbolic of the world trade and the air age is the large cover photo of M. I. T. Professor John T. Rule shown examining the globe which serves as a photographic model for the three-dimensional pictures which he uses in a new technique to speed up the training of navigation students. The speed-up technique is made possible by Polaroid three-dimensional pictures known as Vectographs.



great firms in our industry, Bell and Howell, is already employing veterans, both bed and ambulatory patients. They are earning money and learning skills which may well provide their future livelihood. A word of commendation to Bell & Howell and to President J. H. McNabb!

Now let's go on from there. Veterans, *we need you.*

Bradley to Library of Congress

♦ The appointment of JOHN G. BRADLEY, Chief of the Division of Motion Pictures and Sound Recordings in the National Archives, as Director of the new Motion Picture Project of the Library of Congress was announced in July by Luther Evans, Librarian of Congress.

"The appointment of Mr. Bradley to this position represents an important step in plans that were inaugurated in 1942 when an agreement was entered into with motion picture producers to deposit certain copyrighted films in the Library of Congress," Dr. Evans said. "This project took on added meaning," Dr. Evans continued, "when the Librarian of Congress and the Archivist of the United States received a joint directive from President Roosevelt in 1943 to draw up plans for a film servicing building and vaults for photographic materials in Government custody including copyrighted and other films acquired by the Library."

"The President's directive was based on the pressing need for additional storage and technical facilities to insure against loss of the pictorial evidence covering this important era in our national history. In a broader sense, these plans and the appointment of Mr. Bradley represent the continuation of a movement for a national film collection set in motion many years ago by Will Hays, Terry Ramsaye, Representative Sol Bloom and others and which the Library is now trying to implement."

Legislation to support the Library's
(Continued on Page Ten)

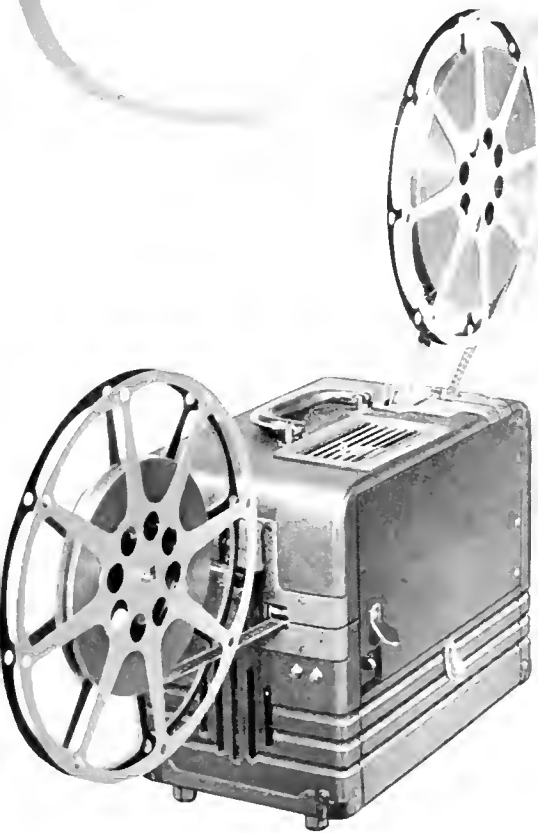
★ Business Screen Magazine ★

Issue Six of Volume Number Six • 1945

Issue Six, Volume Six of *Business Screen*, the National Magazine of Audio and Visual Aids, issued by Business Screen Magazines, Inc., 157 East Erie Street, Chicago 11, Illinois on July 30, 1945. O. H. Goella, Jr., Editor and Publisher; E. T. Lundgren, Director of Production; Eve Erickson, Rosemary Kemp, Editorial Assistants. Staff members in service: Lt. Robert Seymour, Jr., Sgt. Herbert L. Mitchell. Subscriptions: \$2.00 for eight consecutive numbers (one complete volume); \$3.00 foreign; \$3.50 in Canada. Entire contents copyright 1945 by Business Screen Magazines, Inc. Trademark Reg. U. S. Patent Office.

Filmosound MOVIES Build Better Workers

Photo by
Canada's National Film Board,
Industrial Circuits Division



IN war plants throughout the United States and Canada, sound motion pictures have repeatedly increased man-hour and machine-hour output.

How? By giving workers vivid, easily understood instructions on how to do specific jobs better and faster, and by bringing battlefronts to workers, to show *why* doing home-front jobs better and faster is vital to saving fighters' lives.

If production in *your* plant is not getting stimulus movies could give it, let us help you plan a practical program. No cost, no obligation. Simply pin the coupon to your letterhead.

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

**Buy and Hold
More War Bonds**

War Industries Can Buy Filmosounds NOW!

An AA1 priority will get you early delivery on today's improved, cooler Filmosound 16mm. sound-on-film projectors. Because these machines have proved themselves so helpful in production-stimulating programs, war industries' needs for them are rated second only to the direct needs of our armed forces.

OPTI-ONICS—products combining the sciences of OPTics • electRONics • mechanICS

PRECISION-MADE BY



Bell & Howell

BELL & HOWELL COMPANY
7108 McCormick Road, Chicago 45

Please arrange to help us plan for production-stimulating use of motion pictures for postwar sales or sales training uses of films, and/or please send information on improved Filmosound Projectors.

Name _____

Address _____

City _____

State _____

(Continued from Page Eight)
plans has already been placed before Congress in the Lanham Bill (H. R. 1275) on which hearings have not been held to date. In the formulation of these plans Mr. Bradley acted as consultant to the Librarian, the Archivist, the Commissioner of Public Buildings, and others concerned. His qualifications in this respect are significant. As head of the motion picture activities for the National Archives for more than ten years, Mr. Bradley coordinated an original research project on the stability of film.

Through his years of research and experiment Mr. Bradley, as an acknowledged leader in the field of film preservation, has assisted many institutions in planning their preservation and storage techniques. Among these are the British Film Institute, the Canadian Film Board, the Union of South Africa, and the Australian Commonwealth. His film storage cabinet, patented under Government auspices and tested at the Bureau of Standards, has received wide approval including that of the Society of Motion Picture Engineers.

Mr. Bradley's release by the National Archives to the Library of Congress emphasizes the cooperation envisioned between these two agencies under which Mr. Bradley's counsel will also be available to other Govern-

ment agencies interested in the preservation of film, Dr. Evans said.

Business Screen Editor Promoted to Army Captaincy

★ (Headquarters, Eighth Air Force Service Command, England)—ROBERT SEYMOUR, JR., of Wellesley Hills, Mass., and New York City, has been promoted to Captain. It was announced by Colonel I. M. McCulloch, Commanding Officer of the Eighth Air Force Service Command. Captain Seymour serves in the Supply Division of this headquarters where supply and maintenance activities of the Eighth Air Force are coordinated. His present duties in that section involve the supply of special communications equipment.

Son of Mr. and Mrs. Robert Seymour Sr., of 92 Old Colony Road, Wellesley, Captain Seymour is a 1933 graduate of Bronxville, New York, high school and attended Wesleyan University prior to becoming assistant editor in the New York office of Business Screen Magazine. His wife, Mrs. Robert Seymour, Jr., lives at 501 West 113th Street, New York City. He entered service in March, 1942, and has been overseas 21 months.

AnSCO Color Film Described

★ Machine processing of 16mm AnSCO Color Motion Picture Film was

described in detail for the first time at the spring convention of the Society of Motion Picture Engineers in Hollywood, Calif., when Mr. John L. Forrest, of the AnSCO Color Processing Laboratories, delivered a paper on the nature of the new color film and the relatively simple mechanics of its processing.

AnSCO Color is based on the subtractive principle of color photography, that is, the film consists essentially of a base material carrying three emulsion layers in each of which one of the subtractive primary colors is formed during processing. It can be exposed in an ordinary camera without special equipment or filters. In these respects, it is no different from previous subtractive, integral-tripack color films.

However, AnSCO Color is the first color film of this type which does not require elaborate control methods or processing equipment that make processing feasible only for the film manufacturers. Because the color formers are incorporated in the emulsion layers at the time AnSCO Color is manufactured, the processing of the film is relatively simple.

While AnSCO Color is a new product to the trade, it is not a new product in any other sense of the word. AnSCO has been experimenting with

this color process for years and the demands of war further stimulated and intensified research in its development. Because of the fact that AnSCO has been supplying color film to the armed forces in increasing quantities for several years, much practical experience has been gained, not only in the manufacture of the film, but in its applications and processing as well.

Processing of AnSCO Color Film consists essentially of 8 steps with washes and rinses interposed where necessary. These 8 steps are readily adaptable to standard machine processing methods so that the only important difference between processing of black-and-white film and of AnSCO Color Film is in the number of operations.

Mr. Forrest gave a detailed description of the machines which AnSCO has built during wartime for the purpose.

While it is possible to develop 16mm AnSCO Color Film by hand methods, this is not entirely satisfactory and the only means of obtaining consistently uniform quality is to employ machines. For this reason, AnSCO is currently marketing film with the cost of processing included and amateur home processing of the 16mm motion picture film is definitely not recommended.

“THE SPIRIT OF SAFETY”

A New Ray-Bell Films Production

IN THIS just completed sound motion picture—produced for the Duluth, Missabe & Iron Range Railway—we have transformed the rules of railroad safety into a warm, human, moving, instructional story. We sincerely believe you'll want to see it—we'll be glad to arrange a screening for you—no obligation. It will show you how a difficult subject can be turned into enjoyable entertainment with resulting increased effectiveness.

OUR same facilities which are still busy producing War Training Films for our Government, are now available to help you in your sales and motion picture problems.



**RAY-BELL
FILMS, INC.**

**2269 FORD PARKWAY
ST. PAUL 1, MINN.**



From "FOR SAFETY'S SAKE" of NATIONAL SAFETY COUNCIL.

From "RECTAL OF FAITH" of REYNOLDS METAL CO.

Filming of the U. S. OFFICE OF EDUCATION'S productions.

Filmed demonstration of INTERNATIONAL HARVESTER one-man combine.

From REPUBLIC STEEL'S "WOMEN OF STEEL"

From ALLIS-CHALMERS "INSIDE A SURFACE CONDENSER."

Scene from CURTISS-WRIGHT'S "PRODUCTION SOLDIERS."



DEVRY SALUTES THE NATION'S INDUSTRIAL FILM PRODUCERS

DEVry doffs its own 5-star-studded campaign cap to the Nation's Industrial Motion Picture Producers for a War job well done—commends them heartily to the new and broader jobs of the Peace.

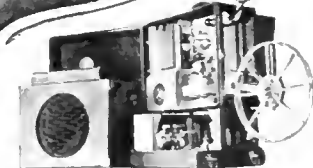
Experience has provided a wealth of material to substantiate Motion Picture's role as educator, trainer, and propagandist. War has given us a huge reservoir of writers, photographers, directors, and technicians. Techniques have been developed and proved. Mechanisms and methods have been improved. The Industrial Producer, his business customer, and the motion picture equipment manufacturer, together face a future that is bright indeed.

DEVry is developer and builder of motion picture sound equipment—not a producer of motion picture films. For planning, writing, directing and filming your company's postwar films, consult an experienced Industrial Producer . . . Then, when it comes to the motion

picture projectors and related equipment you need for taking your productions to the conference rooms and crossroads of the world, take a page from the experience of FORD MOTOR COMPANY, INTERNATIONAL HARVESTER, MINNEAPOLIS-MOLINE, ALLIS CHALMERS, GOODYEAR, GOODRICH, and other top-flight enterprises.

Scores of companies such as these have found—by experience—that DEVRY Motion Picture Equipment gives them the long, trouble-free performance—the simple operation and low-cost maintenance—the brilliant, rock-steady pictures—and the clear, natural sound that assures the success of your sales, training, or institutional film investments.

DEVRY is a dependable source for the world's largest peacetime line of motion picture sound equipment. Remember always—your best buy is a DEVRY!



DEVRY 16mm. Portable Sound-on-Film Projector Model 16-960

3-PURPOSE PROJECTOR

that (1) safely projects BOTH sound and silent films, (2) shows BOTH black and white and color films without extra equipment, (3) separate 25 watt amplifier and sturdy 12 inch speaker affords portable PUBLIC ADDRESS FACILITIES—indoors or out



DEVry alone has been awarded five consecutive Army-Navy E's for Excellence in the production of Motion Picture Sound and Electronic Training Equipment.



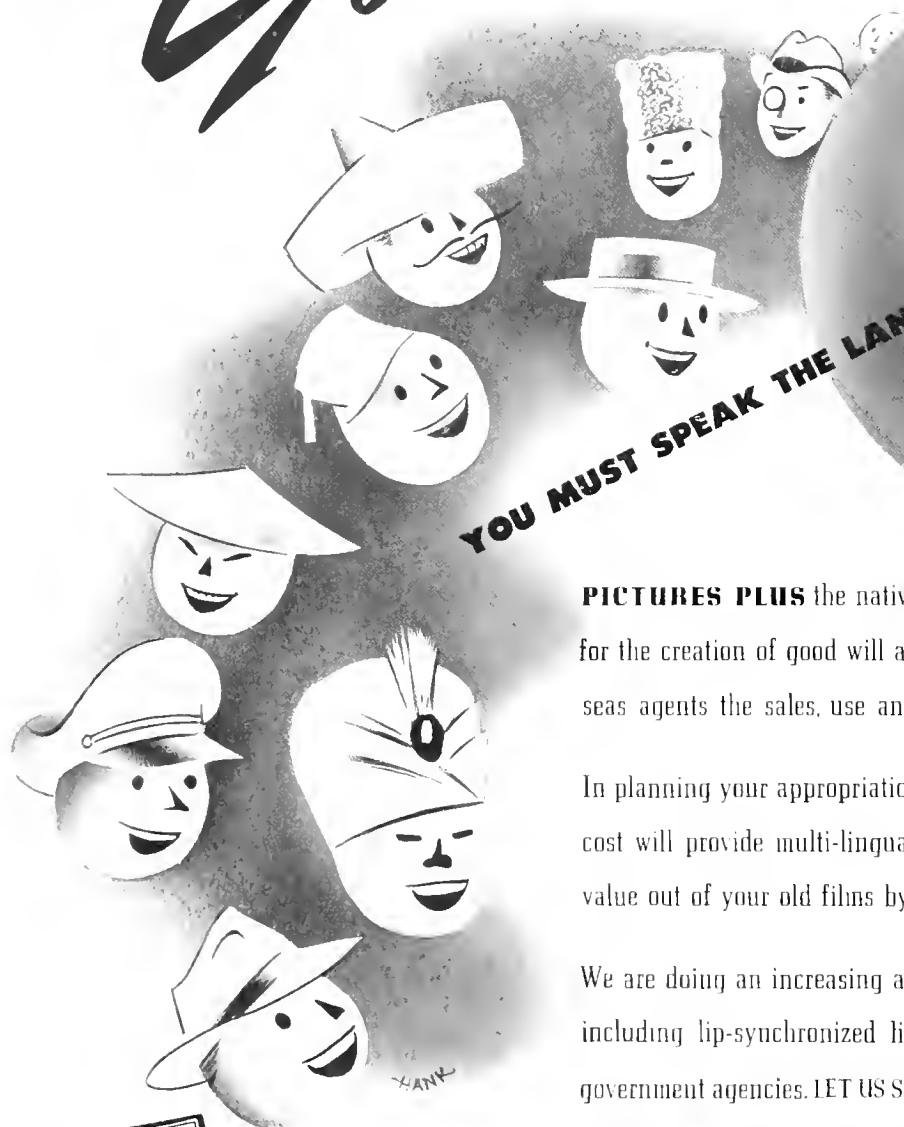
Buy War Bonds!

DEVRY CORPORATION, 111 W. Lake Street, Chicago, Ill. 60601
Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____
I am interested in _____
Please send me _____
Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____

FOR 32 YEARS AN OUTSTANDING NAME IN AUDIO VISUAL TEACHING AND TRAINING

WHEN THE WORLD IS

Your Market



YOU MUST SPEAK THE LANGUAGE OF YOUR CUSTOMERS

PICTURES PLUS the native language are the most effective medium for the creation of good will and customer demand... for teaching overseas agents the sales, use and maintenance of your postwar products.

In planning your appropriations for new films, a small additional initial cost will provide multi-lingual coverage of the world market. Get new value out of your old films by revoicing them for foreign use.

We are doing an increasing amount of multiple-language production... including lip-synchronized live-sound sequences... for industry and government agencies. LET US SHOW YOU HOW **PICTURES PLUS** NATIVE LANGUAGES CAN OPEN THE WORLD MARKET TO YOU!



SOUND MASTERS, Inc.

165 WEST 46th STREET ★ NEW YORK 19, N. Y.
3010 BOOK TOWER ★ DETROIT 26, MICHIGAN

"The mind, in discovering truth, acts in the same manner as it acts through the eye in discovering an object; when



once any object has been seen it is impossible to put the mind back to the same condition it was in before it saw it."

THOMAS PAINE

Postwar Foreign Trade: An Opportunity for Visuals

by R. W. Gifford, *President
Borg-Warner International**

SELFISHNESS AND GREED cannot be swept from the world by a war, no matter how serious. I feel, however, that the nations of the world are honestly striving toward a goal which can give the world many years of peace. Closely woven into this intricate problem is the general problem of international trade, which, if it could be solved fairly, would do much to bring about the peace we all desire.

If ever our nation needed a strong foreign trade structure, it is going to need one in the years ahead. It is going to take farsighted action by government, industry, and labor to bring this about. But bring it about we must, because the future prosperity of our nation, as well as the nations of the world, depends upon it.

It is ironic, indeed, that our productive machine, which has been so largely responsible for the winning of the war in Europe and which will assure us a victory in Japan, should suddenly loom ominous for the future. For, while it can bring us the good things of life, it can also destroy us unless its products are distributed wisely. Likewise, while we have been building this great industrial machine, other nations have been doing the same in varying degrees. International trade will become a more severe "dogfight" than the world has ever seen unless the total volume can be increased. And this can only be done by improving the standards of living in all countries of the world—including our own. The war alone has gone a long way in bringing a greater desire in the minds of millions for more of the "better things of life."

We are presently in the process of partial reconversion from war to peace. Domestic pressure upon the manufacturer of civilian goods is tremendous. While domestic demand is great, so also is that of our foreign customers—especially those in Latin America.

Let us assume that we ignore our foreign prospects until domestic demand has been satisfied. In three, four, or five years we will reach a point where domestic demand and domestic supply balance. From then on out, supply will race ahead of demand and we will be faced with the spectre of overproduction.

Therefore, we must export immediately or suffer the consequences of accumulated surpluses, plant shutdowns, growing unemployment, and all the other evils of unbalanced production. Then we will go to those who were prospective customers once and say, "Now we have plenty. What would you like?" And the answer will be, "No sale, brother!"

We will have missed the boat. We will find that Britain and Russia and other countries will have arrived three, four, or five years ahead of us. They will have done what we should have done. They will have entrenched themselves firmly as suppliers of needed products, money, and skill.

We must install ourselves strongly in Latin America and elsewhere right from the very start so that, when our domestic demands have been met, our surpluses will be no burden to us, but the key to continued high production—and, incidentally, a boon to the rest of the world.

It is not the obligation of government or industry or labor, alone, to see that this is done. It will require the concerted efforts of all three, each aware of its obligations, to assure our position in world trade.

What is the obligation of industry? First, it is my opinion that those in the export and foreign trade fields should weld themselves into a strong

master organization. The duties of such an organization would be to represent American industry in its relations with government. It would be much more capable of impressing government with the need for certain required action than could any one person, company, or association.

The American manufacturer must be willing to allocate a reasonable portion of his first civilian goods production to foreign trade channels the instant this civilian goods rolls off the assembly line.

Now as to government responsibility. There should be set up in government a unit the prime responsibility of which would be to act in the interests of American industry abroad. We had such an agency in the foreign and domestic commerce section of the Department of Commerce, and it did much for business. But it was tossed into the discard when we got our New Deal. I should like to see such a department back in business, working tirelessly with American industry in the interests of American industry. Its efforts might well be coordinated with those of the master export association I have proposed.

A rapid resumption of foreign trade requires that all government controls except possibly price control on finished products be lifted at the earliest opportunity.

In addition, if American industry is to exploit to the fullest its opportunities for expansion in foreign markets, it is necessary that government underwrite or guarantee private loans and credits abroad. You will recall that after the last war Britain underwrote all shipments to Russia at, I think, 6 per cent—net result: millions of profits and no losses.

It is to be hoped that government will move to insure security in foreign investments and will take the steps necessary to guarantee that dividends on such investments can be returned to the parent company in this country without undue penalty.

Now, what about labor? The high wage scale in this country is in itself not to be feared except in certain types of industry. Wages are largely offset by our great volume and mass production methods.

We are facing a difficult and dangerous period both as to the effect of our foreign policies on business and on the peace of the world. Intelligent leadership in Washington, plus diligent thinking and actions on the part of American business, can and should help the problems now facing us.

VISUAL AGE

WE ARE very near to realizing the great potential for world understanding and a worldwide freedom to learn which is the power of visual communications.

Not since the birth of printing and the liberation of that Dark Age has mankind needed more this priceless gift of sight and sound for learning and information. This is something to be fought for, a worldwide freedom of the screen, to be put beyond the grasp of selfish tyrants.

For this is the nearest thing to a true international language and if it is spoken in plain truth, it will be accepted and a great advance toward world peace made. *Let the films come from the people.* Let them be exchanged freely and translated faithfully.

For this is the *Visual Age*, its dawn holds bright promise for good to all men.

—OHC

*Taken from the address by R. W. Gifford, President, Borg-Warner International, before the Export-Import Commission, Washington, D. C., June 1, 1945.



Pictures in the World of Tomorrow

by Nathan D. Golden, Chief Motion Picture Unit, Bureau of Foreign and Domestic Commerce

THE COMMERCIAL FILM producing industry will have its greatest impetus after this war both at home and abroad; an impetus that will surge toward two goals—(1) selling goods and ideas, and (2) training. This prediction, predicated on the assumption that the industry will take full advantage of its opportunities, is based on both the past and the present.

As to the past, motion pictures for many years have been one of the best selling tools of American business. That they have earned great popularity is evidenced by the fact that nearly every successful company and industry is represented by films. And while there is no exact measure as to the dollars and cents return, it is safe to say that these motion pictures pay handsome dividends to the individual firm or trade association using them in their advertising program.

But apart from such profitable investments, our manufacturers and business establishments have reaped untold sales from entertainment films which have been shown in the four corners of the earth. Containing no conscious trade propaganda—perhaps because of this fact—entertainment pictures have served as silent ambassadors for American made goods.

In many instances, too, the very story portrayed on the screen calls for detailed picturization of the processes by which commodities are manufactured, the factory conditions, and the methods of distribution.

Despite the healthy but indirect influence of the entertainment picture in bringing industry and its products to the notice of the public, however, it still remains the function of the industrial film to exert direct selling pressure. Only through these specially produced pictures can the manufacturer inject the "buy now" note or suggest additional uses to which his commodity or allied ones can be put.

Yes, as a consumer selling medium, the industrial motion picture had attained considerable heights before Pearl Harbor. But what of the present? What particular lessons are to be learned from the war experience?

Certainly industry as a whole has gained an enormous respect for the teaching power of both the motion picture and the slidefilm during World War II. In thousands of plants and trade schools the problem of instructing untold numbers of skilled and unskilled workers on new methods of production and on how to use tools and machines was solved through visual training. And this speedy and effective method of teaching contributed in no small part to our record achievements in furnishing our military forces with the necessary weapons and supplies to fight this war.

Of equal importance in considering the future potentialities of the industrial motion picture, is the dramatic effect of training our service men via

films. Through this medium they have become better military men in one-third the time previously required to train soldiers.

Thus the lessons of war are clear. The question is—How can the industrial motion picture industry capitalize on them?

Everyone agrees that the transition from war to peace will tax the ingenuity of American industry and business to an even greater extent than did conversion to war. And the greatest problem lies not in how to produce the goods of peace but in how to distribute them and to create a desire for them in the minds of the public.

It is also generally recognized that if we are to maintain maximum production and employment in this country, we shall have to look beyond our shores and seek markets abroad.

With the blueprint of the task ahead thus traced, the possibilities of industrial films become apparent. Manufacturers and businessmen will not and should not discard this medium when peace is finally declared. But it is this writer's opinion that they and their advertising agencies should expand their use of motion pictures and do a far more complete promotional and selling job than before.

Specifically, this postwar plan of action consists of making a series of five motion pictures to be supplemented with slidefilms. Four of these fall in the category of training films, and the fifth should be a consumer selling film. Here is a brief outline of each:

Film number 1—a training film for shop employees to teach them how to best use their tools in turning out their part of the finished product. Thus greater efficiency at a minimum cost, elimination of waste, and a better-made product would result.

Film number 2—to teach the sales staff to know better the product they are to merchandise, the sales procedure, and the proper methods of presenting the goods to the retailer.

Film number 3—designed for the retailer, giving him the fine points on selling the product, including the proper approach to the consumer and a thorough background of the merchandise.

Film number 4—a service film, if the product is

NO AGENCY OF COMMUNICATION has so much influence as the screen. I observed this in Russia, China, all of Asia, everywhere I went. It is an instrument of great force and power, greater force and power than has always been recognized by the industry itself, and it will have a greater influence than ever in the postwar world.

ERIC A. JOHNSTON, *President*
U. S. Chamber of Commerce

one that will eventually require service, such as radios, automobiles and refrigerators. This film would teach the service man how to best service and repair the item.

Film number 5—produced for the consumer, picturing and explaining to him or her why the particular "mouse trap" is the one to buy.

With such a well-rounded "kit" of films, the American businessman of tomorrow can combine the art of ideal salesmanship with complete demonstration. The more complicated the products offered, the more useful to the local dealer will be the visual medium of teaching and selling. His salesroom is a natural location for the showing of such films.

But this five-film program won't just happen. It will take aggressive promotion on the part of commercial film producers to sell the idea to business and industry. Too, it will be up to the producers to point out the wisdom of selling-by-films to our world neighbors.

For example, the fourth and fifth films just described are ideal for foreign adaptation. In some instances, a manufacturer might find it worth his while to include film number 3 as well. By dubbing in the appropriate foreign language, any or all of these films would be of tremendous assistance to building and maintaining export markets.

The question arises at this point as to where such foreign-adapted motion pictures might be shown. Today nearly every American Embassy is equipped with facilities for showing 16mm cultural motion pictures. It is the hope of the Bureau of Foreign and Domestic Commerce that through close cooperation with the Department of State plans can be worked out whereby industrial motion pictures can also be shown in our embassies.

In this connection, it is important that producers of such films realize the wisdom of employing subtle selling methods. In other words, blatant and tiresome "plugs" for a particular product are not acceptable in educational films shown in our schools. The same argument is worthy of consideration in producing motion pictures for group showing in surroundings such as our embassies abroad.

That commercial films designed for foreign markets are destined to play a big postwar role is already indicated. British industry, for instance, is realizing the significance of them. It appreciates that a well-made motion picture can give the public a tour of a plant and leave an impression of considerable value. In fact, it was the British who first recognized that American-made entertainment films were changing the saying from "trade follows the flag" to "trade follows the film."

It is now being proposed that Britain's salesman in the postwar period should go abroad with reels of films—in the language of the country to be reached—and thus do a better selling job.

(Continued on Page Thirty)

OIAA Motion Picture Division: Producer of Inter-American Films

IN less than five years the Office of Inter-American Affairs* has become the hemisphere's leading producer of inter-American films.

Since August, 1940, when the late President Roosevelt created the Office of Inter-American Affairs to strengthen hemisphere defenses and further understanding among the Americas, a handful of motion picture experts in the OIAA Motion Picture Division in Washington, New York and Hollywood has edited and produced more than 450 feature and short subjects and hundreds of newsreels for distribution in the 21 American republics.

Top-ranking films—on the United Nations' war effort, on health and sanitation, on commerce and industry, on the peoples and cultures of the other Americas, on far-reaching programs for inter-American development, on outstanding hemisphere conferences, personalities and events—have been literally viewed by millions from Alaska to Argentina.

Exhibited in Rio de Janeiro, Buenos Aires, Santiago, Mexico City, Havana; in open clearings in steaming jungles, in the smallest hinterland village, in countless schools, libraries and inter-American centers, these films have been flown over rugged mountain ranges and carried by mule-back. They have been cheered in mining towns, Army camps, seaside resorts.

Everywhere, without exception, OIAA theatrical and non-theatrical productions have been eagerly awaited—and enthusiastically received. They have been one of the most effective ways linking the Americas as good friends and good neighbors.

Under Nelson A. Rockefeller, Assistant Secretary of State and former Coordinator of Inter-American Affairs, and Wallace K. Harrison, present Director of the Office of Inter-American Affairs, the OIAA film program has played a vital role in cementing hemisphere solidarity.

Present head of the OIAA Motion Picture Division is

*Originally called the Office of the Coordinator of Commercial and Cultural Relations Between the American Republics, then Office of the Coordinator of Inter-American Affairs, and more recently, Office of Inter-American Affairs. For details of the OIAA Motion Picture Division, see "United States America Business Source," No. 4, 1945, Page 1920.

39-year-old, energetic Francis Alstock, a veteran of 14 crowded years in the industry. A graduate of the University of Oregon and later of Harvard University, where he was awarded a Master's degree in the general field of economics and administration, Mr. Alstock has held top executive posts with RKO Pictures, the John Hay Whitney organizations, and with the OIAA.

After serving as a research and staff assistant at Harvard, Mr. Alstock joined RKO in 1931. For the next five years he filled a number of important posts, including those of Assistant to the President of RKO and Executive Vice President of the subsidiary companies.

So well did he perform these manifold tasks—tasks which involved administrative and analytical work on the various phases of RKO's vast operations—that he was soon offered the three-fold position of President, Comptroller and Director of the John Hay Whitney organizations.

Mr. Whitney—now a Colonel in the Army Air Corps with a distinguished record of service; he was recently awarded the Legion of Merit—will be well remembered as the former President of Pioneer Pictures, Chairman of the Board of Selznick International Pictures, and as President of the Museum of Modern Art in New York. Before joining the OIAA as the first Director of the Motion Picture Division, Mr. Whitney earned an enviable reputation as producer of such box office successes as *Gone With the Wind*, *Becky Sharp*, *Dancing Pirate*, and *Rebecca*.

In 1940 Mr. Rocketteller appointed Mr. Whitney to head the Motion Picture Division, a position he resigned in July, 1942, to enter the Air Corps. Mr. Alstock who had joined the OIAA in October, 1940 as a 31-a-year man and who had served as Operations Manager succeeded him as head of the Division.

Thus two highly experienced men, Mr. Whitney and Mr. Alstock, have guided the OIAA film program since its inception. But from the beginning of their compact organization they surrounded themselves with a small group of exceedingly capable leaders from industry and government. Indeed, the cu... *(Continued on Page Thirty-Eight)*



WALLACE K. HARRISON
Director of the Office of
Inter-American Affairs

★ WALLACE K. HARRISON, Director of the Office of Inter-American Affairs, believes that the motion picture is, in many ways, "the most effective means of creating better understanding" among nations.

In a recent interview in Washington, Mr. Harrison pointed out that this understanding can be achieved "by spreading information from one nation to another, by showing life as it affects all people—especially by reaching those who cannot read and those who cannot write."

Motion pictures—both theatrical and non-theatrical—will play an increasingly important role, he feels, in cementing solidarity in the war and postwar.

Under Mr. Harrison's general direction, the Motion Picture Division of the OIAA edits features, short subjects and hundreds of newsreels for distribution in the Americas.

To his position as Director of the Office of Inter-American Affairs, Mr. Harrison has brought experience in inter-American affairs. During the past ten years the tall, Massachusetts-born executive has frequently visited the other Americas in business and official capacities. He has a close acquaintanceship with the problems of the sister republics to the South and counts scores of Central and South American leaders as his personal friends.

A keen observer at many hemisphere meetings, he attended the recent Inter American Conference on Problems of War and Peace in Mexico City. Here he studied first hand the various joint measures aimed at furthering inter-American unity and in raising the standards of living of all the peoples of the Americas.

Mr. Harrison has been associated with the Office of Inter-American Affairs since shortly after its creation by the late President Roosevelt in August, 1940. Under Nelson A. Rockefeller, then Coordinator of Inter-

(Continued on Page Forty One)



FRANCIS ALSTOCK
Director, Motion Picture Division



PHILIP REISMAN
Associate Director, OIAA



CHAUNCY O. ROWE
Assistant Director, OIAA

"WORLD at WAR"

A Navy Newscast Has a Visual Idea

● by R. B. Guest, Lt., USNR
and P. A. Wagner, Lt., USNR

THE house lights of the huge drill hall were lowered. Musical fanfare sounded out the introductory music. The screen was then illuminated and the public address system boomed out with the announcement—*The World at War!*

Thus began the 700th performance of a unique news presentation at the Naval Training Station, Newport, R. I. To date an aggregate number of over 1,000,000 men have witnessed this newscast. It is one of the most effective techniques yet devised for getting war information "across" to the men of the Navy. It is unique in its simplicity combining as it does some of the elements of broadcasting and telecasting.

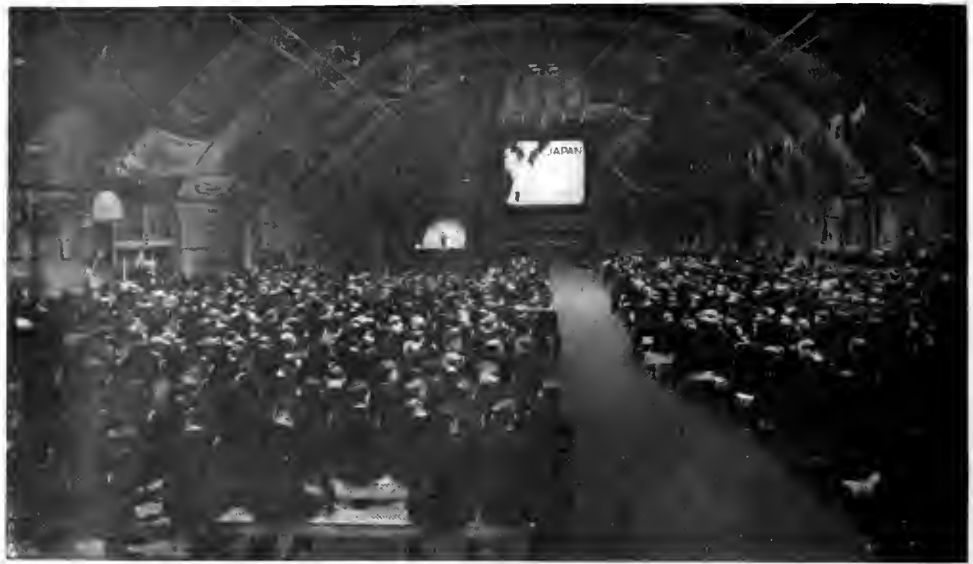
Essentially, lantern slides are the media of this visual presentation. They are projected from the booth onto a large 20'x22' screen. Animation is created through the use of pointers and opaque paints which are applied directly to the glass slides at the time of projection. A prepared script is read in synchronization with the slides, the speaker reading from a platform highlighted by a "spot" from above.

Pictures on this page illustrate the steps in the preparation of the newscast from the time the war news is gathered by the War Orientation Officer to the moment when this same news is thrown onto the screen with attractive and colorful maps.

Two years of constant experimentation with the *World at War* has brought forward some practical ideas which may contribute substantially to the field of visual training.

In the audience scene above, approximately 2700 Navy men are seen witnessing an evening performance of the *World at War* newscast in one of

Drawing the original maps which are prepared for these newscast programs at Newport.



Nearly three thousand sailors watch the Navy's visualized newscast "World at War"

the four big 300-foot drill halls at the Newport, Rhode Island, training station. The commentator can be seen in the far distance at the left of the screen (small semi-circle of light) and above the huge screen in the center is the projection booth.



How the pointer works "behind the screen" is shown in this picture which is fully described in the text of this article.

Inside the booth, a three-man crew is busy coordinating the sound effects and slides as the commentator gives an exciting running account of a naval

(OFFICIAL U. S. NAVY PHOTOS)

Skilled airbrush technique blends good coloring to highlight important map areas.



attack on the southern shores of Japan.

In picture two, a close-up of the pointer operation is shown. By using a steel pointer the man makes direct contact with the glass slide. The image is thrown on the screen and a skilled operator can thus trace the course of ships and planes adding actual movement to an otherwise static picture.

The three scenes below show physical production of the newscast material. The artist is shown finishing a map of Japan and adjacent areas, drawn especially for the newscast. From this copy a 3 1/4 x 4 inch slide is prepared. Color is then applied by airbrush directly on the slide. Startling effects are obtained by airbrush coloring with many varying effects obtained by masking off certain portions. Finally, a dress rehearsal takes place each evening prior to the actual performance. In the picture below, the officer in charge is giving instructions to the man at the projector who is to do the pointing, telling him the exact location of the attack points. The man in the left foreground reaches for the next slide while a third gives the appropriate cues.

The result is a thrilling performance in which the visualized and narrated performances lend great interest to an informational program.

Dress rehearsal before each performance helps make the final newscast an interesting event.



Industry Reports the Facts Via Films

STOCKHOLDERS of the U. S. Steel Corporation, at their Annual Meeting at Hoboken, N. J., have recently seen something new in a corporate report, when U. S. Steel presented *Behind the Annual Report*, a sound motion picture translating its story for 1944 into a visual presentation of its production and the use made of the funds which the Corporation received during the year from its sales. The picture was produced by the Jam Handy Organization.

The film represents a continuation of a trend in U. S. Steel's method of reporting to its stockholders which began a few years ago when its annual report underwent a broad revision in favor of simplification of the yearly income statement. The translation of its financial story into simple terms has been continued, and in this new film the Corporation permits the public to "see" how its funds are disbursed.

Behind the Annual Report brings to life the cold facts and figures which are found in the written report of U. S. Steel's operations for 1944. The portion of its report devoted to stockholders' statistics, for instance, is transformed by this film into a pictorial parade of investors from all walks of life. In this manner, the film points out clearly that the owners of the Corporation represent a cross-section of America and its invested savings. The story of U. S. Steel's production achievements is likewise translated from a recitation of figures to a picturization of the use of its products in the war effort. This method of reporting tends to bring home more clearly the enormity of U. S. Steel's production job during the war. *Behind the Annual Report* employs animated graphs to tell the Corporation's financial story. In

- U. S. Steel Reports to Stockholders With a Sound Motion Picture
- Good Cooking Schools on Film Are Needed Says Home Economist
- Swift Shows New Color Subject to Its Huge Employee Family
- Other Film News and Reviews.



Safe Way to Light Oven is one of many home safety points stressed in *Home Safe Home*, produced by Sarra for National Safety Council.

one sequence, five white-hot steel ingots represent money the Corporation received for the years 1940 through 1944. By animated division of these ingots, or columns, a comparative visualization is afforded of the extent of the various items of cost in each of these years.

To explain the disbursement of funds in another way, the film offers an animated sequence in which it is shown how each \$100 that came into the Corporation in 1944 was paid out for taxes, labor, purchases and other costs. After payment of dividends, only 3c of each \$100 received in 1944 remained for the future needs of the Corporation. Steel is showing the picture to groups of its employees and will release it later for limited showings.

Cooking Schools Via Films

♦ Good movie cooking schools are greatly needed, according to Esther Lutzke, director of consumer service, Armour & Co., in answer to a mail poll of leading food producers and advertising agencies conducted by Sawyer-Ferguson-Walker Company, Chicago newspaper representatives. The question asked was what views are currently held on newspaper-sponsored cooking schools. In making her plea for films, Miss Lutzke said the cost would be lower and added, "I believe the results would be more educational and less strictly entertaining."

Reddy Kilowatt to the Screen

♦ Hollywood Cartoon Producer Walter Lantz is making an educational short entitled *Reddy Kilowatt* for the Ashton B. Collins advertising agency of New York City to focus attention on the value of electricity to consumers. Lantz has signed Walter Tedley, "Leroy" of *The Great Gildersleepe* radio program, to represent the voice of *Reddy Kilowatt* and also record a song, *Reddy Kilowatt Polka*. George Barelay Hodgkins Jr., has been engaged to record voices for the subject and Jack Mather, radio actor, has also been signed for a similar purpose.

Lantz produces cartoons for Universal and enters the commercial field with his production of *Reddy*.

U. S. Steel's new *Annual Report* issued in sound and pictures.

Good animation shows the facts about company operations.



FILMS IN TELEVISION

Motion Pictures for Video

by G. D. Gudebrod

Commercial Film Division, N. W. Ayer & Son, Inc.



(Above) Good promotion pieces of many types are being used by Swift & Company for its new color feature *Red Wagon*.

(Continued from the previous page)

Swift Shows "Red Wagon"

★ A full year in the making, the new and much-discussed new Swift & Company motion picture *Red Wagon* has been running before capacity audiences of company employees until early in July.

The Swift family, totaling an audience of almost 300,000 persons, will have seen the feature-length color picture during the past two months since its unveiling to the press. Picture was contracted to American Film Center, a Rockefeller-supported research organization which headquarters in New York City. Although this group is given screen credit and its director, Donald Slesinger, is also credited, production was understood to have been handled by several other sources on West Coast where most of the filming took place. Rudolph Carlson, member of the Film Center group, is also given technical credit.

Picture is a historical opus of the life of Gustavus Franklin Swift, founder of the company. The press statement credits Eugene Forde with direction; screen play to Francis Farago. A special original score was written by W. Franke Harling. Original plan was to produce a picture to carry on the program of the company's family suggestion parties. These parties are part of the company's suggestion plan which encourages employees to submit ideas concerning the operation of the business.

The making of *Red Wagon* was itself the result of a suggestion, though who suggested the involved method of getting the film produced is anybody's guess.

♦ Taking its title from the frequency with which someone enters a hospital, Blue Cross, hospital insurance plan has completed production of a promotional film called *Every Two Seconds*.

♦ *Keep It Frozen*, a new color slidefilm showing right and wrong ways of preparing food for storage in home freezers and demonstrating tests of various wrapping materials, has been completed by Frigidure Division of General Motors.

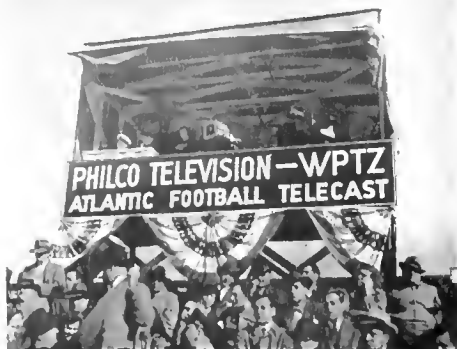
TO BEGIN on a note of harsh realism, everyone interested in the future of Television as a commercial medium should realize that no one today is getting rich on television—rich in anything but experience anyway.

Station time is not selling at a high enough figure to cover operating expenses. The cash being paid by sponsors for talent and time today is certainly not winning enough friends or influencing enough people to make it anything but an investment against the future. Advertising agencies are getting experience—and that's about all. With television budgets realistically held down in the light of the small coverage available, whatever money is available for the film treatment of commercial messages is small indeed. This is merely by way of setting the economic stage.

Over the past five years, we at N. W. Ayer have had what is probably an unparalleled opportunity to work with televised commercial messages. During those years we have tried virtually every known way to dramatize clients' commercial messages—puppets, chalk talks, tip over charts, lantern slides, straight announcements delivered by personable young men, dramatic sketches, and, of course, various motion picture techniques from animation to live action. Out of this experience, we have reached some conclusions which may be of interest to those who are eyeing television as a possible outlet for motion picture material.

We think there can be little doubt that for many products, motion pictures provide the only logical answer to the problem of properly dramatizing commercial messages. Looked at strictly from an advertising standpoint, the commercial is the thing. The commercial is really the only point in sponsoring a television show at all. This portion of the program *must* be right—hobbles, fluffs, and accidents (forgivable in the rest of the television pro-

"Live" action is the order of the day when television goes to a football game.



gram) cannot be tolerated in the commercial message. By working with film these last minute variables can be outlawed. Not all commercials will be done on film—many of them will be done live. But in cases where a product or process cannot be brought into the television studio nor the television camera brought to the product or process, film will solve the dilemma.

Out of experience with the Atlantic Refining Company's televised football games (over the Philco Station in Philadelphia) plus more recent experience with Waltham televised time signals and as yet unreleased programs, we can offer a few hints which bring film production costs down to television's current price level.

It seems obvious, many of the standard ABC's of film production must be revised. In fact, whole sections of the film alphabet may have to be consigned to the cutting room floor. A compromise will have to be made. But let no one fear to compromise, for the film results will still be above live television results on many counts. How can these compromises help? Let's look!

Time—studio time and camera crew time—is costly. Some thought should be given by producers to ways and means of getting television commercials produced speedily—without sacrificing too much quality. We do not believe this is a contradiction in terms. Consideration should be given to some of these things:

It is common sense that with the small image which will prevail in most television receivers for a long time to come, detail will readily be lost. Therefore, the first cinematic axiom must be dropped. Long shots and medium long shots will be ruled out. For television, medium close, close, and close-up are going to be au fait. This change of tactics will simplify (Continued on Page 29)

Films don't muffle the commercial. Last minute variables are eliminated in pictures.





(Above) Scenes from the prize-winning traffic safety picture *X Marks the Spot* produced by Jam Handy for New Jersey Dept. of Motor Vehicles.

National Safety Awards Honor Ten Pictures

• MOTION PICTURES AND SOUND SLIDEFILMS SHARE 1944 HONORS •

EMPHASIZING THE SIGNIFICANT ROLE played by films for the education of the public, workers in industry and the men and women of our armed forces in the field of safety, the National Safety Council sponsors annual awards for motion pictures and sound slidefilms.

Eight sound motion pictures and two sound slidefilms have been awarded "Safety Oscars" for their educational contribution in 1944. The awards were made by a Committee representing 17 national organizations. The selections are made annually in the fields of home, traffic, occupational and general safety.

"The fact that almost three times as many films were submitted for consideration this year as last year reflects the growing interest in safety throughout the nation," said Dr. Mark A. May, director of the Institute of Human Relations, Yale University, who is chairman of the Motion Picture Committee.

Awards in the fields noted were nationwide in scope. In the field of home safety, the award went to *What Price Happiness*, a motion picture produced for the Newark, N. J. Safety Council.

The outstanding picture in the vitally important field of traffic safety was *X Marks the Spot*, produced by the Jam Handy Organization for the New Jersey Department of Motor Vehicles. This

picture was praised by the Committee as an "extraordinarily fine picture in every respect."

Four sound motion pictures and a sound slidefilm were honored in the field of occupational safety. The top honors for a theatrical motion picture in this group went to *Safety Sleuth*, a Pete Smith short subject produced by Metro-Goldwyn-Mayer.

First prize-winner in the occupational safety field as the best non-theatrical motion picture was *To Live in Darkness*, produced for the Training Film and Motion Picture Branch, Bureau of Aeronautics, U. S. Navy. Collaborating with the officers and men of the Navy in the preparation of this subject was Carl Dudley, writer and director.

Other award winners getting special honorable mention in this group were *The Art of Climbing*, produced for the New Jersey Bell Telephone Company (a sound motion picture for training purposes which emphasized safety) and *Why Risk Your Life?* produced by the Great Northern Railway Company. This film was given special mention as the best safety education motion picture for railroad employees.

Ring Down the Curtain, produced for the Michigan Bell Telephone Company, won first prize as the best sound slidefilm in the occupational field.

In the field of general safety, the award

for the best sound slidefilm went to *Man-Handled*, produced for the Zurich Insurance Companies by MacDonald Productions. The Company's long record of successful use of films for safety programs has made an outstanding contribution to this field.

Among motion pictures honored in the field of general safety, *Ice Rescue*, a film produced by the Boy Scouts of America won the award as the best non-theatrical film, while honorable mention went to *A Stitch in Time*, a motion picture on farm safety produced for the Sears Roebuck Foundation by C. L. Venard, veteran commercial producer.

The National Committee judging these awards, in addition to Dr. May as Chairman, is composed of representatives of the following organizations: The American Association for Adult Education, American Association of Motor Vehicle Administrators, American Automobile Association, American Mutual Alliance, American Public Health Association, Association of Safety Council Executives, Automotive Safety Foundation, International Association of Chiefs of Police, Life Insurance Association of America, National Association of Manufacturers, National Conservation Bureau, National Commission on Safety Education, U. S. Navy Department, U. S. Public Roads Administration, U. S. War Department, and the National Safety Council. Scenes from award ceremonies held in Chicago are pictured in these pages.

Forest E. Long (left) executive manager of the National Safety Council presents film award to Neville Pilling, senior executive of the Zurich Insurance Companies in Chicago.



C. L. Venard, producer of *A Stitch in Time*, Paul Jones (center) Director of Public Information for the Safety Council and Gordon B. Hattersleg, vice-pres., Sears-Roebuck & Co.



Sidney Williams presents a National Safety Council film award plaque to S. L. Fountaine of the Great Northern Railroad for the prize-winning film *Why Risk Your Life?*





Headliners at the recent aircraft film preveue were (l to r) Dr. C. F. Klinefelter, Asst. U. S. Commissioner of Education, Floyd E. Brooker, head of the Division of Visual Aids for Training and John E. P. Morgan.



USOE supervisory executives on the production of the Aircraft Work Series were Paul C. Reed (left) and Albert J. Rosenberg (right) shown here with Mr. John E. P. Morgan of the Aeronautical Chamber of Commerce.

Prevue Aircraft Work Films

WITH EXECUTIVES of aircraft manufacturing concerns and U. S. airlines in attendance, together with officials of the U. S. Office of Education and members of the production and distribution organizations responsible, films in the important Aircraft Work Series produced for the Office of Education were previewed in New York last month.

The showing, which was held in the auditorium of the Museum of Modern Art, included six of the thirty-odd motion pictures, with accompanying filmstrips, in this series. Pictures were produced by Audio Productions, Bray Studios, Pathescope Company of America, Jam Handy Organization, Ted Nemeth Studios and Herbert Kerkow. Official distributor and sponsor of the preview was Castle Films, Inc., of New York City, Chicago and San Francisco.

Guest speaker of the evening was John E. P. Morgan, Executive Vice President of the Aeronautical Chamber of Commerce. Films were introduced by Dr. C. F. Klinefelter, Assistant to the U. S. Commissioner of Education, who explained the purposes for which they were made and described briefly the background of the agency's training film activities in these war years. Floyd

E. Brooker, Director of the Division of Visual Aids for War Training of the U. S. Office of Education, served as informal chairman of the evening. More than four hundred and fifty visual units, each comprising a motion picture, filmstrip and an instructor's manual, have been produced under Mr. Brooker's supervision.

Films shown were primarily in the area of aircraft maintenance pictures, selected from a group of fourteen in that field. Titles previewed included *Repairing Structural Tubing; Attaching and Aligning Wings; Servicing and Timing Magnetos; The Airplane Mechanic; Servicing an Airplane and Periodic Inspection—Airplane*. All films are now available for purchase through the official government distributor, Castle Films, and local agents throughout the country.

The *Aircraft Work* series was supervised for the U. S. Office of Education by Paul Reed and Albert J. Rosenberg. The series were among the first to be completed in the entire Office of Education visual aids program. Cooperation of many aeronautical engineers, maintenance experts, designers, manufacturing and airline executives was enlisted to make the films the most authoritative and complete visual reference library thus far produced.

Film executives view aircraft training subjects: (left to right) Eugene W. Castle, President of Castle Films, Inc., and Castle executives Harry Spiess, Murray Goodman and William B. Laub.



Visual Aids to Training

Ten New Pictures for Plastics Field

THE LARGEST SERIES of coordinated films thus far produced on plastics was premiered on June 12 at a regional meeting of the Society of the Plastics Industry in New York.

Sponsored by the U. S. Office of Education as part of its war training program, the ten films are designed to facilitate the training of new personnel and the shifting of employes from one type of operation to another in the plastics industry.

The series was planned and produced by Caravel Films in cooperation with the educational committee of the Society of the Plastics Industry, the Plastics Industries Technical Institute, and Mr. H. J. DuBois, Executive Engineer of the Shaw Insulator Company, who acted as technical adviser. Prior to production, Caravel started a year ago to make a thorough preliminary survey of the industry in order to determine the subject matter of the films. Every step, from outlines and sketches to the actual photographing was carefully checked by experts to assure technical accuracy. Photographing the hundreds of required scenes took place in and around New York, in the plants of the Shaw Insulator Company, Tech Art Plastics, Synthane Corporation, and Irvington Varnish & Insulator Company.

The first two films provide a general introduction into the field of plastics. Companies in the plastics field may use them for employee orientation and attitude building. Vocational and high schools, technical schools, colleges, and vocational guidance bureaus for young people and returning veterans all will find them of value. In addition, they hold considerable interest for the general public, which has become plastics-conscious without appreciating, as yet, what plastics are nor how the products in plastics which they use every day are manufactured.

The other eight films in the series fall into the category of training films.

Prints of the pictures, each of which cost thousands of dollars to produce, will soon be available to the public at a nominal cost from Castle Films, 30 Rockefeller Plaza, New York City. The longest picture, No. 2, which runs about 25 minutes will cost approximately \$30; the remainder will range in cost from \$15 to \$25, depending upon their length. With each film are provided a supplementary silent slide-film and an instruction manual.

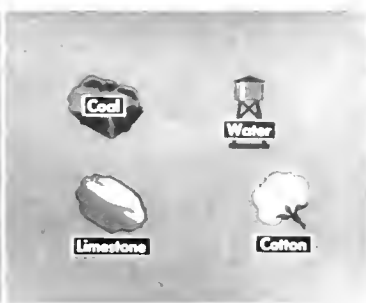
Production credit for the series goes to Caravel's Alexander Klein, writer, researcher and general production supervisor; to Roger S. Hall, director of a number of the films; and to Sidney Owen, visual aids specialist, U.S.O.E.

Additional guidance in planning the series was given by William T. Cruse, Executive Vice-President of the Society of the Plastics Industry and the Society's educational committee, of which Horton Spitzer, Vice-President of the Plaskon Division of Libby-Owens Glass, was the chairman.

Film No. 1, *Origin and Synthesis of Plastics Materials*, shows the synthesizing of two typical plas-
(Continued on page thirty-three)



U.S.O.E. Unit 466
Running time, 16 minutes.



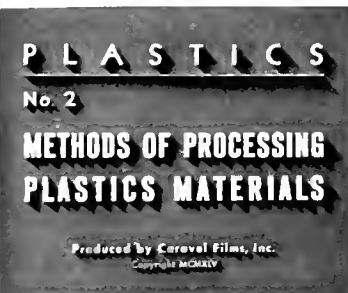
Synthetic resins are derived from natural substances.



Some plastics are compounded to resist acids.



Plastics products are produced for a great variety of purposes.



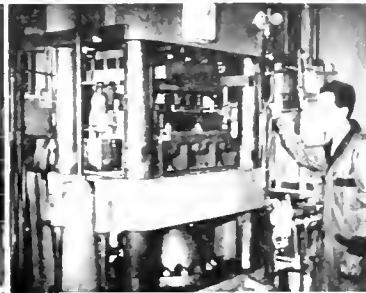
U.S.O.E. Unit 467
Running time, 24 minutes.



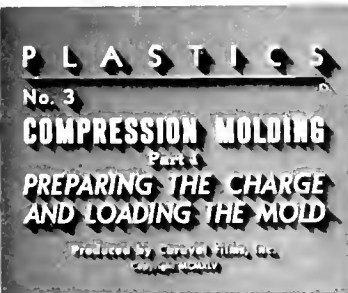
How do injection presses operate?



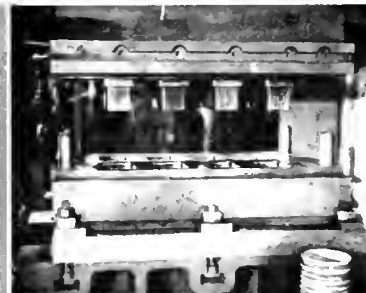
Thermoplastic material is fed into the heating cylinder of the molding press.



The compression method of molding is widely used.



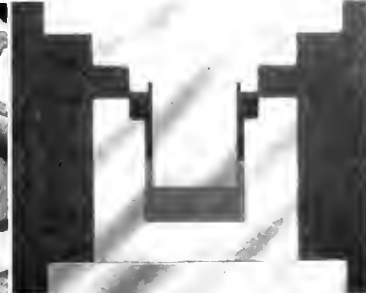
U.S.O.E. Unit 468
Running time, 11 minutes.



One basic type of mold.



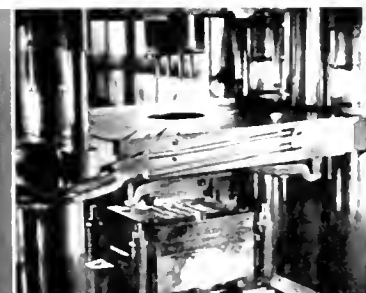
Be sure not to "double-shot" the mold cavities.



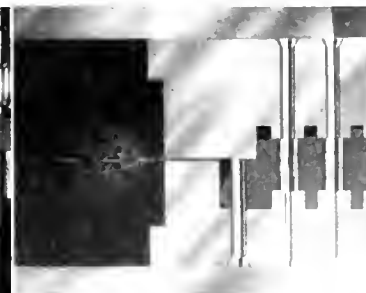
Heat and pressure from advancing ram plasticize material.



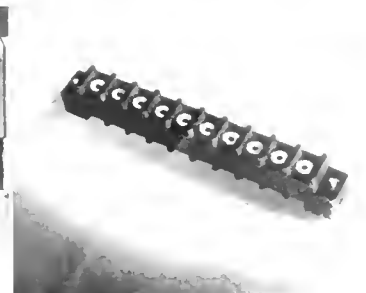
U.S.O.E. Unit 470
Running time, 11 minutes.



The transfer molding setup.



Gases escape through a vent.



What problems are involved in molding this piece?



U.S.O.E. Unit 475
Running time, 19 minutes.



Explain why five pieces can be machined at once.



Be sure the tool is sharp.



Feed work fast without sawing it.

A New World of Visuals Lies North of the Border



JOHN GRIERSON
Government Film Commissioner

IN establishing a government film organization and in giving it freedom of action, Canada has placed herself in the van of those nations which realize that one of the basic factors in progress and reconstruction is an informed public opinion. Today the title "The National Film Board of Canada" on a film is a familiar sight the world over.

Men, women and children in the crowded country school houses of remote Canadian rural communities; distinguished diplomats gathered at Canadian Embassies in foreign capitals; war workers in factories who pause during the lunch hour to see industrial films in their plant cafeterias; Latin American villagers who gather round the travelling projector to see films on Canadian nutrition problems explained in their own language; men and women of the armed forces acquiring new skills and training for their return to civil life; all are familiar with National Film Board films.

Canada's connection with the documentary film movement has been a long and honorable one,

lasting for almost thirty years. It goes back to the days during and immediately after the last war when Robert J. Flaherty was working on the now world famous "Nanook of the North." Already the Canadian Government, recognizing the value of films in the promotion of trade relations, had formed in 1917 the Canadian Government Motion Picture Bureau. For twenty years this organization, under the Department of Trade and Commerce, had a small but regular output of films dealing with Canada's scenic attractions, wild life and natural resources.

However, with the development of public information during the thirties, and the growing necessity of countering totalitarian propaganda by stating the nation's case to her friends abroad and explaining the Dominion to its own people, the Government of Canada felt that the film medium could be put to more considered use.

In 1938, the Government invited John Grierson, head of the G.P.O. Film Unit in Britain, to come to Canada and make a survey of film possibilities. As a result of his recommendations the National Film Act was passed in May 1939, creating a National Film Board with authority to advise the Government in all its film activities, and to co-ordinate, under a central body, all the film needs of the various government departments. In 1941 the Board absorbed the functions of the Motion Picture Bureau, and in 1943 it took over the Graphics Division of the Wartime Information Board. The Film Board is thus concerned now not only with film production but with film strips, still photographs, posters and displays. It is, in a word,

the chosen instrument of the Canadian people in the field of visual information.

Meanwhile Grierson, on his way to Australia to advise the Commonwealth Government on its own film policy, was called in by Ottawa, after the outbreak of war, to take the position of Government Film Commissioner and executive head of the National Film Board. Grierson is today responsible to a Board made up of two Cabinet Ministers, three senior civil servants and three members of the public chosen for their interest in and knowledge of the film as a medium of public information, and is ably assisted by his Deputy Commissioner, Ross McLean.

John Grierson was already well known as a pioneer in the documentary film field when he accepted the Canadian Government's offer. Born in Perthshire, Scotland, son of the headmaster of a village school, he served four years in the Royal Navy during the first world war, went through Glasgow University on scholarships and later lectured at Durham University. From Durham he went to the United States on a three year Rockefeller Fellowship. He was a frequent contributor to United States magazines and newspapers, specializing in the psychology of information and studying information media. Returning to England in 1928 he studied the development of educational and informational films on behalf of his government and joined the Empire Marketing Board to make the first English "documentary" film, *Drifters*. This was an outstanding success. Other documentaries followed which have given him a secure place in the history of film. When the Empire Marketing Board dissolved he went with Sir



J. ALAN FIELD
Producer of *Canada Carries On*



STANLEY HAWES
Producer, *Labor-Management Films*



GRAHAM MCINNES
Information Editor



MALCOLM ROSS
Director of Distribution

Stephen Tallents to the General Post Office as head of the G.P.O. film unit.

His visit to Canada in 1938 at the invitation of the Canadian Government was not his first. He was here in the twenties also. He has a very great belief in Canada and has a way of making others share his belief. In January, 1943, Mr. Grierson accepted appointment as General Manager of the Wartime Information Board for a year, and during that period combined both offices. A brilliant, well-rounded personality, he makes his presence felt wherever he goes. Dynamic, provocative, and persuasive, he is at his best when challenging people to face the tremendous tasks of education and reconstruction. A man of slightly less than medium build, he has a memorable face with regular features, a humorous mouth under a somewhat craggy moustache, and eyes that are alive with human understanding.

Deputy Film Commissioner and executive assistant to John Grierson is Ross McLean. Capable and self-possessed, he brings a wide background of experience to his post. A Westerner and a Rhodes scholar, he was private secretary to Rt. Hon. Vin-

cent Massey, High Commissioner for Canada in the United Kingdom, until 1938 when he returned to Canada. Graduating in 1927 from the University of Manitoba he entered Balliol College, Oxford, the same year on a Rhodes Scholarship. After winning an-

other scholarship at Oxford and his B.Litt in 1931, he went to the United States to serve with the Unemployment Relief Commission of Northern Illinois. The following year he was appointed national secretary to the Association of Canadian Clubs and was for a time Ottawa correspondent for such publications as "Saturday Night" and "The Canadian Forum." He joined the Film Board shortly after its foundation, in the fall of 1939.

The Film Board is best known to the general public through its theatrical series, *Canada Carries On*, *World in Action* and *Les Reportages*. *World in Action* places Canada in relation to the global perspectives and the economic and military stresses of a world at war. Its brilliant editing technique, which has won wide acclaim, and which consists in the linking by a powerful and considered commentary of material from sources all over the world, is the work of a small group headed by Stuart Legg. Legg, who came to Canada in 1939, may fairly claim to have developed a new approach to the film of information, in which fast and beautifully paced cutting, in counterpoint with a dynamic commentary, have brought to sharp focus the basic issues of our time. Legg is a lean diffident Cambridge graduate, a philosopher and constructive thinker. He has developed masterly techniques in the balancing and contrasting of ideas and has helped to make the name of the Film Board known all round the globe with his *World in Action* series.

He made his first documentary films while he was still at Cambridge. In 1932 he joined Grierson at the Empire Marketing Board and has been with him ever since—accompanying him to the General Post Office unit, and later to the Film Centre, where he edited "World Film News." Later he became producer for the Strand Film Company where he remained until 1939. He came to Canada in March of that year to make two films for the Dominion-Provincial Youth Training Plan. When the National Film Board was set up he became one of the first five members. *World in Action*, which is distributed by United Artists Corporation, plays in over 600 theatres in Canada, upwards of 5,000 in the U. S. and almost 1,000 in Britain. Like *Canada Carries On*, it is subsequently seen by non-theatrical audiences all over the world in 16 millimeter form.

Canada Carries On, which plays to over 800



ROSS MCLEAN
Deputy Film Commissioner

theatres across Canada once every month, is now in its fifth consecutive year. The series, distributed by Columbia Pictures of Canada to large circuits such as Famous Players Canadian Corporation and independent theatres, documents the various phases of Canada's war effort, the exploits of her fighting men, developments on her home front, and her relations with her neighbors.

J. Alan Field, producer of *Canada Carries On*, was until December, 1944, supervisor of the NFB newsreel unit. A native of Toronto, Al Field is a "typical" Canadian, fair haired and wordly wise, who worked as a free lance writer for Canadian and American newspapers and magazines before he joined the National Film Board. He has directed films on every phase of the war effort and knows Canada from end to end.

Les Reportages, distributed throughout Quebec by La Compagnie France Film, is a fortnightly French language cinemagazine item which deals with events of interest to theatre patrons in French Canada. It is interesting to note that all these series circulate in the theatres commercially. The Canadian Government does not offer handouts to the theatres. The films are placed with the film industry on their merits, and are accepted and paid for on the same basis.

In the documentary world, however, the theatres constitute the holding line, and the main advance is made in the non-theatrical field. This advance rests on two assumptions: (OVER)



STUART LEGG
Producer of *World In Action*

cent Massey, High Commissioner for Canada in the United Kingdom, until 1938 when he returned to Canada.

Graduating in 1927 from the University of Manitoba he entered Balliol College, Oxford, the same year on a Rhodes Scholarship. After winning an-



J. MARGARET CARTER
Director, U. S. Distribution (NT)



J. D. RALPH
Production Secretary



HARRY ROWED (left)
Chief of Photo Services



D. P. WALLACE
Chief of Liaison



The Story of Canada's National Film Board

★ ★ ★

In the pictures: (left) G. S. BAGLEY (center) Chief of Art Department, (right) DONALD BUCHANAN (center) Chief of Displays Division, National Film Board of Canada.



(Continued from the previous page)

- (1) that there exist internationales based on a common interest in a specific subject;
- (2) that there is more seating accommodation outside the theatres than inside them.

The bright lure of the movie theatre is that of entertainment and vicarious wishfulfillment. The drawing card for the non-theatrical audience is usually that of seeing a subject in which they are interested, articulated on the screen. It may be factory instruction or military training, labor-management relations or art appreciation, housing or community orchestras. The film has the power to leap barriers of race, religion or background, appealing directly to a common interest. If you make a film on stamp collecting—say the history of the Antigua Penny Puce—it will appeal to stamp collectors all over the world, irrespective of where the film was made. At the same time it will place the country that made the film squarely before those interested in stamp collecting. There are internationales of stamp collectors, engineers, biologists, social scientists and artists no less than internationales of a political hue. It is to these that the non-theatrical film largely appeals. And it can readily be seen that the potential audience is enormous.

It may at first sight seem unlikely that there is more seating accommodation outside the theatres than in. But a 16mm non-inflammable sound film 30 minutes in length can be packed into a small can barely a foot in diameter and weighing less than two pounds. There is almost no limit to the places where such a film can be shown. National Film Board non-theatrical films, for example, are shown in rural community halls, in service clubs, in factories, in trade union halls, in churches, schools, universities, to adult education groups, to scientists' conventions and to servicemen in camps, ships and airfields both in Canada and overseas. They do not conflict with the theatrical

entertainment film. They appeal to specialized groups and are broadly concerned with education for citizenship.

★ ★ ★

The Film Board's non-theatrical

work began with the formation in 1942 of the Rural Circuits. Originally numbering thirty, these circuits have since grown to almost a hundred. Each month, approximately 250,000 rural people in every province

of Canada see a program of films for farmers. Some of them had never seen a film before. Many of them come in from ten miles around in sub zero weather to visit the show. What they see is a balanced program: a film on a definite agricultural problem, which may range from weed control to how to form a Credit Union; a film which sets their own effort in perspective against the Canadian and the international scene (usually a *Canada Carries On* or *World In Action* revised, six months after theatrical release, for the slower paced needs of a rural audience); a sing-song as an ice breaker; and a cartoon—usually with a purpose. The field representative at these showings is much more than a projectionist. He must be able to answer questions on film content and lead a discussion afterwards.

Out of these programs have come a series of citizens' forums, sometimes run in conjunction with such bodies as the Canadian Broadcasting Corporation, Canadian Association for Adult Education and Canadian Council for Education and Citizenship. More than 4,000 of these forums have been initiated during the past two years, and the influence of the grass roots, via the Rural Circuits, on the composition of Film Board programs, has been considerable.

★ ★ ★

The Board's Industrial Service shows to over 250,000 industrial workers each month, in 1,400 war plants throughout Canada. The shows are staged in the plant, on company time, through the co-operation of labor and management. The projector is set up right in among the machinery bays, and the workers see a half hour program of industrial incentive films, films on accident prevention, cartoons, or labor-management films. More interesting, because it is more open for adult educational work, is the Trades Union Circuit, which shows a film program to about 40,000 Trades Unionists per month. (Continued on Page Twenty Six)



"Okay—So it's Colossal! But what's it going to COST me?"

(Have you been wondering, too? We've prepared some interesting material on film production facts. Just ask for your copy of "Film Costs".)

BURTON HOLMES FILMS, INC.
7510 N. Ashland Avenue, Chicago 26, Illinois
ROGers Park 5056



“Bet we built that baby”

Thrilling movies of our weapons in action spur workers to greater effort...

RECEIVING little public recognition—yet one of the motion picture industry's highly important contributions—is the work it does in cooperation with our armed forces in the making of “incentive” films... for presentation in war plants and movie houses.

Important? Yes, and for many reasons. In good part, production depends on workers'

enthusiasm. In these incentive films they see *their* tanks, *their* planes, *their* guns blaze into action on the fighting fronts... the final test of their handiwork.

In terms of high-level war production, recruitment of workers, job attendance, the program of incentive films is measured and found worthy... another contribution of the movies at war.

Eastman Kodak Company, Rochester 4, N. Y.

J. I. BRULATOUR, INC., *Distributor*, Fort Lee, Chicago, Hollywood

One of a series of advertisements by KODAK testifying to the achievements of the movies at war



(Continued from Page Twenty-Four)

It was for such audiences—sceptical, adult, critical—that the “discussion trailer” technique was developed.

At the end of each film of a controversial nature—and it is hard to deal with any of the central problems of our time without being controversial—a study group similar to that which is actually seeing the film, comes onto the screen. The basic issues are debated by this film audience and a chairman sums up the points which have been raised. He then turns to the real audience and invites their cooperation. The lights go up, and everyone is ready to talk. Attached to such films as *UNRR-1—In the Wake of the Armies* and *Welcome Soldier* (a film on the rehabilitation of servicemen) these trailers, the work of producer Stanley Hawes, in charge of labor relations films, have proved most successful. They have opened up a new technique in the development of adult education.

Stanley Hawes is now head of the unit making films on the sociology of industry. Straight-spoken and sincere, he understands the problems of industry and can win the interested co-operation of labor as can few men. Now a veteran film maker, he first learned about motion pictures by doing odd jobs around a film studio. He has been associated with the documentary film movement for over fifteen years, first with the Birmingham Film Society and later as a director and producer at Strand Films. It was here that he first came into contact with Grierson. He came to Canada in 1940. His first assignment was the newly launched theatrical series *Canada Carries On*. Next he undertook the production of army training films. Since then he has been in charge of all films dealing with labor problems and labor relations. In 1943 he went to England on a special assignment, to produce *Partners in Production*—a record of labor-management committees in Britain. It was Stanley Hawes who was responsible for developing discussion trailers to be a highly effective technique in promoting debate among film audiences.

Besides the regular circuits, non-theatrical distribution has been greatly extended through the co-operation of local bodies. Volunteer projection services, provided by Junior Boards of Trade and Kiwanis International have been responsible for thousands of showings. Regional Film Libraries, regularly serviced by the Film Board, provide 16mm films to many rural and urban communities throughout Canada. In addition the National Film Society operates an extensive

film rental service.

Distribution of all NFB productions is a big task and requires someone with the energy and punch of thirty-four year old Dr. Malcolm Ross. As Coordinator of Distribution his job is to supervise the distribution of all NFB productions, theatrical and non-theatrical. So quickly has this expanded that he is now assisted by a staff of nearly a hundred. Distribution includes the rural circuits, the industrial and trades union circuits, the preview library and the organization of community film services. In addition to the domestic field, is that of foreign distribution and the translation of Canadian films into the principal languages of the world including Russian and Chinese. Malcolm Ross, who comes from the Maritimes, was a lecturer in English at the Universities of Indiana and of Cornell before joining the staff in 1942.

The Photo Services and Displays Divisions have grown out of the Graphics Division of the Wartime Information Board, taken over in 1943. Chief of the Photo Services Division since January, 1945, is Harry Rowed. An experienced still cameraman before he joined the Board, Rowed has won awards in many salons. As special photographer for the Canadian National Railways and Trans-Canada Airlines, he has climbed more mountain peaks and covered more of the country by air than most people dream of doing in a lifetime. Born in Waseca, Saskatchewan, he began his career with the Prince Albert Daily Herald, later worked with other papers, including the Winnipeg Tribune, and served for seven or eight months as staff photographer for the Wartime Information Board, from there coming to the Film Board.

The Display Section, under Donald W. Buchanan, has been constantly ex-

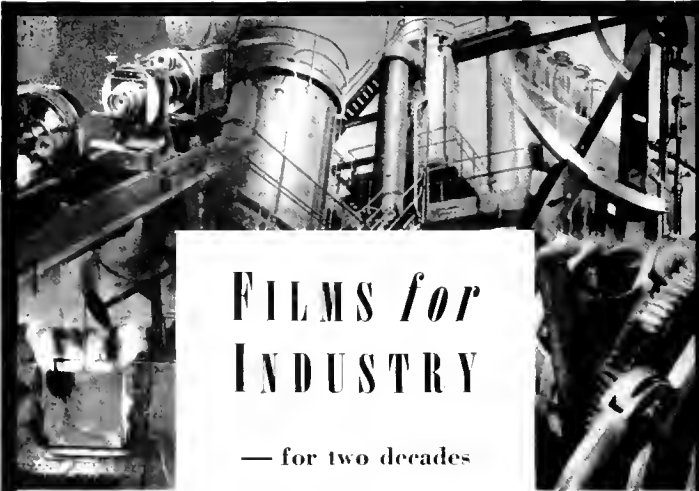
panding. It is responsible for the displays, photographic exhibits and posters which are appearing across Canada in increasing numbers and are going to countries like France and the U.S.S.R. carrying their informational message. Attached to the Display Section is the Film Strip Unit, producing for educational and training purposes. These film strips have played an important though little known part in training men and women for the Armed Services and they have a real part to play in the classrooms of the future, both in their own right, and as an adjunct to the film.

Closely associated with the Display Section is the Art Department, headed by Geoffrey S. Bagley. Bagley began his career free lancing in London, England, doing railway posters and book illustrations. In 1929 he came to Canada to see Red Indians and Cowboys, and was considerably surprised not to see the Rocky Mountains when he sailed up the Saint Lawrence. In 1932 he became Art Director of Howard Smith and Associated Companies and held that post until the end of 1941 when he joined the art division staff of the Wartime Information Board until its transfer to the Film Board.

The Art Department has been operating for less than two years but through its posters, displays, wall-hangers, filmstrips, and quantities of illustration work it has aroused the interest of graphic artists not only in Canada but in Britain and in the United States. Posters go out each month for the Film Board's *Canada Carries On* and *World In Action* series. Wallhangers—such as the industrial *Wallnews* and *Canadian Affairs Pictorial*—reach a Canadian audience in the millions.

Working in close liaison with Production, Distribution, Photo Services and Displays is the comparatively new Information Section headed by Graham McInnes, Information Editor. Coming to the Board with a wide reputation in radio and literary circles in Canada, McInnes was active as a producer before organizing Information last autumn. Born in England and educated in Australia, he had gained an insight into Canadian thought since coming to this country in 1935. He was associated with Grierson from the early days of the National Film Board, first as script writer, later as director, and finally as producer, notably of kodachrome films on Canadian art. As Information Editor he is the liaison between the Film Board and the public and is the author of many articles on the role of the documentary film.

(Continued on Page Forty-Two)



**FILMS for
INDUSTRY**

— for two decades

The next time you are in New York plan to spend an hour with us.

Let us show you how we apply the newest motion picture techniques — from animation to three-dimensional photography — in creating films for film-wise industrial organizations that want only the best.

Meet some of our creative men and technicians. See one of the most ingenious films ever made, Chrysler's "In Tune With Tomorrow," in stop-motion Technicolor and in three dimensions.

LOUCKS & NORLING

245 WEST 55TH ST. • NEW YORK CITY

MOVIE PICTURES SLIDE FILMS SINCE 1923

WIN \$10,000 FIRST PRIZE!



CONTEST RULES

1. This contest is open to all individuals who are not professional motion picture producers. Also officers or employees of International Theatrical and Television Corp. members of their families or any other persons who are automatically excluded from participation.
2. A film can be made on any millimeter stock (except 16mm) that may be about 10 minutes or any length, with sound or otherwise. The competition has already been given.
3. Films of any length that meet the other requirements will be accepted.
4. Films falling into any of the following categories will be accepted:
 - a. Comedy films, including shorts, feature films, and serials.
 - b. Dramatic films, including shorts, feature films, and serials.
 - c. Educational films, including shorts, feature films, and serials.
 - d. Historical films, including shorts, feature films, and serials.
 - e. Propaganda films, including shorts, feature films, and serials.
 - f. Religious films, including shorts, feature films, and serials.
 - g. Science fiction films, including shorts, feature films, and serials.
 - h. Fantasy films, including shorts, feature films, and serials.
 - i. Musical films, including shorts, feature films, and serials.
 - j. Documentary films, including shorts, feature films, and serials.
 - k. News films, including shorts, feature films, and serials.
 - l. Travel films, including shorts, feature films, and serials.
 - m. Nature films, including shorts, feature films, and serials.
 - n. Sports films, including shorts, feature films, and serials.
 - o. War films, including shorts, feature films, and serials.
 - p. Other films, including shorts, feature films, and serials.
5. An individual contestant may submit as many separate entries as desired. Each entry must be accompanied by an original and a duplicate copy of the film, and a return postage stamp. The original must be forwarded to International Theatrical and Television Corp., 25 West 45th Street, New York 19, N.Y. The duplicate copy must be retained by the contestant. The original copy must be returned to the contestant by International Theatrical and Television Corp. on or before July 1, 1946. The original copy must be returned to the contestant by International Theatrical and Television Corp. on or before July 1, 1946. The original copy must be returned to the contestant by International Theatrical and Television Corp. on or before July 1, 1946.

10 BIG ADDITIONAL PRIZES

For Best Amateur Motion Picture On Any Subject

Attention all amateur motion picture producers! Here is the chance you've always wanted. Now your own motion picture can earn you big money — and all the glory that goes with being a producer of a commercially distributed film. Anyone may enter. There's nothing to buy and nothing to sell. Your production may be on any subject — any length!

Why this contest? To stimulate and help develop better amateur motion picture production! Ten internationally famous judges will select the winners. Names of judges will be announced shortly. Get started now! The contest will close July 1, 1946, and all entries must be received prior to that date. Write I.T.&T. Contest Editor for complete details and your entry blank today.

Big full page ads in

- Popular Photography
- Minicam
- U. S. Camera
- Movie Makers
- Home Movies

are backing you up — help you get your customers to enter!

and a real prize for you, too!

You not only profit by additional supplies you sell contestants in this great \$10,000 amateur movie contest, but in addition you pave the way for vastly increased future business. The more people in your neighborhood that enter—the more customers you make—and the more raw film and equipment you sell. You just can't lose!

Tie-in to cash-in! Send coupon for your attractive 4-color counter display card and supply of entry blanks. Get behind this contest to-day! It's a real opportunity for you!

INTERNATIONAL THEATRICAL & TELEVISION CORP.
 25 WEST 45th STREET NEW YORK 19, N. Y.
 Branch Offices Throughout the United States

INTERNATIONAL THEATRICAL & TELEVISION CORP.
A House For Better Living
 25 West 45th Street
 Branch Offices Throughout the United States
 New York 19, N. Y.

Please send me complete details and entry blank on your big \$10,000 Amateur Motion Picture Contest.

TIE-IN TO CASH-IN!

To help you get more of your customers to enter this big \$10,000 contest, I.T.&T. without charge, will furnish an action-compelling 4 color counter card and entry blanks. Send for yours now. Mail coupon today!

CONTEST DIRECTOR, I.T.&T. CORP.
 25 West 45th Street, New York 19, N. Y.

I want to tie-in to cash-in! Please send me, without charge, the 4 color counter card and supply of entry blanks.

Name _____
 Address _____

A MILESTONE: in televised news coverage was passed last month when a 23-minute film covering General "Ike" Eisenhower's arrival in Washington and his speech to Congress were televised eight and a half hours later on WNBT in New York.

Byron Productions of Washington had been commissioned by NBC to cover the event. The assignment was in the nature of an experiment governing the news-covering possibilities of 16mm film in television.

At 10:00 in the morning, the General's plane came to a stop before a station wagon containing the Byron cameramen, and this car remained at the side of a jeep which bore its famous passenger down Pennsylvania Avenue to the Capitol. One man atop the station wagon took notes, mentally cutting the film as the cameramen fed their descriptions to him.

At 12:20, when the General entered the building to speak before a joint session of Congress, the exposed film and the cutter were already en route to the Eastman laboratory three miles away. The film was put on the machine at 12:50, by which time the cutter had his notes in shape for the script.

A sound camera covered the speech itself, and the magazines were on their way to the Eastman laboratory shortly after the applause had died down. All the sound films were in the laboratory by 1:15.

By 2:40, the silent film was off the machines, and cutting began in the Byron studios at 2:55. The sound film was finished and at the studio by 3:55. In the preceding hour, the silent film had been cut and timed to the second with the script, so that NBC could prepare the narration to time with the footage.

Arrangements had been made to fly the film to New York from the National Airport at 4:50. Since the film was scheduled to leave the studio at 4:15, there was no time to pull the sound film together. A complete script was therefore sent with the cutter and the film to New York in order to complete the cutting upon arrival. En route to the airport, a review was made of last-minute details of descriptions, and this and all related data were telephoned to Paul Alley at NBC in New York. There the writing of the narration began immediately.

The plane, delayed 20 minutes by a storm, reached La Guardia Field at 6:45, and at 7:10 the cutter was in Mr. Alley's office, where the final phase of cutting, editing and polishing was begun. Music for the silent portions was selected, narration worked in, and the sound and silent

Capitol Producer's Television Epic



The producer's camera follows General "Ike" Eisenhower through Washington's cheering throngs for NBC television film.

film woven into a smooth-flowing presentation.

At 9:30 that evening the story was televised on WNBT!

According to Byron, such news coverage by 16mm film is a step forward into a new medium, with new problems and techniques. The matter of timing, the amount of film possible to process in a given time without waste, the need for tightness of script and narration, and the blending of silent and sound film—such problems are possible to handle readily by virtue of the flexibility and versatility of 16mm film.

The complete job was covered by six men. The film used was Eastman Super X Reversal 16mm. The cameras used on the silent film were a Bell & Howell 70DA and an Eastman special with 200-foot magazines. At the Capitol, a single system camera made by J. A. Maurer was used. A mike stand was eliminated since NBC amplifiers from the radio room fed Byron amplifiers.

Thus did the historic arrival of General "Ike" make history in the field of news dissemination, suggesting a completely different means of newscasting, which will not compete with radio, newsreel, or newspaper. Less than nine hours after its occurrence, an important event was televised from silent and sound film in a city 233 miles away to an audience of 10,000 people—under present handicaps. Such an event augurs wide opportunities, in the peace time to come, for 16mm film and television.

* * *

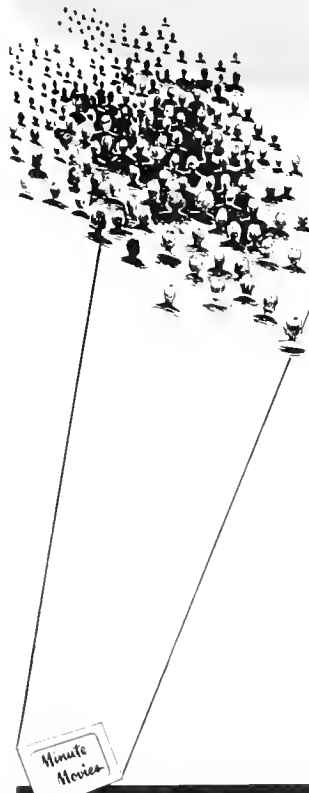
Television Briefs

♦ One clever utilization of available film material in television is the application of sports films, old and new, in the DuMont (WABD) production, *DuMont Focuses Its "Ike" on Sports*. Featuring Tom and Bill Slater, the films, specially edited, are inserted during the running live sports sessions by these two commentators as a means of illustrating points under discussion and, better still, of settling arguments.

♦ A proposal that television retailers and set manufacturers split the cost of sustaining programs, comprised mostly of filmed subjects has been launched by Ralph B. Austrian, executive vice-president, RKO Television Corporation. For example, on the premise that a series of good comedies can be produced for \$7500 each, it would mean that, for every 100,000 sets sold annually, 7½ cents could be set aside between manufacturers and dealers per program. Thus the dealer would pay \$3.75 per 100 television sets he sold each year.

Television Plus

... Millions of Good Prospects with MINUTE MOVIES



If you're all excited about the possibilities of television as an advertising medium—you should consider these extra values offered right now by advertising motion picture shorts:

Minute Movies are available now on regular schedules in approximately 11,000 of the 17,000 motion picture theatres in the U. S.

Minute Movies offer you not only sight, action, sound, but the fourth dimension of full, rich colors.

Minute Movies give you undistracted audiences who, in darkened theatres, focus their attention on a huge screen.

Minute Movies enable you to pre-select your audiences to tie in with your distribution wherever you wish and know positively that you reach them.

Minute Movies are sold at a reasonable standard rate per thousand audience, you pay only for what you receive.

Minute Movies have been carefully tested and continuously used by some of this country's shrewdest national advertisers.

We have been handling the full details of Minute Movie campaigns for many years. For case histories, rates and full information on Minute Movies, telephone or write today

GENERAL SCREEN ADVERTISING, INC.

NATIONAL HEADQUARTERS FOR MINUTE MOVIES
2300 Wrigley Building, Chicago 11 • 500 Fifth Avenue, New York City 18

Films in Video

(Continued from Page 18)

many things. It will certainly make for easier viewing on the part of the public. It should cut down studio overhead by eliminating many set-ups per day.

As a corollary to this general approach, we believe that television films will profit by the use of many dolly and trucking shots. Panning will also be effective to a greater degree than in normal films. Such treatment will make scenes appear to have greater clarity than they actually possess. This is because the eye and brain of the audience will excuse the lack of detail on the screen providing there is motion. Some study should be given by producers to the possibility of such camera treatment cutting down camera crew and study time.

Finally, there is the question of lighting. The number of man hours consumed in re-arranging lighting set-ups between takes in the usual studio production is sometimes staggering. The television film producer

will most certainly examine this practice with a view to saving time—and therefore money. It is common knowledge that television is "like" a print with a small over-all gamma range. This plus the fact that a medium density print is best for television use would seem to indicate that save for a few sparingly used scenes, lighting for television will be rather on the flat side. Perhaps a standard lighting set-up can be worked out for each television film scene so that shooting can be virtually continuous. This suggestion will probably shock perfectionists, but with the lighting facilities available to the film studio the results should, even under such rigorous conditions, be better than live television.

There are other ways in which motion picture production costs can perhaps be lowered without too great a sacrifice in quality. The creators of television programs, if the program is to be committed to film, must be skillful planners themselves. Scenes must be organized to save editing time. Set construction must be planned so as to make every dollar count. Given a series of thirteen television programs to be put on film, forethought and careful planning can, we believe, bring production costs down to a point where it is economical even considering today's limited television audience.

"Appeaser and compromiser" . . . these have been odious words of late. But right now, television needs very badly some motion picture technicians who will devote a lot of thought to appeasing and compromising. Television needs films—not glamorous, Hollywood films—but average, workaday films designed especially for commercial television and produced on budgets which fit the economy of a new advertising medium. Television is going to get those films. The producers of business films would seem the logical market place. They already have the know-how in the film medium. We hope that they will find a way to scale down production costs to the television level.

"Red Heart" Televises

♦ What should a sound film commercial for television cost? For the program *Herkimer Wins the Red Heart*, a three minute commercial consisting of 36 cartoons and headlines, with narration and musical background, was developed at a base cost of \$325. The client was John Morrell & Co., manufacturers of Red Heart Dog Food. The commercial was produced by Henri Hurst & McDonald, Chicago, under the supervision of David Dole, associate radio director of the agency, and was televised on WBKB, Chicago.

KODACHROME STOCK SHOTS

To producers only, we offer quite a selection of 16 m/m Kodachrome stock shots. We also have hundreds of thousands of feet of black and white 35 m m shots.

Need something? Maybe we have it.

FREDERICK K. ROCKETT COMPANY

6063 Sunset Boulevard
Hollywood (28) California

8 TO 12 PER CENT FOR SOUND SLIDEFILM SCRIPT WRITERS

All work to be done in Chicago area. Our present writers know of this offer. Write, giving complete details to

Box 50
BUSINESS SCREEN
157 E. Erie, Chicago 11

**THEY WERE TRAINED FOR
WAR WITH VISUAL AIDS**

Prepare to Train Veterans
with the help of
**VISUAL
PRESENTATIONS**

Make sure of your rehabilitation shop work courses by using **DISCUSSIONAL SLIDEFILMS**

"G.I. Joe" received his military training with the use of slidefilms. As a civilian he will expect to train for his postwar job with similar helps. You can easily adapt the best points from military training lessons to your present shop course, and thereby add the many advantages that visual aids offer. When your rehabilitation training presentations are supplemented with discussional slidefilms, the returning veteran will find himself in familiar surroundings, thus increasing his ability to grasp and retain the information and instruction given. The Jam Handy Organization can help you in your rehabilitation program with a choice library of discussional slidefilms which can be especially adapted to your particular program.

These are only a few of the Kit-Sets of Discussional Slidefilms available

- Automotive Mechanical Training
- Aircraft Mechanics
- Bench Work
- Mochining
- Oxyacetylene Welding
- Safe Practices in Wookworking
- Basic Electricity
- Physics

Produced by
The JAM HANDY Organization

The Jam Handy Organization, 2900 East Grand Blvd., Detroit 11, Mich.

Please send catalog Please send additional information as requested below

Name _____ Position _____
Organization _____
Address _____

10-DAY TRIAL
Jam Handy Kit-Sets are sold on a ten-day trial.

FREE CATALOG
Write for Catalog of Slidefilms and Motion Pictures

Subscribe Today to Business Screen Magazine

You'll want to keep up with the world of visuals in the months ahead. Your insurance policy is a subscription to the authoritative authority. Eight complete numbers for only \$2.00! Mail your check and order today!

157 East Erie Street, Chicago 11, Illinois

Continued from Page Fourteen

All this indicates that American industry must keep its sights high if it intends to meet competition in world markets. When properly employed, the motion picture should go a long way toward capturing our share of business in these markets. Indeed, if this medium achieves sufficient popularity with American businessmen, it is highly conceivable that industrial films and film slides will supplant much of the literature and bulky samples which were formerly sent abroad.

Every psychologist and many businessmen today recognize the enormous merits of visual selling and teaching. Impressions through the eyes are the most vivid and intense of the human sensory perceptions. And the motion picture represents the supreme climax of such impressions. In close-ups, in slow motion, in the great varieties of camera angles, it possesses distinct advantages that are lacking in other mediums and methods. These advantages should be particularly important in our postwar foreign trade.

Along these lines, F. Burnham MacLeary of Caravel Films has stressed the bright potentials for visual education and selling abroad at a recent National Foreign Trade Annual Convention, in which he cited the following five groups of films which could be designed to reach this objective:

"First, films to help remove language barriers." The promotion of English to non-English speaking people as a secondary language throughout the world is feasible through motion pictures.

"Second, films to provide the consuming generation of American businessmen with a more practical and thorough understanding of the geography of foreign trade." He described such films as differing from the usual travelogue type in that they would emphasize the business organization of each country, its native skills and industries, its natural lacks which must be filled with imports from other countries, and so on.

"Third, films to create among our coming generation of customers in foreign lands a better understanding and appreciation of the United States, its resources, industries, marketing methods, its vast strength and its friendly attitude toward other peoples." Such films, according to Mr. MacLeary, would be most effective if shown in the schools and universities of foreign lands.

"The fourth field of visual education in foreign trade would be films to train men who are to be sent abroad to represent American busi-

Pictures in the World of Tomorrow

ness firms." Here the American sales representatives would be taught the habits and customs of the people with whom they will be doing business.

"The fifth field should be one employing the greater use of demonstration films, with sound tracks in foreign language to convey to the foreign buyers a clearly understandable picture of the company's products and their specific advantage over competitive items."

However, in considering the future possibilities of using motion pictures to promote world understanding as well as trade, it is essential that we view the over-all goal of lasting peace. We now know that if we are to prosper, our world neighbors must also enjoy an economically sound condition. In other words, we as a Nation

must live and trade with the rest of the world.

On this premise, the showing of visual education films must be a two-way proposition. Films selling foreign merchandise which are made abroad should be shown in this country. Through such an interchange—American films viewed by our world neighbors and their films seen by our people—a better world understanding is bound to result.

In the meantime, the youth of our country must be constantly imbued with the spirit of world cooperation. And above all, if the young American of today is to play a proper part in our economy of the future, he must have a thorough knowledge of the resources of his own country. He must know about our machinery,

factories, manufacturing processes, business management, consumer requirements, inventive ingenuity, maintenance of quality, stylization of merchandise, and the many phases of mass production and of individual craftsmanship.

For only by familiarizing himself with such vital elements in the everyday workings of our national economy can he render himself competent to meet and pass on the major problems of the present day and of the years to come. Thus, without the slightest doubt a knowledge of American industry and commerce should play a highly important role in the schooling of our youth. It must form a part of any rational training for good citizenship.

The success of the factual motion picture as a medium for such training in the past and during the war period augurs well for the future of the commercial film producing industry. If it seizes its two-fold opportunities of producing films that sell goods and ideas, and that teach, the postwar outlook appears highly lucrative.

But above and beyond the monetary benefits, the commercial film producers who keep ever before them the vision of a healthy economy not only for ourselves but for our world neighbors and who employ their talents in the right direction will be contributing to the well-being of this country and the rest of the world.


Selling America Via Films

♦ A venture now being studied by the State Department, the OWI, the Office of Inter-American Affairs, and others is the establishment of a government information agency to continuously sell America to the rest of the world.

Films would be among the cultural, educational and scientific material that could be placed in the hands of the foreign offices of the above agencies. Formation of a private "overseas council" operating as a non-profit organization would be spurred as a means of providing an accurate picture of America in all types of media outlets, including motion pictures. This organization could supply information on America not ordinarily available to the coordinated government agency proposed.

* * *

♦ *Fertile Frontiers*, a new 30 minute 16mm. film telling a complete and instructive story of the agricultural importance, natural resources and industrial development of Kansas in full color is now available for distribution on a nation-wide basis. Film is recommended for schools, colleges or adult audiences because of its interesting subject value.



☆☆☆ **IN STEP**

... with a permanent and growing staff, complete facilities and the experience of years in the production of films that do their jobs well—these are AUDIO assets which answer the call of INDUSTRY and GOVERNMENT for services urgently needed in those all-important tasks of training on every front.

AUDIO PRODUCTIONS, INC.
630 Ninth Avenue • New York City
Film Center Building

New Slidefilms

♦ The Jam Handy Organization, 2900 E. Grand Blvd., Detroit, Mich., has the following training slidefilms available for general use in industry and business: *Preparing For The Future*: sound on record slidefilm, for use in foreman training, explains to foremen why it is important to develop qualified understudies, 66 individual teaching pictures.

New Men At Home: sound on record slidefilm, showing foreman's obligations to the new man on the job, and how to make him feel at home from the start, 73 pictures. *Measurements and Measuring*—PART I: for teaching machinists work, discussion of steel scale, work accuracy, standard of measurement, 50 pictures. PART II: micrometer, how it works, how to read it, vernier scale, gauges, and gauge blocks, 64 pictures.

Mixing, Using Casein Glue: (aircraft) contents, keeping casein mixing, checking consistency, preparing

joint clamping, wiping off excess etc., 61 pictures. *First Aid*: (color films) sound on record—PART I: The Body, Muscles, tendons, skin, blood, skeleton, head, trunk, upper and lower limbs, 49 pictures. PART II: The Body, Heart, arteries capillaries, veins, breathing, nutrition, nervous system, 54 pictures. *Electricity and the Storage Battery Automotive* PART I: fundamentals of electricity, principles primary and secondary cells, Ohm's law, parallel connections, 97 pictures. *Electricity and the Storage Battery Automotive* PART II: storage battery of secondary cells, general construction, operation.

Sources of Slidefilms

♦ Industry's need of good sound slidefilm programs to carry on training activities is being met by a growing number of production sources.

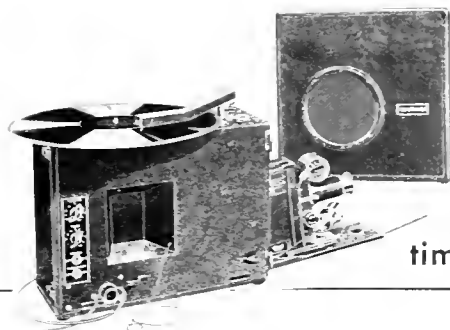
While the largest number of prepared programs is available in the field of safety education, there is also excellent material to be had in supervisory relations, retail sales training, consumer education (buyership) and public health.

Sources of available sound slidefilms would include the National Safety Council, 20 No. Wacker Drive in Chicago where Dale Nolan is in charge of visual activities; the Jam Handy Organization, 2900 E. Grand Boulevard, Detroit; the Vocafilm Corporation, 424 Madison Avenue, New York City; Audivision, Inc., 285 Madison Avenue, also in New York City; Commercial Films, Inc., of Cleveland, Ohio; the Dartnell Corporation, 4660 Ravenswood Avenue, Chicago; and R. M. McFarland Associates, 520 N. Michigan Ave., Chicago.

Safety Slidefilms

♦ Two sound slidefilms to aid in the safety training of lumber industry workers are available from the National Safety Council. They are *Timber* and *Sawmill Safety*.

Timber provides practical safety pointers for men who work in the woods; *Sawmill Safety* shows how mill workers can avoid the simple mistakes which cause most sawmill accidents.



Cuts training time 25% to 40%

For Skilled, Efficient Help... Train the ILLUSTRAVOX Way

The ONE BEST WAY to train for:

Increased production . . . this scientific training method expands your output quickly. Improved employee relations . . . tells company policies as you want them told. Introducing new products . . . reaches all phases of distribution, dramatically and effectively.

PLAN NOW to train workmen, veterans and salesmen for production and selling jobs the Illustravox way. Because it is the ONE BEST WAY to train scientifically, Illustravox shortens the time needed to teach workers special skills. Double exposure (eye plus ear) assures quicker learning and greater retention value. In selling and distribution, too, Illustravox can help people do a better job.



Compact—no vibration

♦ ♦ Portable and inexpensive, Illustravox sound slidefilm projectors use records and slidefilm to present your perfected training message in attention-arresting pictures and spoken words. Simple to produce, easy to operate and economically duplicated for mass distribution, Illustravox messages are effective in all types of training and selling.

♦ ♦ Field-tested and proved before the war by leading industrial concerns, Illustravox efficiency was further proved in military training programs. *Army and Navy training schedules were cut from as much as six months to six weeks!*

♦ ♦ Most effective, least expensive, dramatic, yet accurate to smallest details, the Illustravox is ideal for all types of training. Over 75% of all sound slidefilm instruments now in use are Illustravox.

♦ ♦ ♦ Illustravox trains efficiently . . . always tells a uniform story . . . presents your message the ONE BEST WAY. For further information on how you can best utilize Illustravox in solving your training and educational problems write today to The Magnavox Company, Illustravox Division, Dept. BS-6, Fort Wayne 4, Indiana.



ILLUSTRAVOX

Magnavox

DIVISION OF THE MAGNAVOX COMPANY • FT. WAYNE

LIST YOUR INDUSTRIAL TRAINING FILMS IN THESE PAGES

Does your company offer good visual training materials for sale, rental or free distribution? Then list it in the pages of America's outstanding reference source of these materials. Send to Reader Service Bureau, BUSINESS SCREEN MAGAZINE, 157 E. Erie, Chicago (11).

PROTECTION FOR MOVIE FILM against WEAR . . . OIL WATER CLIMATE SCRATCHES FINGER-MARKS



RELEASABLE RATE

ONE TREATMENT LASTS THE LIFE OF THE FILM

ASK YOUR DEALER

VAPORATE CO., Inc. BELL & HOWELL CO.
130 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. LaBrea, Hollywood

THE KNIGHT STUDIO

341 EAST OHIO STREET • CHICAGO 11, ILL.

presents

TYPE TITLES

...on celluloid or cardboard... in black, white or colors for motion picture and slidefilm producers

"The Knight Way is the Right Way"

16MM & 35MM

motion picture projection service Arrange Club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.

203 E. 26th ST., NEW YORK CITY LEx. 2-6781

New Films for Business & Education

★ *The Modern Coal Burning Steam Locomotive*, a new 16 mm. motion picture in color, which tells the fascinating story of modern coal burning locomotives as they are built in the Norfolk and Western shops at Roanoke, Va., and operated over the railway system, has been produced by the railroad.

The twenty-five minute film, which opens with a map showing the extent of the Norfolk and Western system, shows various steps in the construction of the locomotives, from scrap steel being melted in the foundry of Roanoke shops, through to completed engines ready for operation.

The Modern Coal Burning Steam Locomotive will be shown to civic clubs, schools, colleges, engineering and mechanical groups and similar organizations. The motion picture was produced under the supervision of the Motive Power department of the Norfolk and Western. It was shot by Bryan Beard and Frank Rader, members of the railway's photographic laboratory.

* * *

Owens-Illinois Produces New Container Film in Color

★ *Glassing in Duraglas Containers*, a 16 mm. sound film in technicolor, produced by the Owens-Illinois Glass Company, which shows a cross section of many typical food processing and packaging operations, is now available for advanced booking, representatives of the company have announced. The film requires 28 minutes for showing.

Glassing in Duraglas Containers is the story of modern container engineering and design combined with efficient food and package handling techniques told in pictures. The film shows a wide variety of products such as coffee, baby food, fruits, vegetables and other items which are being packed in glass speedily and economically by means of modern high-speed equipment.

The film has been shown in recent months throughout the country to packers, representatives of the press and other groups and has met with favorable responses.


* * *

Chicago Retailer Shows an Infant Education Series

★ Young mothers and expectant mothers are receiving an "indoctrination course" in baby care via colored pictures at the Henry C. Lytton & Co. "Baby Development Clinic" in the infants' wear section of The Hub store in Chicago. The film, accompanied by a running commentary by Elsie Fuchs, R.N., is being shown with a Bell & Howell 16-mm projector.



Audience in infants' wear section of The Hub store in Chicago witnessing motion picture on child care. Elsie Fuchs, R.N., is delivering commentary for 16-mm. color picture shown with Bell & Howell projector.



THE PATHSCOPE COMPANY
OF AMERICA, INCORPORATED
580 Fifth Avenue • New York 19, N. Y.

Producers of
Motion Pictures, Film Strips,
Visual Presentations for
Government Agencies and
National Industrial Accounts

Miss Fuchs is projectionist as well as lecturer.

The clinic is being conducted by the Baby Development Clinic, Merchandise Mart, Chicago, which stages similar lecture courses for infants' wear sections of department stores throughout the country. The film being used was produced by the Baby Development Clinic to show methods of child feeding, bathing, dressing and care, at different ages.

In addition to presenting the films for mothers, The Baby Development Clinic has several reels for instructional purposes designed for sales people in the infants' wear departments of stores staging clinics. While present films are silent productions, the company plans to produce sound-on-film 16-mm. pictures for both consumers and salespeople after the war. Mrs. H. D. Nusbaum, director, has announced.

* * *

Northwestern University Produces Lip-Reading Film

★ A technicolor motion picture filmed on the Northwestern University campus soon will be developed into the first standardized test ever made for measuring lip-reading ability—a test greatly needed for aiding the deaf and hard-of-hearing to overcome their handicap.

Sponsored by the School of Speech of Northwestern University, the test is being developed by Dr. Harold Westlake and Jean Utley of the school's Speech and Hearing clinic. It will aid the study and development of lip-reading and will provide a means for accurate evaluation of methods of teaching it.

The silent technicolor movie is of one hour's duration during which the persons taking the test write down the words and sentences they recognize through lip-reading. The movie, which was completed several weeks ago, already has been used to test nearly 1000 persons with impaired hearing in schools and clinics in Chicago, New York, Philadelphia and other cities.

The test scores of these persons are being tabulated and studied at the clinic as a basis for a standardized rating scale for the test. In addition, about 400 persons with normal hearing have been tested and their scores will be compared with the others to determine how much lip-reading is "natural" and how much is learned.

The movie is composed of three parts, the first two showing a pretty Northwestern graduate student pronouncing words, then sentences. The third part consists of several short, one-act dramas in which the setting and action serve as hints to what is being said.

Plastics Films

(Continued from Page 20)

tics, one thermosetting and one thermoplastic, and indicates the basic types of processes involved in synthesizing all plastics. Trees and plants in infinite varieties, as examples of natural syntheses, are compared with the synthesis of plastics by man. Animation and laboratory-scale demonstrations are used to show the processes clearly, and a view of resin kettes in a plant illustrates the large-scale basis of commercial production. The thermosetting plastic is then shown in animation being molded into a radio cabinet, the thermoplastic extruded as sheeting to be cut into a transparent dial face.

Thus the two basic categories of plastics—thermosetting and thermoplastic—are embodied in one consumer product, a radio. It is subjected to flame to show their essential property.

A few analogies are also shown to clarify the terms. The film then closes with an extended sequence of shots of many types of plastics products in use, in order to illustrate the variety of properties possessed by plastics materials and to point out that new products are forthcoming.

Film No. 2, *Methods of Processing Plastics Materials*, shows in highlight form the many ways in which plastics materials can be manufactured into plastics products, including: compression, transfer and injection molding, extrusion, laminating, machining and finishing. The basic steps and processes involved are covered in each case, as well as the uses of the particular manufacturing method. Thus, compression molding is explained for use of articles whose shape is relatively simple. The uses and advantages of preforming and preheating are given.

The other manufacturing methods are similarly dealt with. In laminating, both sheets, and rods and tubes are covered. Milling, sawing, turning, boring and grinding are some of the machining operations shown. The section on the finishing of molded articles includes drum sanding, re-

tapping inserts, filing and buffing.

Thus the first two films provide an overall orientation in the field of plastics that will unquestionably find a wide audience.

In the eight job-training films, an overall view of the job is first provided, after which the specific steps are shown in great detail. A summary of shots at the end leaves a clear, unified impression.

Films No. 3 and No. 4 cover the compression molding of a simple piece which involves no inserts. The basic points covered include: the importance of accurately weighing the charges, if powder is used; preheating preforms for the exact prescribed period; not mixing different molding powders; thoroughly cleaning the mold halves and not scratching the surfaces; closing the mold gradually; allowing the correct curing time, and using cooling fixtures immediately, when required. The end-results of incorrect practices are shown graphically in animation and by actual shots. The importance of a coordinated sequence of operations for the maintenance of a high production rate is also illustrated and emphasized.

The same basic technique is used in the other six films: No. 5, transfer molding of parts with inserts; No. 6, semi-automatic and hand molding of intricate parts; No. 7, injection molding and setting up of the press; No. 8, cleaning and servicing an injection press; No. 9, finishing of molded pieces including band-sawing, drum-sanding, retapping inserts, hand filing and scraping, buffing, wiping, polishing and tumbling; and No. 10, machining of laminated plastics, including circular sawing, milling, boring, and turning. In each film, precautions are covered as well as operational steps, the production and training problems of plastics executives and foremen having determined the emphasis.

The Midwest premier of this important series of training films was held in Chicago in July under the auspices of the Society of the Plastics Industry. James T. Fly was the principal dinner speaker. A premier on the Pacific Coast will follow.



If Your SCREENS Could Tell You

What They Go Through!

Portable screens in industrial service have to take a lot of punishment. Da-Lite Challenger screens have proved in war plants, schools and in the Armed forces that they have the *extra stamina* needed for industrial service. Their *patented automatic-locking* feature at correct picture proportions prevents tearing fabric from roller in setting up screen or adjusting the height.

For *brilliance, clarity* and *long service*, choose a Da-Lite

Glass-Beaded Screen in the convenient Challenger tripod mounting! Ask your dealer to show you the sturdily built Da-Lite Challenger Screen. The Challenger is one of many styles in the Da-Lite line which includes models, sizes and surfaces for every projection requirement. Descriptive literature sent on request.



DA-LITE CHALLENGER



DA-LITE SCREEN COMPANY, INC.

2711-23 No. Crawford Ave., Chicago 39, Ill.

Quality Screens for 36 Years



SOMETHING

Important

IS MISSING...!



AND TOO OFTEN IT'S A first rate PROJECTION SCREEN

No matter how much thought, time and money you spend in the production of motion pictures and slide films — no matter how efficient your projection equipment — the *final* factor that determines the quality of your projected pictures is the *screen* you use. You will be astonished at how much better *all* pictures look when projected on the improved Radiant 'Hy-Flect' Glass Beaded Screen Surface. Investigate Radiant Screens today!



Radiant offers a complete line of screens for all your needs — including a wide range of wall, table, and wall & ceiling models in sizes 22" x 30" to 20 feet x 20 feet and larger.

RADIANT

BETTER SCREENS FOR BETTER PROJECTION

Radiant Manufacturing Corp.
1194 W. Superior St., Chicago 22

PICTURES of the Month

(Continued from Pages Seventeen and Eighteen)

♦ Due for early showing to Manhattan advertising and media executives is a 40-minute \$150,000 Esquire, Inc.—sponsored production, *The Battle For America*, which producer-publisher David A. Smart hopes will dramatize for the entire advertising profession the challenge to responsibility in building a sound and dynamic postwar prosperity.

Though it is being credited as the most elaborated media-sponsored film to date, shot partially on location and partially on the set and including dramatic sequences in which a score of industries and firms supplied props, locale and talent, Smart admits that the \$150,000 figure is what it "would have cost in Hollywood" without industry cooperation.

Ten months in the making, *The Battle For America* will have a series of major city road-shows.

Pathfinder Produces Home Town, U.S.A.

♦ *Home Town, U. S. A.*, produced by R.K.O.-Pathe News for *Pathfinder* magazine is a current media-sponsored film already in use. Telling the story of Medina, a 4,500-poulation town in northern Ohio, production points up the value of the small town market, indicating that towns with a population of less than 25,000 account for 50,000,000 U. S. citizens. Medina's retail merchants and other businessmen cooperated to provide complete merchandising information on the movement of branded and unbranded products over a six-month period.

As part of its promotion, *Pathfinder* is publishing an idea bulletin offering business-getting ideas to retailers, 200,000 of whom are receiving the publication.

Steel Reports 4½ Million Audience

♦ Nearly four and one-half million people viewed films produced by United States Steel during 1944,



This scene is taken from a new 35 mm sound slide training film *Tommy Fork and His Fountaincers*. Designed to teach the fundamentals of food and fountain service, the film deals with the importance of careful grooming, the mechanics of good service, correct use of the cash register, proper customer approach, and the prevention of behind-the-counter accidents. A new feature, never before used in civilian training, is the *Photo Quiz*, an effective aid to the instructor in promoting group discussion. Released by the Visual Training Division, SYNDICATE STORE MERCHANDISER, 79 Madison Avenue, New York 16, New York.

Smithsonian Institution Receives Original DeVry Portable Projector for Exhibition



In the DeVry home in Chicago, Mrs. Ida DeVry, widow of the late Dr. Herman A. DeVry, with her sons, William C. DeVry and E. B. DeVry, present company executives, make final inspection of the original DeVry portable projector before it goes to the Smithsonian Institution in Washington, D. C.

it has been announced by the company.

Theatrical distribution of the wartime film, *To Each Other*, accounted for sixty percent of this total, and the balance of showings were made through the corporation's six distribution centers, subsidiary companies and outside agencies. The distribution centers hit a new yearly record by showing their films to a million and a quarter people.

The two wartime films of U. S. Steel, *To Each Other* and *Steel for Victory*, depicting the conversion and expansion activities of corporation subsidiaries had been seen by over 12,600,000 people up to the first of the year. Many of the corporation films were created for wartime training and close to one million persons in war-training classes in industry and government service have seen these films.

Several of the films are available in foreign languages, and the foreign distribution accounted for showings to nearly 350,000 people outside the United States in 1944.

Film on The Manufacture of Dies

♦ Titled *The Manufacture of Dies*, a new Allegheny Ludlum Steel Corporation 16mm. sound and color film, running time 10 minutes, has been announced and is available for use upon request. It describes the manufacture of lamination dies from Huron, High Carbon-High Chromium die steel. The new film supplements others already available covering stainless, tool, and electrical steels. Address Allegheny Ludlum Steel Corporation, Brackenridge, Pa.

♦ General Baking Company's Bond bread will get film advertising in a new series of productions, some of them in color, completed by Motion Picture Advertising Service, New Orleans, for mid-western and southern distribution. Producer has also completed a film for *Coronet* magazine, based on a coming "Quiz Crime" article, and slated for national release.

Industry Personalities in the News

FOLSOM HEADS RCA VICTOR DIVISION

♦ FRANK M. FOLSOM, who has been Vice President in charge of RCA Victor Division since January 1944, today was elected Executive Vice President in charge of RCA Victor Division, it was announced by Brigadier General David Sarnoff, President of the Radio Corporation of America, following the meeting of the Board of Directors. At the same time JOHN G. WILSON was elected Operating Vice President of RCA Victor Division.

Mr. Folsom joined the RCA after serving in Washington as Chief of the Procurement Branch of the Navy Department. In addition to being in charge of RCA's manufacturing division, he is a Director of RCA, and of the National Broadcasting Company. Before entering government service, Mr. Folsom was Vice President in charge of Merchandise and a Director of Montgomery Ward & Co.

Visual Training Staff Notes

♦ ROBERT H. PLEW, formerly with LIFE Magazine on special assignments, and for five years a specialist in aerial photography, has become a member of the staff of Visual Training Corporation, Detroit, in charge of the production of slidefilms.

Immediately Mr. Plew comes from the Jam Handy Organization, and attended the University of Michigan and Wayne University. He was also for seven years in the U. S. Maritime Service.

JAMES F. JACKSON, previously a technical writer, has been promoted to an executive position in the company.

NEW CHICAGO STUDIO EXECUTIVE



H. A. Spanuth, well-known in Chicago industry circles, is the new executive head of the recently opened Film Studios of Chicago. Firm will specialize in films for women's audiences.

McCLELLAND JOINS VICTOR

♦ A. J. McCLELLAND, widely known for his work with schools in developing large visual educational programs, has been appointed director of educational sales for the Victor Animatograph Corporation, Davenport, Iowa, a major producer of 16 mm motion picture projectors, cameras and allied equipment, it has been announced by S. G. Rose, vice president of the corporation. Mr. McClelland resigned from his connection with the Encyclopaedia Britannica Films, Inc., recently to join Victor.

In 1937 Mr. McClelland became the first district manager for Erpi Classroom Films. At that time few schools owned teaching films, and his work in the field is credited with making a material contribution to the growth of this medium of education.

Prior to joining Erpi Mr. McClelland was engaged in school work, serving as a teacher, high school principal and superintendent. He had his professional training in State Teachers College and the University of Oklahoma and summer work at the University of Chicago. For the past year he has been a member of the board of the National Association of Visual Equipment Dealers.

With the Victor corporation he will devote his time to the educational field and give assistance to dealers in the Midwestern area. Mr. McClelland is especially known for his planning and consultant services. His headquarters are the Victor offices in Chicago at 188 West Randolph Street.

Radiant Lamp Names Fordham

♦ HARRY L. FORDHAM has been appointed midwest district manager by the Radiant Lamp Corporation, Newark, N. J., manufacturers of concentrated filament lamps. Mr. Fordham was with General Electric Supply Co. for nine years as district supervisor of the lamp department. His headquarters will be at the Radiant Lamp Corporation's new offices at 612 No. Michigan Ave. in Chicago.

People Who Make Headlines

♦ HERBERT E. HAMMERTON has been named Visual Training Corporation's (Detroit) production manager in charge of sound and silent slidefilms and related printed materials.

Screen Adettes New Manager

♦ OLIVE McKAY has resigned as manager of the San Francisco office of Screen Adettes, Inc. She will be replaced by MARIAN SCHUMAKER, formerly Manager of Films Incorporated Atlanta Exchange.



DIRECT



AND
TO
THE

POINT

"Each Frame Speaks for Itself"

- The value of SLIDE FILMS for quick and efficient training of personnel has been proved by our ARMED FORCES.
- In cooperation with the U.S. NAVY we have developed a NEW SLIDEFILM TECHNIQUE.
- With this NEW TECHNIQUE any subject, however technical, can be clearly explained in simple words and pictures... DIRECT and to the POINT.

MOTION PICTURES • SLIDE FILMS • THREE DIMENSIONAL PHOTOGRAPHY

TRANSFILM INCORPORATED

35 WEST 45 STREET

NEW YORK CITY

★ Facilities of the two major media of audio-visual education, television and educational films, will be combined in a series of four experimental telecasts under the joint auspices of CBS Television and Encyclopaedia Britannica Films to probe the potentialities of nationwide dissemination of education and culture through the combination of the two devices.

First program in the experimental series will be telecast from 8:15 to 8:45 p.m. (Eastern War Time) over Station WCBW, New York, on Tuesday, August 7, with a group of several of the nation's most prominent educators and leading figures in government, agriculture and industry in attendance at the studios. The remaining three programs will be presented before October 1.

CBS and Britannica Films are conducting the experiment with a view to programming a regular television-film educational series this Fall and Winter over WCBW if the combination of the two media under conditions of high-quality, professional programming is as successful as anticipated, Worthington Miner, manager of CBS Television, announced.

Dr. V. C. Arnsperger, vice president and director of research, and Dr. Miller McClintock, consultant in education to the Britannica film company, and their staffs are collaborating with CBS Television officers and producers in the preparation of the series. Britannica is the largest producer of classroom teaching films in America.

Program number one in the experimental group will combine a Britannica film on agricultural techniques through the centuries with a script for live performers prepared by Rudolph Bretz of the WCBW staff and Edward Stashoff of the New York City Board of Education radio program staff and writer-producer at WNYE, the city's educational FM station. Mr. Stashoff has been retained by CBS for the Summer to assist in preparing the film series. Entitled "Hunger Takes No Holiday," the production will be directed by Mr. Miner.

In a five-minute introductory program, to be telecast from 8:10 to 8:15 p.m., Tuesday, Dr. Arnsperger of Britannica films will conduct a round-table discussion on the significance of the new series as a precursor of what eventually, with further development of television techniques and the wide-spread distribution receivers, may be a most important contribution to education in the home.

"While the use of educational films by television cannot compete with their scientific use as classroom aids because they can neither be employed

Britannica's Films to Television

on a curriculum basis nor be used in the necessarily intensive and repetitive way in which they are employed by schools, both the Britannica and CBS officers believe that they should have wide acceptance and value as a general educational stimulant," Dr. McClintock said.

With the premiere of the series will also be a new approach to the use of film in television. In the programs, Britannica's films will be interwoven throughout the live dramatic sequences so that the films will flow out of the dramas as visualizations of the dialogue. The aim of this experiment is to create a unified impression and lend to the largely factual material of the films a dra-

matic and emotional quality that will relate them to modern problems and give them the impact of urgency and immediacy.

"In initially considering this series of programs," Mr. Miner said, "it was our design to avoid the heavier aspects of the academic approach, not only in the selection of the subjects to be covered, but in the method of their presentation.

"Approaching the series with this in mind, we found that the Encyclopaedia Britannica Films were splendidly adapted to our particular needs. They not alone carried the authority of a sound academic standard, but were so well conceived from the point of view of effective presentation, that

many of them fitted, almost without effort, into the dramatic patterns we had designed. We are hopeful that out of this collaboration will evolve a quite new and more vigorous style in the realm of visual education."

Television Briefs

♦ Envisioning the day when television will be a medium of effective classroom instruction, the Chicago Board of Education has inaugurated a weekly half-hour program consisting of both entertainment by talented students and public relations material developed and presented by various departments in the school system.

This important step is in the experimental stage, an arrangement having been made among the Balaban & Katz station WBKW, the Board of Education, and the Admiral Corp., Chicago, makers of radio and television sets. The knowledge gained will provide a basis of experience for future programming of educational matter.

Video Film Time Gains

♦ Some idea of the current percentage of film time as compared with live shows being utilized by major television stations may be gathered from the following data noted during a recent month:

WNBT (NBC) New York
35 live hours—8 film hours
WCBW (CBS) New York
15 live hours—5 film hours
WPTZ (Philco) Phila.
24 film hours
WRGB (GE) Schenectady
15 live hours—13 film hours

RCA Televises Bryan Films

♦ RCA-Victor is telecasting exclusively the Julien Bryan Movies, *Small Town, U.S.A.* over WNBT in a Friday night series on RCA-Victor's "The World in Your Home" program. Bryan, one of the nation's most distinguished cameramen, narrates his own films, none of which have been released before in America.

Gipson's Sequel Article

♦ Henry Clay Gipson, general manager of Springer Pictures, New York, whose article "Television, A Postwar Market for the Producer," appeared in *BUSINESS SCREEN*, No. 8, 1944, presented a sequel to his main thesis in the May issue of *TELEVISION*. In it the author stressed his conviction that, because of television's limited network facilities in the near future, it will be economical for the industry to use appropriate films on selected subjects for some time to come.

Editor's Note: Other news and articles on Television appear on Pages 18 and 34.

MOTION PICTURES

The Springer organization has gained varied experience in the techniques of motion picture production by producing films for the Ford Motor Company, U. S. Rubber Company, Western Electric Company, and five Government departments.



SLIDE FILMS

The Springer organization has been found proficient in the special techniques of slide film production by the General Electric Company, Ford Motor Company, U. S. Navy, and several other important users of this effective visual medium.



ANIMATION AND MODELS

The Springer organization has specialized in the involved fields of both cell and model animation during the past four years. In that period, more than one hundred full reels of animated film have rolled from the animation cameras.



SPRINGER PICTURES, INC.

FISHER BUILDING
DETROIT, MICHIGAN

35 WEST 45th STREET
NEW YORK, N. Y.

MOTION PICTURES • ANIMATION • SLIDE FILMS

The Film Library

★ As a unit part of the \$10,000 Amateur Movie Contest, International Theatrical and Television Corp. will offer a five hundred dollar prize to the photographic dealer from whom the first prize winning contestant purchases his equipment. The entry coupon which every contestant will use, will supply a blank for the filling in of the name and address of his own dealer.

Counter display cards, window cards, and the like will be supplied to every photographic outlet in the country, as will pamphlets containing



For 16mm. Film—400 to 2000' Reels
FIBERBILT Cases are approved for Service by the **Armed Forces**, for shipping of 16mm. film.



COMPLETE

Visual Education Service

in

Northern California and Nevada

for

Schools, Industry,

Churches, Club Groups, Etc.

Consultation • Equipment
 Service

CARROLL W. RICE

19 Estrella Ave. • Piedmont
 Oakland 11, California

contest rules and regulations, and general informative material.

The five hundred dollar prize is not the sole benefit which the dealer will get through the contest. This contest will be an incentive to his customers to purchase everything from projectors to splicers to tripods.

Pictorial's America Series

♦ A renewal contract has been signed with RKO Radio Pictures, Inc. for the distribution in 16 mm of RKO Pathe's outstanding series of 2 reel documentary films, *This Is America*, by Pictorial Films Inc. of New York.

Offering unusual material for educational film libraries, schools and colleges, the new program consists of 13 subjects of various phases of American life. *Sailors All, Letter to a Hero, New Prisons—New Men, Mail Call, News Front, Aircraft Carrier, Viva Mexico, Hot Money, They Fight Again, Rockefeller Center, Brazil Today, That They May Live, Navy Yard*, are the titles of the new films making twenty-six subjects in the complete *This Is America* set, to date.

Pictorial Films will announce a new policy in distributing this series shortly.

Report From Burma in 16mm

♦ A vivid report on the jungle war in Burma showing British, Indian and African troops of the 14th British Army battling against three stubborn enemies, the monsoon rain, the jungle and the Japanese is depicted in *Report From Burma*, a two reel, 13-minute subject.

Rain and terrain together present formidable obstacles to both men and mules. But another means of travel, the elephant, needs neither roads nor rations, but lives off the country as he pushes his way through the jungle. When trucks bog down in the mud, the elephant pulls them out. And as a bridge builder he has no equal.

With the Chindwin River too wide for the usual log bridge, a prefabricated Bailey Bridge sent in sections from Calcutta is mounted on pontoons under continuous Japanese shelling. Guns, wagons, and men are thereafter able to pursue their march of nearly 1000 miles from their base.

Reeves-Ely Consolidations

♦ Offices and plants of the various subsidiary companies and operating divisions recently consolidated under the name Reeves-Ely Laboratories, Inc., with executive headquarters in New York City, are now housed in 15 buildings, spread throughout three states, it was announced by Randal Young, Vice-President and General Manager.





TSI Suitcase Projector
16mm Sound

For Sales Calls
For Classrooms

One TSI Development to
"Make it easy to show"

TECHNICAL SERVICE, INC.
693 Monroe Street
Detroit 26 Michigan

AT THE NATION'S SERVICE:

- ★ **WAR LOAN PICTURES**
Special Treasury films of the Pacific war fronts are available from all Ideal offices throughout the nation.
- ★ **G. I. FILMS for WAR PLANTS**
Army and Navy incentive films, for war plant showings, are another Ideal Pictures war service in many cities.
- ★ **O.W.I. and O.I.A.A. FILMS**
All Americans should see these authentic war informational films. Available throughout the nation from the Ideal Pictures distribution offices listed below.

All Government Films Available at Minimum Service Fees ONLY, no rental charge. For projection service and films see the Ideal office nearest your town.

IDEAL PICTURES CORPORATION

ADDRESS YOUR
ORDERS TO OUR
NEAREST OFFICE

BERTRAM WILLOUGHBY PICTURES, Inc., Suite 600, 1600 Broadway, N.Y.C.
 IDEAL PICTURES CORP., 28 E. 8th St., Chicago, Ill.
 IDEAL PICTURES CORP., 18 S. 3rd St., Memphis, Tenn.
 IDEAL PICTURES CORP., 2408 W. 7th St., Los Angeles, Calif.
 IDEAL PICTURES CORP., 1739 Oneida St., Denver, Colo.
 STEVENS-IDEAL PICTURES, 89 Tenth St., N.W., Atlanta, Ga.
 NATIONAL-IDEAL PICTURES, 2024 Main St., Dallas, Texas
 IDEAL PICTURES CORP., 915 S.W. 10th Ave., Portland, Oregon.
 IDEAL-SOUTHERN PICTURES CO., 9536 N.E. Second Ave., Miami, Fla.
 IDEAL PICTURES, 210 E. Franklin Street, Richmond, Va.
 IDEAL PICTURES, Rm. 1, 926 McGee St., Kansas City, Mo.
 IDEAL-SOUTHERN PICTURES CO., 336 Barrone St., New Orleans, La.

Men of the OIAA

(Continued from Page Fifteen)

mulative experience of these men has been largely responsible for the tremendous popularity of OIAA films in all the hemisphere republics.

Phil Reisman, one of the leaders in the motion picture industry, is Associate Director of the OIAA Motion Picture Division in New York. Mr. Reisman is serving the Government without compensation.

Vice President of RKO Radio Pictures, Mr. Reisman also is Chairman of the Foreign Managers Division of the War Activities Committee of the Motion Picture Industry.

A top executive, he has for years held important posts in theaters and motion pictures. Among his more recent positions have been: General Sales Manager of Pathe, General Sales Manager of Universal, head of film buying and booking for RKO, General Manager of RKO Export, Vice President of RKO Export, Foreign Sales Manager of RKO, and Vice President of RKO Radio Pictures in charge of foreign distribution.

Mr. Reisman handled the distribution of OIAA films in 1942. In 1943 he was appointed Associate Director.

In addition to his job as Associate Director, Mr. Reisman assists Mr. Alstock in the general supervision of the activities of the New York office.

That office is responsible for program operations, central research, initial reviewing of films, contact with the motion picture executives and foreign managers located in New York, and the adaptation, production and distribution—both theatrical and non-theatrical—of films throughout the Americas.

The New York office also supervises the operations under the OIAA contract with the Museum of Modern Art, by which the OIAA has use of the Film Library staff, the use of its technical experts, projection rooms, offices, equipment and access to its library of 100,000,000 feet of film.

Assistant Director of the OIAA Motion Picture Division is able Chauncey O. Rowe, who has served the Office of Inter-American Affairs in various capacities since May, 1942. For seven years Mr. Rowe was with the Office of the Comptroller General as a supervisor of expenditure of foreign funds and operations for the United States Government.

In May, 1942 Mr. Rowe joined the Office of Inter-American Affairs and helped organize the Audit and Finance Division. A year later he joined the Motion Picture Division where he served as Operations Manager and as Assistant Director.

Widely traveled and highly experienced in finance, Mr. Rowe spent three years in Germany in 1931 to 1934, as a writer and public speaker and has visited 17 other countries in Europe. He holds the Bachelor of Science degree in Political Science and International Law from the University of Utah, a Master's degree in Public Affairs from George Washington University in the nation's capital, and is at present completing work toward a Doctor's degree in Public Administration at the American University.

Mr. Alstock, Mr. Rowe and their small staff in Washington are responsible for the establishment of policy, programs and approval of all OIAA motion picture projects.

They assist in the coordination and clearances with all other Government departments; synchronize the OIAA

program with the Army and Navy film divisions and with other Government film agencies, and handle the clearance, correspondence and contact with the OIAA Field Committees in all the American republics.

The Washington office also is responsible for screening, reviewing and final clearance of all pictures in which the Office of Inter-American Affairs is concerned. It handles the Motion Picture Division's general administration and correspondence, personnel matters, project developments and presentation.

It reviews financial matters pertaining to OIAA film programs, studies content and research on basic motion picture material, and serves as a central clearing house for information on the various motion picture industries of the hemisphere.

★ Chief of Production of OIAA films



THOMAS KILPATRICK
Production Chief

is Tom Kilpatrick, whose headquarters are in New York. Educated at the University of Arizona and the University of California, he began his career as an engineer and gold miner in Mexico and other Central American countries. Since 1927 Mr. Kilpatrick has been associated with such studios as Metro-Goldwyn-Mayer, Universal, RKO, Paramount, and Republic.

Commencing in 1942 Mr. Kilpatrick worked for MGM as a script writer until he entered the employ of the Motion Picture Society for the Americas in Hollywood, where he wrote and handled motion picture scripts. Then in June, 1943, he was appointed Chief of Production in charge of all short subject production for the OIAA Motion Picture Division.

Another top executive with the OIAA is colorful, genial John S. Connolly, known throughout the industry as Jack. Mr. Connolly, the OIAA Newsreel Director, has been active in motion pictures and newsreels for more than a quarter century.

Formerly City Editor of the *Boston Herald*, a leading newspaper in New England, he is a veteran of the First World War, and has been Washington representative for the

JACK CONNOLLY
Newsreel Chief



BRIGHT

SIGHT **SOUND**

Radiant
MOTION PICTURE
LAMPS

Radiant Lamps bring out all the brilliance, color and tone quality in your film and sound track.

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

Motion Picture Producers and Distributors of America (the Hays Office). In 1927 Mr. Connolly joined Fox Movietone News as European Director.

Later, in 1931, he became General Manager of Pathe News. After holding this post for seven years, he left the industry to become public relations manager for several large corporations. In June, 1942, he joined the OIAA.

As Newsreel Director, Mr. Connolly supervises some 1,700 subjects annually for distribution by the five major newsreel companies in the 21 American republics. Approximately 23 per cent of this material is of particular significance to the other Americas.

Each week more than 19,500,000 persons in the other Americas view the United States newsreels released by the newsreel companies through commercial channels. More than 2,000,000 persons also see the same outstanding subjects each week through OIAA's non-theatrical outlets in the same countries.

By arrangement with the Army Signal Corps, the Navy, the Marine Corps, and the special pool made up by newsreel cameramen, thousands of feet of film are flown from all theaters of war to Washington each week. Here the newsreel men, and the representative of the OIAA newsreels section, select the best available pictures for distribution in the other Americas.

These pictures are then rushed to the five newsreel companies in New York, where they are made up into reels and scored in Spanish and Portuguese. Commercial size reels are sent to the other Americas by the newsreel companies for theatrical showing, while OIAA sends out a special 16 mm. reel to be shown through non-theatrical channels.

Another key man in OIAA film production is Lieutenant Colonel Albert F. Holland, who is the Liaison

Officer with the Armed Forces and Special Coverage Producer for the Motion Picture Division.

Born in Three Rivers, Michigan, Colonel Holland has been a Reserve Officer for 18 years. He served in the First World War in the Navy. During the Second World War, Colonel Holland was stationed at Wright Field where he was in charge of training films for the United States Army.

Former Washington Manager for Fox Movietone News and later Washington Manager for Pathe News, Colonel Holland has had considerable experience in covering special events. He has produced many reels for OIAA, and has traveled widely in Europe and the Americas.



ROBERT C. MARONEY
Chief of Distribution

Director of Distribution of OIAA films is Robert C. Maroney. Mr. Maroney worked as an accountant and office manager for several New Jersey companies until 1932, when he joined Educational Pictures, Inc., as Circuit Supervisor. In 1935 he went to work with John Hay Whitney and Seznick International Pictures as Chief Accountant.

Mr. Maroney became interested in educational motion pictures and later made an extensive study of this relation.
Continued on Page Fourteen

Lt. COL. ALBERT F. HOLLAND
Liaison Officer



WILLIS WARREN
Technician



TWENTY YEARS OF PRODUCING BUSINESS FILMS



ROCKETT FILMS
6063 SUNSET BOULEVARD
HOLLYWOOD (28) CALIF.

Goldé

FILMATIC

TRIPLE-PURPOSE
FILM-SLIDE PROJECTOR

MORE ILLUMINATION PER WATT
NO REWINDING NECESSARY
MOTOR DRIVEN
FORCED AIR-COOLED

3-WAY USE

- For 2 x 2 Paper or Glass Slides
- For Single Frame Slidefilm
- For Double Frame Slidefilm

Instantly Set up
Corrected Lens—Can Be Cleaned Easily
Film Loops Naturally ... Will Not Scratch
Conveniently Portable—Yet Very Stable

It's easier, more economical to use this versatile 3-in-1 projector. Gives more illumination per watt — assures perfect clarity of image. Can be changed from film to slide showing in a jiffy! Has Manumatic slide carrier—Kwik-Lok spiral focusing — smooth tilting — accurately centered optical system. 300 watt lamp capacity. Complete with custom-built carrying case.

NOW AVAILABLE

Goldé Manufacturing Co. Dept. B, 1220 W. Madison St. Chicago 7, U.S.A.

A NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

These specializing visual education dealers furnish the best in projection equipment and service, films and other audio-visual facilities in your area. For details concerning listings on this page dealers should write Business Screen Magazine.

EASTERN STATES

CONNECTICUT

Hebert Studios, Inc., 53 Allyn St., Hartford 3, Conn

DISTRICT OF COLUMBIA

The Jam Handy Organization, Inc., Transport'n. Bldg., Washington 6, D.C.
Paul L. Brand, 816 Connecticut Ave., Washington 6, D.C.

MAINE

Stanley Dana Corp., 263 St. John St., Portland, Maine.

MARYLAND

Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2, Md
Stark Films, 537 N. Howard St., Baltimore 1, Md.

MASSACHUSETTS

Jarrell-Ash Company, 165 Newbury St., Boston 16, Mass.
Visual Education Service, Inc., 116 Newbury St., Boston 16, Mass.

NEW HAMPSHIRE

A. H. Rice and Co., Hollis, N. H.

NEW JERSEY

Art Zeiller, 120 Central Ave., Glen Rock, N. J.

NEW YORK

Hallenbeck & Riley, 562 Broadway, Albany 7, N. Y.
Buchan Pictures, 79 Allen St., Buffalo, N. Y.

Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York City.
Catholic Movies, 220 W. 42nd St., New York City.

Walter O. Gutlohn, Inc., 25 W. 45th St., New York 19, N. Y.

The Jam Handy Organization, Inc., 1775 Broadway, New York City 18.
Institutional Cinema Service, Inc., 1560 Broadway, New York City 19.

King Cole's Sound Service, 203 E. 26th St., New York City.

Nu-Art Films, Inc., 145 W. 45th St., New York City 19.

S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

John E. Allen, Inc., Box 383, Rochester 7, N. Y.

PENNSYLVANIA

Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7, Pa.

WEST VIRGINIA

J. G. Haley, P. O. Box 703, Charleston 23, W. Va.

SOUTHERN STATES

ALABAMA

Willred Naylor, 1907 Fifth Ave., No., Birmingham 1, Alabama

FLORIDA

Ideal Southern Pictures Co., 9536 N. E. Second Ave., Miami, Fla
Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando, Fla

GEORGIA

The Distributor's Group, Inc., 756 W. Peachtree St., N.W., Atlanta, Ga.

Calhoun Company, 101 Marietta St., Atlanta 3, Ga.

Stevens-Ideal Pictures, 89 Cone St., N.W., Atlanta, Ga.

KENTUCKY

D. T. Davis Co., 231 W. Short St., Lexington, Ky. (Also Louisville, Ky.)

LOUISIANA

Stanley Projection Company, 211 1/2 Murray St., Alexandria, La.

Jasper Ewing & Sons, 725 Poydras St., New Orleans 12, La.

Feltus B. Stirling, 2005 Ferndale Ave., Baton Rouge 15, La.

Ideal Southern Pictures Co., 336 Barone St., New Orleans, La.

MISSISSIPPI

Herschel Smith Company, 119 Roach St., P.O. Box 1187, Jackson 110, Miss.

TENNESSEE

Ideal Pictures Corp., 18 S. 3rd St., Memphis, Tenn

Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11, Tenn

VIRGINIA

Walker C. Cottrell, Jr., 408-10 E. Main St., Richmond 19, Va.

Ideal Pictures, 219 E. Main St., Richmond 19, Va

MIDWESTERN STATES

ARKANSAS

Arkansas Visual Education Service, Conway, Ark

ILLINOIS

Ideal Pictures Corp., 28 E. 8th St., Chicago, Ill.

Walter O. Gutlohn, Inc., 19 S. La Salle St., Chicago 3, Ill.

The Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1, Ill.

McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4, Ill. (HARRISON 3329)

Stinson Projector Sales, 521 S. Lombard Ave., Oak Park, Ill.

Garland B. Fletcher Studios, 218 W. Main St., Urbana, Illinois.

IOWA

Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids, Ia.

Ryan Visual Aids Service, 409-11 Harrison St., Davenport, Ia.

KANSAS-MISSOURI

Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas

Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)

Erker Bros. Optical Co., 610 Olive St., St. Louis 1, Mo.

Swank Motion Pictures, 620 Skinker Blvd., St. Louis, Mo.

MICHIGAN

Englemann Visual Education Service, 701 W. Warren Ave., Detroit 1, Mich.

The Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11, Mich

Capital Film Service, 1043 E. Grand River, East Lansing, Mich

MINNESOTA

Film Preview, 1504 Hennepin Ave., Minneapolis, Minn.

National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2, Minn.

OHIO

Lockard Visual Education Service, 922 Roslyn Ave., Akron 2, Ohio.

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati, Ohio.

Fryan Film Service, Film Bldg., Cleveland 14, Ohio.

The Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2, Ohio.

Twyman Films, Inc., 29 Central Ave., Dayton 1, Ohio.

Martin Sound Systems, 50 Charles Ave., S.E., Massillon, Ohio.

WISCONSIN

Photoart House, 844 N. Plankinton Ave., Milwaukee, Wisc.

Gallagher Film Service, Green Bay, Wisconsin.

WESTERN STATES

CALIFORNIA

Donald J. Clausonhue, 1829 N. Craig Ave., Altadena, Calif.

Ideal Pictures Corp., 2408 W. 7th St., Los Angeles, Calif.

The Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28, Calif.

Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14, Calif.

Walter O. Gutlohn, Inc., 4247 Piedmont Ave., Oakland 11, Calif.

Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11, Calif.

Hirsch & Kaye, 239 Grant Ave., San Francisco 8, Calif.

Photo & Sound, Inc., 153 Kearney St., San Francisco, Calif.

Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4, Calif.

COLORADO

Ideal Pictures Corp., 1739 Oneida St., Denver, Colo.

OREGON

Ideal Pictures Corp., 915 S. W. 10th Ave., Portland, Oregon.

Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5, Ore.

Screen Adettes, Inc., 314 S. W. Ninth Ave., Portland 5, Ore.

TEXAS

Walter O. Gutlohn, Inc., 302 1/2 S. Harwood St., Dallas 1, Texas.

National-Ideal Pictures, 2024 Main St., Dallas, Texas.

Visual Education, Inc., Twelfth at Lamar, Austin, Texas. Also Cotton Exchange Bldg., Dallas 1, Texas

WASHINGTON

Rarig Motion Picture Co., 5514 University Way, Seattle 5, Wash.

HAWAII

Motion Picture Enterprises, 121 S. Berehania Hanolulu, T H

CANADA

General Films Limited

Head Office:
1924 Rose St., Regina, Sask.

Branches:

535 W. Georgia St., Vancouver, B. C.
810 Confederation Life Bldg.,
Winnipeg, Man.

156 King St., West, Toronto, Ont.

1396 St. Catherine St., Montreal,
Que.

Men of the OIAA

(Continued from Page Thirty-Nine)
tively new field of visual education. He joined the OIAA in 1942.

♦ The "technical man" for the OIAA film organization is experienced Willis R. Warren, who has been in the equipment and technical motion picture field since 1925.

Mr. Warren first came to the OIAA early in 1942 as a consultant in connection with the equipment problem confronting the Office at that time. In 1943 he was made responsible for the technical phases of motion picture operations in connection with the installation and revision of sound and projection equipment and other facilities.

Mr. Warren acts as liaison with the Washington distributors and exhibitors. He also is responsible for the final presentation of films before the government review committee.

♦ William Phillipson is the Attorney and able negotiator for the OIAA in New York City. He was admitted to the New Jersey Bar in 1930, and had practiced law in and about New York City until he joined the OIAA in



WILLIAM PHILLIPSON
Counsel

April, 1943. He holds the degree of Bachelor of Laws from the New Jersey Law School in Newark.

The OIAA, through the Motion Picture Society for the Americas, also maintains contact with the industry in Hollywood.

The Hollywood office assumes the responsibility for the OIAA program on all West Coast projects in which the OIAA is interested, and maintains contacts with other Government film agencies in the Los Angeles area. It also promotes the use of Latin American talent and Latin American music in United States produced pictures.

In a recent brochure, "The Other Americas in Films," the OIAA has compiled a list of available films.

Wallace Harrison

(Continued from Page Fifteen)
American Affairs and at present Assistant Secretary of State, he headed the Office's Cultural Relations Division and later served as Assistant Coordinator in charge of the Department of Information.

As head of that important department, Mr. Harrison supervised the broad activities of six major divisions of the OIAA—Motion Picture, Radio, Press, Education, Regional and Content-Planning—and thus obtained an unequalled opportunity to further inter-American cooperation and understanding.

Then, after serving a short period as a Consultant, he was named Deputy Coordinator of Inter-American Affairs when Mr. Rockefeller became Assistant Secretary of State.

The late President Roosevelt, "Father of the Good Neighbor Policy," promptly recognized Mr. Harrison's executive ability and his firm grasp of hemisphere problems by appointing him the first Director of the Office of Inter-American Affairs. At the same time the President issued an Executive Order changing the name of the office, from Office of the Coordinator of Inter-American Affairs, to Office of Inter-American Affairs.

A distinguished architect, engineer, educator, author, traveler and student of contemporary affairs, Wallace Harrison at 49 is perhaps most widely recognized for his contributions to the design of the Rockefeller Center in New York City and as co-designer of salient architectural features of the New York World's Fair.

Born in the New England town of Worcester, Massachusetts, on September 28, 1895, he obtained his first job at the age of 12 as an office boy in an architect's office. After serving his apprenticeship with blueprints and drafting boards he became an assistant designer and later went to New York.

Here young Harrison worked in an architect's office during the day and, in the American tradition, went to college in the evenings. He attended the School of Architecture of Columbia University, always pursuing his boyhood ambition to be an architect—a designer of schools and skyscrapers.

Often he looked out of the Columbia windows to the New York skyline beyond towering buildings of stone silhouetted in the evening's shadows and planned for Tomorrow. But those plans were interrupted when Europe plunged into war.

Mr. Harrison quickly added to his

(Continued on the next page)

For
Printing
"know how"
...and
72 Hour
service

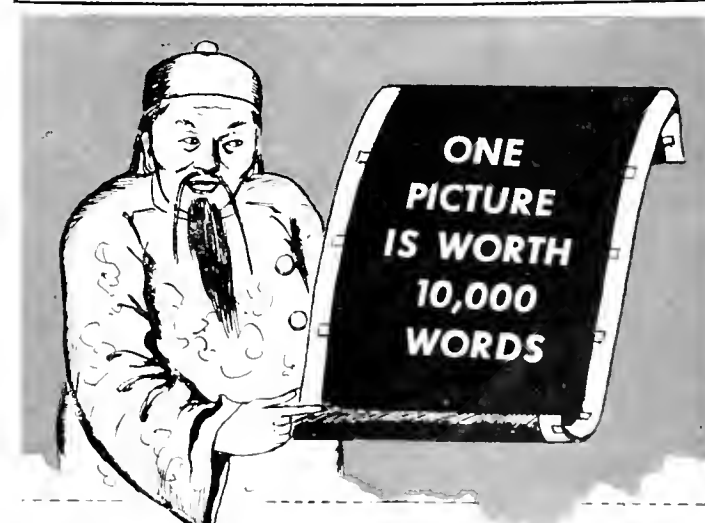
For color prints ... of quality ... in a rush ... send your film to Byron.

You'll find important advantages in Byron service. Our trained technical experts understand your problem.

Byron
PLANNING PRODUCTION PRINTING

THE MOST COMPLETE 16-MM SOUND MOTION PICTURE STUDIOS IN THE EAST

1712 Connecticut Ave., Washington 6, D.C.



Tell your story on film!
It makes a permanent impression ... for movies are an intimate, vivid, real life experience.
Successful marketing men are utilizing the power of informative movies—as are the Armed Forces, who have found them invaluable for *speedy, sure* dissemination of facts.
We are proficient in the making of special films that tell your story. Let us know your problem.

FILMCRAFT *Productions*
201 W. JACKSON BLVD. • CHICAGO 6, ILL.
Division of SOUNDIES DISTRIBUTING CORP. OF AMERICA, INC
Eastern Office: 2826 Decatur Ave., Bronx, N. Y. — FOrdham 7-9300

Wallace Harrison

(Continued from the previous page)

blueprints and drawing pencils, the study of navigation. When the United States entered the First World War, he joined the Navy. As a lieutenant he served aboard a submarine chaser as a navigation officer.

After demobilization he returned to his original vocation, and soon was earning a reputation as a talented young architect. Many of New York's designers, architects, and builders felt Mr. Harrison possessed unusual ability and encouraged him at every opportunity.

Mr. Harrison entered into the competition for the Rotch Scholarship in Architecture, one of the most sought after awards in the profession, for it meant three years of intensive study abroad—at the Ecole des Beaux Arts in Paris, the "City of Light," and at the American Academy in Rome, the "City of Learning." Mr. Harrison won—and for the next three years he studied and traveled widely throughout the continent of Europe.

Upon his return to the United States, several companies bid for his services. There was talk of building Rockefeller Center. His firm submitted plans, won the award, and went to work. That task took ten years. Then Mr. Harrison was called in to design the Trylon and Perisphere of the New York World's Fair.

Mr. Harrison's architectural designs and plans have been sought by many—in London, on the continent, in Central and South America. Today all over the world, buildings stand as monuments to him. In London—the Bush House, one of the largest. In New York—Rockefeller Center. In Panama—the air bases which he built for the United States Navy. In Caracas—Hotel Avila.

Before coming to Washington he entered another field of architecture—the designing and building of school houses. With C. E. Dobbins, another leading architect, he is the author of the book, "School Buildings of Today and Tomorrow."

Despite his wide professional interests, Mr. Harrison has found time to teach others and to participate in many civic enterprises. He has been professor of design at Columbia University, Chairman of the Department of Research and City Planning of the School of Architecture of Yale University, and Director of the New School of Social Research in New York. He also has served as Associate Architect for the Board of Education of the City of New York, a trustee of the Museum of Modern Art, a member of the Art Commission of the City of New York, and as a Di-

rector and Architect of Rockefeller Center.

He has been successively a member of the architectural firms of Helmle, Corbett and Harrison; Corbett, Harrison and McMurray; W. K. Harrison and J. A. Foulhoux; and Harrison, Foulhoux and Abramovitz.

He is a member of the Architectural League, the American Institute of Architects, the National Academy of Design, the Beaux-Arts Society of Architects and other organizations.

Mr. Harrison married Ellen Hunt Milton in 1926. The Harrisons have one daughter, Sarah Moore.

Canada's Films

(Continued from Page Twenty-Six)

Chief development in the non-theatrical field has been the special-

ized film directed to a particular audience. This is reflected in the organization of the Production Department at the Film Board which consists of a series of Units, each one of which is responsible for a particular program. In meeting these special needs many young Canadians, both in the Film Board and in the commercial companies which produce films on behalf of the Board, have already begun to emerge as film men in their own right. They have a basic contribution to make to documentary both as an art form and as a social force.

To the field of agriculture and consumer films, Evelyn Spice has brought the clarity and precision necessary to the discussion before farm audiences of their own problems. For the armed services Julian Roffman has produced a number of very human military training films. On the cultural side

F. R. Crawley has contributed to the making of a series in color on Canadian paintings. It is a compliment to his fine camera eye that a correspondent recently returned from overseas remarked that he had seen one of the films shown to a Canadian Army group in Perugia, and "There was not a dry eye in the house."

In the field of animation a group of artists under Norman McLaren has developed many new and witty techniques. The series, *Chant Populaires* and *Let's All Sing Together*, in which the words of the songs are set to animated backgrounds, are deservedly popular, especially in rural districts. Another animator, Philip Ragan, has produced vivid simplifications of the essential economics of price control. In Gudrun Bjerring has been found a director with a special aptitude for handling children. In such films as *A Friend for Supper* she discussed economic concepts in the simple dialogue which children can understand.

* * *

If there is ever to be a joint battle between those with an official license to teach and those who from the new media of film, radio and the press have leaped into the educational arena like young lions, Canadian documentary will be in a good position to give of its best to both contestants. In the domestic field the Board is developing a major program of films designed as visual aids, and has recently secured the services as Co-ordinator for Canadian Distribution, of Morley P. Toombs, former head of the Audio-Visual Branch of the Saskatchewan Department of Education. With the release of Europe from Nazi domination, the demand for foreign versions of the Board's films has grown rapidly. Already sixteen Spanish and Portuguese titles are circulating in Latin America; and films are in production in Russian, Czech, German, Dutch, Norwegian and Chinese.

The National Film Board has grown in five years from 11 people to nearly 600; it is producing films at the rate of 25 a month; Canadian films are being seen all over the world and Canada is getting a name as an "outstanding producer of films with a social purpose." As John Grierson wrote recently in "A Film Policy for Canada":

"Canada has half a century of five year plans ahead of her. They will need a new burst of imagination and effort and an increasing number of skills on every level from labor to the laboratory. With this need must go better and brighter educational plans than we have ever had before which take account not only of techniques but of human welfare."



It's a good State of Mind. Most people like to be shown — particularly the things that can't be seen with the naked eye. THAT TAKES ART AND ANIMATION.

No matter how complex . . . no matter how inaccessible the subject . . . art and animation such as Photo & Sound's staff has been producing throughout the war, will put your story across and make it memorable.

PHOTO & SOUND, Inc.

606 Montgomery Street

San Francisco 11



MORE LEARNING IN LESS TIME...

...ON A BEAM OF LIGHT *

Photo courtesy Tocco Division, Ohio Crankshaft



Show them what you mean and they understand what you say—and understand it better! Showing them by Visual Education is the modern, quick, economical way.

Today, Visual Education slides and movies speed learning for the Army and Navy and in many a war plant. *And tests show trainees learn an average of 35% more in a given time, remember it 55% longer.*

After the war, Visual Education can help sales and service organizations get the jump on tomorrow, too. But when you adopt this more efficient training, be sure to get the *most* from your equipment. Use G-E projection lamps, engineered for *greater screen* brightness, clearer pictures.

G-E MAZDA LAMPS

GENERAL  ELECTRIC

BUY MORE WAR BONDS AND HOLD THEM

*Hear the G-E radio programs: "The G-E All-Girl Orchestra," Sunday 10:00 p. m. I.W.T., NBC;
"The World Today" news, Monday through Friday 6:45 p. m. F.W.T., CBS;
"The G-E Houseparty," Monday through Friday 4:00 p. m. F.W.T., CBS*

The State of New Jersey
presents

MARKS THE SPOT



The National Safety Council award for the best motion picture on traffic safety in 1944 is presented to the New Jersey Department of Motor Vehicles. This is the third time this award has been given to a motion picture produced by

The **JAM HANDY** *Organization*

Pictures to a purpose



VISUALIZATIONS • EDUCATIONAL SOUND PICTURES • TRAINING ASSISTANCE • SLIDE FILM

NEW YORK 19
1775 Broadway
Columbus 3-7144

WASHINGTON, D.C.
Transportation Building
DI 6-6651

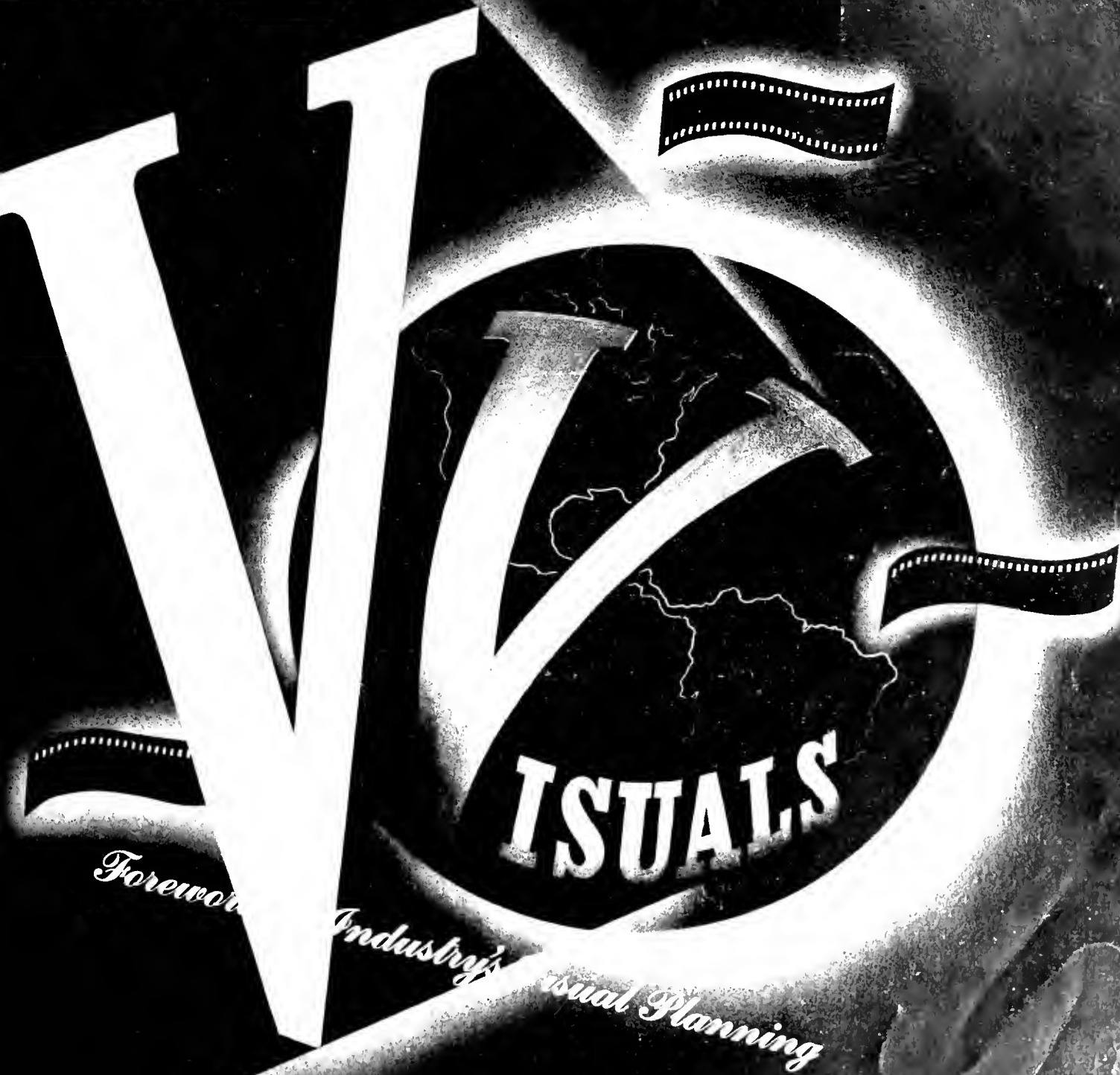
DETROIT 11
2900 Grand Blvd.
Edison 2450

DAYTON 2
310 Talbot Building
Adams 6289

CHICAGO 1
230 N. Michigan Blvd.
STate 6758

LOS ANGELES 28
7046 Hollywood Blvd.
HEmpstead 3895

BUSINESS SCREEN



*Foreword
Industry's
Business Visual Planning*

ISSUE 7 • 1945 • OF THE NATIONAL MAGAZINE OF AUDIO AND VISUAL AIDS

Unsurpassed Sound Quality



THESE ARE SOME
OF THE FEATURES
THAT ARE MAKING
VICTOR SO OUT-
STANDING IN
WAR SERVICE



**EXCLUSIVE FEATURES THAT
HAVE ESTABLISHED VICTOR LEADERSHIP**

Safety Film Trip—Positive film protection from damage due to loss of loop.

Oversize Sprocket—Five teeth—not three—constantly engage film.

"Dual Flexo" Pauls—Spring over films—do not punch new holes.

"Spira Draft" Lamp House — Assures much longer lamp life and greater efficiency.

Your Victor investment is always protected by Victor's World Wide Service Organization.

FIDELITY . . . at its Finest

From the delicate call of the thrush . . . to the mighty crescendo of a Shostakovich Symphony, Victor Animatophones reproduce a trueness of tone quality not equalled in any other equipment. Victor's exclusively designed sound lens and stationary drum make possible the ultimate in sound projection . . . whether that sound be voice, instrumentation or other tones. No moving parts . . . nothing to wear out . . . thus nothing to impair sound quality. All parts are keyed and instantly removable for cleaning.

An exciter lamp many times more powerful than that used in any other 16mm equipment, combined with the Victor exclusive WIDE ANGLE sound lens, produces a collimated beam that overcomes difficulties when using old, dry and shrunken film.

If you want "Unsurpassed Sound" — then you want Victor.

Have You Ever Heard A Heart Beat?
Even so faint a sound as a heart beat is faithfully projected by the Victor Animatophone. Picture (to right) is from Erpi's "Action of the Heart."



*Invest In Victory
Buy More War Bonds*

VICTOR

ANIMATOGRAPH CORPORATION

Home Office and Factory: Davenport, Iowa
New York (18) McGraw-Hill Building, 330 W. 42nd Street
Chicago (11) 188 W. Randolph

MAKERS OF 16MM EQUIPMENT SINCE 1923

ADVERTISING makes for **BETTER GOODS** at **LOWER PRICES**

**But – This Fact Must Still Be Sold
to Millions of Consumers!**

PROOF

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

American Bible Society
American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
The Borden Company
Calco Chemical Company, Inc.
Cluett, Peabody & Company, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
General Motors Corporation
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
Mohawk Carpet Mills, Inc.
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Remington Arms Company
Socony-Vacuum Oil Company, Inc.
The Texas Company
United States Rubber Company
OR ANY OTHER CARAVEL CLIENT



HATS OFF to all good Economists and all good Advertising Men!
We know they have plenty of excellent answers to refute the
false statement that Advertising is an "Economic Waste."

But – how many Economists (or for that matter how many Adver-
tising Men) can plead the case for Advertising in say, twenty-five
minutes, and win a clear-cut verdict?

Trouble is the problem is too complex! VISUAL evidence is needed
– evidence that can BEST be marshalled only through the medium
of the MOTION PICTURE.

Using animation? Surely. To a limited extent. But BACKING UP
that animation with true-to-life scenes that reflect the magnitude
and complexity of our distribution system . . . and with INTER-
RELATED scenes that effectively show how Advertising makes
that system CLICK!

A nice job – to bring the whole subject to a sharp focus . . . to
visualize the proper scenes to point up the text . . . and to direct
the flow of narration and pictures to a powerful conclusion.

Not an EASY job – especially if too many people nudge your elbow
– but we do think we know how to go about it.

If you have the problem of creating and promoting such a mo-
tion picture, we'd be interested to talk with you.

CARAVEL FILMS

INCORPORATED

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

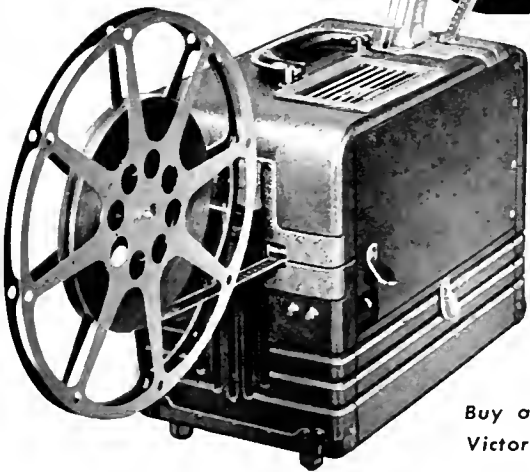
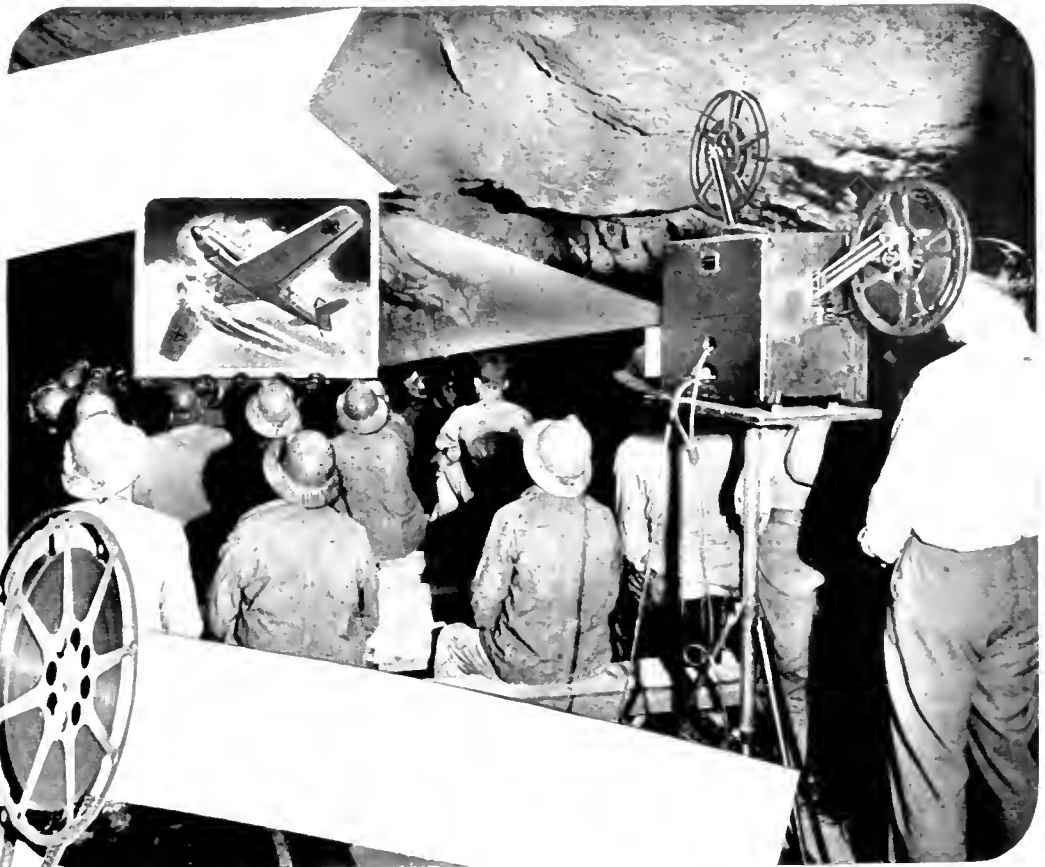
Well, it's all over. The wars in both hemispheres have been fought and won. ~ American industry now will furl its E flags, resign its mighty role as freedom's armorer and go back to the work of creating and merchandising civilian products. ~ Reconversion is likely to reveal the flabbiness of sales effort through disuse. ~ To stiffen those soft muscles for competitive selling, industry has a job of conditioning to do. ~ We are already producing many visual programs to do this job for corporations large and small. ~ For a quarter of a century, that that has been our business. ~ May we talk over your business?

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



**Buy and Hold
Victory Bonds**

ES, it's a fact! In war industries throughout the United States and Canada, Filmosound-projected motion pictures have repeatedly increased man-hour and machine-hour output.

How?

Well, Filmosound Movies give easily understood training on *how* to do specific jobs better and faster.

They show *why* doing home-front jobs more efficiently is saving our fighters' lives.

They point out how inseparable the home-front and the war-front really are.

A great part of the success of sound motion pictures in industry is due to Bell & Howell Filmosound Projectors—preferred because of their professional performance, lasting dependability, easy, cooler operation.

So, if your plant is not getting the stimulus movies could furnish, let us help you plan a practical program. No cost, no obligation. Simply pin the coupon to your letterhead.

**BELL & HOWELL COMPANY, Chicago; New York; Hollywood;
Washington, D. C.; London • Established 1907**

Priority ratings of AA1 will get you early delivery on today's improved, cooler Filmosound 16mm. sound-on-film projectors. It's because these machines have proved so helpful in production-stimulating programs, that war industries' needs are rated second only to the requirements of our Armed Forces.

OPTI-ONICS—products combining the sciences of OPTics • electrONics • mechanICS

BELL & HOWELL COMPANY

7108 McCormick Road, Chicago 45

Please arrange to help us plan: () for production stimulating use of motion pictures; () for postwar sales or sales-training uses of films; and/or please send () information on improved Filmosound projectors, () Filmosound Library catalog of films.

Name.....

Address.....

City.....State.....

Tell and Sell



with **SONO-VISION**

The competitive post-war world will put the persuasive power of sound motion pictures high on the "must" list of promotional media.

The Sono-Vision Cabinet is the most versatile of all projectors for sound films. It houses the screen, the projector, the speaker, the amplifier, the reels, and all controls in a single cabinet. Set-up time and the need for special and darkened rooms are eliminated. Instead, Sono-Vision can be used wherever electrical current is available in any convenient space for audiences up to 200 people. The program starts with a push of a button, stops with another. Subjects can be changed at the end of each reel, or repeated continuously without the presence of an operator.

Sono-Vision's uses are myriad: *for sales demonstrations; for advertising messages in public places; for training in connection with sales, service and job indoctrination programs.* In one or all of the ways you plan to use sound motion pictures, Sono-Vision will be more convenient and more effective.

MILLS Industries,
Incorporated

DEPT. 202, 4100 FULLERTON AVE. CHICAGO 39, ILLINOIS

WRITE FOR DESCRIPTIVE, FULLY ILLUSTRATED BOOKLET

**TRAIN YOUR
PERSONNEL
WITH THE
RCA SOUND FILM
PROJECTOR**



Proper training increases efficiency

• A film training program provides a superlative method for teaching jobs to new employees and for teaching job improvements to skilled workers. There is a best way to do each job. Show the approved system or operation on the efficient RCA 16mm Projector—it's easy to operate, simple to maintain.

RCA engineers have designed a projector that provides brilliant illumination and quality sound reproduction. This careful engineering is backed by RCA's constant research in the development of picture and sound reproduction. RCA projectors are built to give dependable performance under hard usage.

For detailed information on the RCA 16mm Sound Film Projector send for descriptive booklet. Write: Radio Corporation of America, RCA Victor Division, Dept. 70-166G, Camden, N. J.

RCA 16mm PROJECTORS

Buy War Bonds



70-6536-166

RCA VICTOR DIVISION • CAMDEN, N. J.

**LEADS THE WAY . . . In Radio . . . Television . . . Tubes . . .
Phonographs . . . Records . . . Electronics**



THIS is a machine

It's a simple machine, true. But its importance cannot be measured. For man's conquest over nature has been built upon the screw and the five other simple machines: the wedge, lever, inclined plane, wheel and pulley.

The lock in a door, the engine in your car, the huge multiple turret lathe—all machines, no matter how complex, are merely collections of the six simple machines.

A clear understanding of these machines—and the laws of force by which they are operated—is essential to every one who works with his hands. The Encyclopaedia Britannica Sound Film, "Simple Machines," makes it easy to understand them. The material is presented in a dynamic, factual way that is easy to grasp and is retained for a long period of time.

"Simple Machines" is but one of scores of Encyclopaedia Britannica Films now in effective use by business and industry for upgrading of workers, training of new employees and reorienting returning servicemen. Here are just a few of the titles available now:

Elements of Electrical Circuits	Wearing Away of Land
Vacuum Tube in Radio	Plant Growth
Thermodynamics	House Fly
Sound Waves and Their Sources	Chemistry and a Changing World
Theory of Flight	Machine Maker Lenses*
Molecular Theory of Matter	Fire Prevention*
First Aid	Mold and Yeast*
	The Blood*

Complete catalogs of almost 500 films, both sound and silent, are yours for the asking. Fill out and mail the coupon today.

ENCYCLOPAEDIA BRITANNICA FILMS INC.

ENCYCLOPAEDIA BRITANNICA FILMS Inc., Dept. 22-J
20 N. Wacker Drive, Chicago 6, Illinois

Please send me, without cost or obligation:

- Catalog of Encyclopaedia Britannica Films (sound)
 Catalog of Encyclopaedia Britannica Films (silent)

(Name)

(Date)

(Your Position)

(Name of Firm)

(Address of Firm)

(City, Zone, State)

The Editor's Viewpoint

A Frank Statement of Facts About Surplus

THE WORLDWIDE ACCEPTANCE of visual training, special projection devices and overseas entertainment via 16mm sound projection and other visual equipment by our Armed Forces and those of other United Nations has focused great attention on the postwar implications of these programs. Lessons learned are being studied and already are being applied in industry and the classroom. But one implied development, a vast surplus of this equipment when the war ended, can now be accurately and factually evaluated. There isn't any.

BUSINESS SCREEN stood alone in refusing to print editorials and misleading articles attempting to encourage that postwar dream of the bargain-hunters. Only recently, another of our contemporaries put fuel on the fire with an ill-advised questionnaire on the disposal of a presumably vast total of projectors, films, et cetera.

These rumor-mongers can now have the truth in straight, factual, official words direct from the Surplus Property Board. We asked for and obtained that statement and found cooperation and genuine understanding on every side. U. S. schools can now go ahead with their extensive and well-financed plans for visual education programs. They can purchase new, light-weight, guaranteed postwar equipment to build solid, lasting services. Manufacturers can proceed to perfect designs for better equipment, undisturbed by the spectre of these rumor-fabricated delays. Dealers can extend their facilities and improve their facilities on an economically sound backlog of equipment and film business.

Text of Official Release From Surplus Property Board

When the movie films and projectors used by the Army, Navy and other government agencies are no longer needed for war service, they will be made available at very low cost to schools unable to afford them at retail prices but having facilities and personnel to use them effectively, the Surplus Property Board announces. No distribution of movie

equipment to educational institutions whose financial resources would permit them to buy from regular suppliers is contemplated.

This program is in accordance with the Surplus Property Act which authorized distribution of surplus goods for health and educational use on the basis of community need and public benefit. The U. S. Office of Education is the agency responsible for determining what communities have greatest need and best plans for use, of surplus visual education equipment.

How many films and projectors will eventually become surplus is not known. Approximately forty thousand 16 mm. sound projectors have been ordered by the military services so far—14,000 by the Navy, 9,000 by Army Air Forces and about 17,000 by Army Ground Forces—but only a rather small percentage of these is ever expected to become surplus. Many have been lost in action, captured by the enemy, damaged in use and transit. Others will be needed for rehabilitation of veterans and post-war military training. Many of the projectors which are declared surplus will require servicing and repairs.

The number of film prints to be turned over for civilian use is another factor that could be determined now only by taking a cumbersome and costly world-wide inventory. Several thousand films, and many prints of each, have been produced for war use, on subjects ranging from wing assembly of planes to war activities of American towns, but many have been worn out in showings to GIs all over the world. Others have been damaged by enemy action, unfavorable weather conditions and similar factors.

Both projectors and film prints will undoubtedly be declared surplus in small, continuous dribbles rather than in large lots. Some films are held now by the Surplus Property Office of the Commerce Department, disposal agency for all film equipment, but cannot be distributed until legal restrictions, such as copyright releases, are cleared. No 16 mm. projectors are held by the Commerce Department at this time.

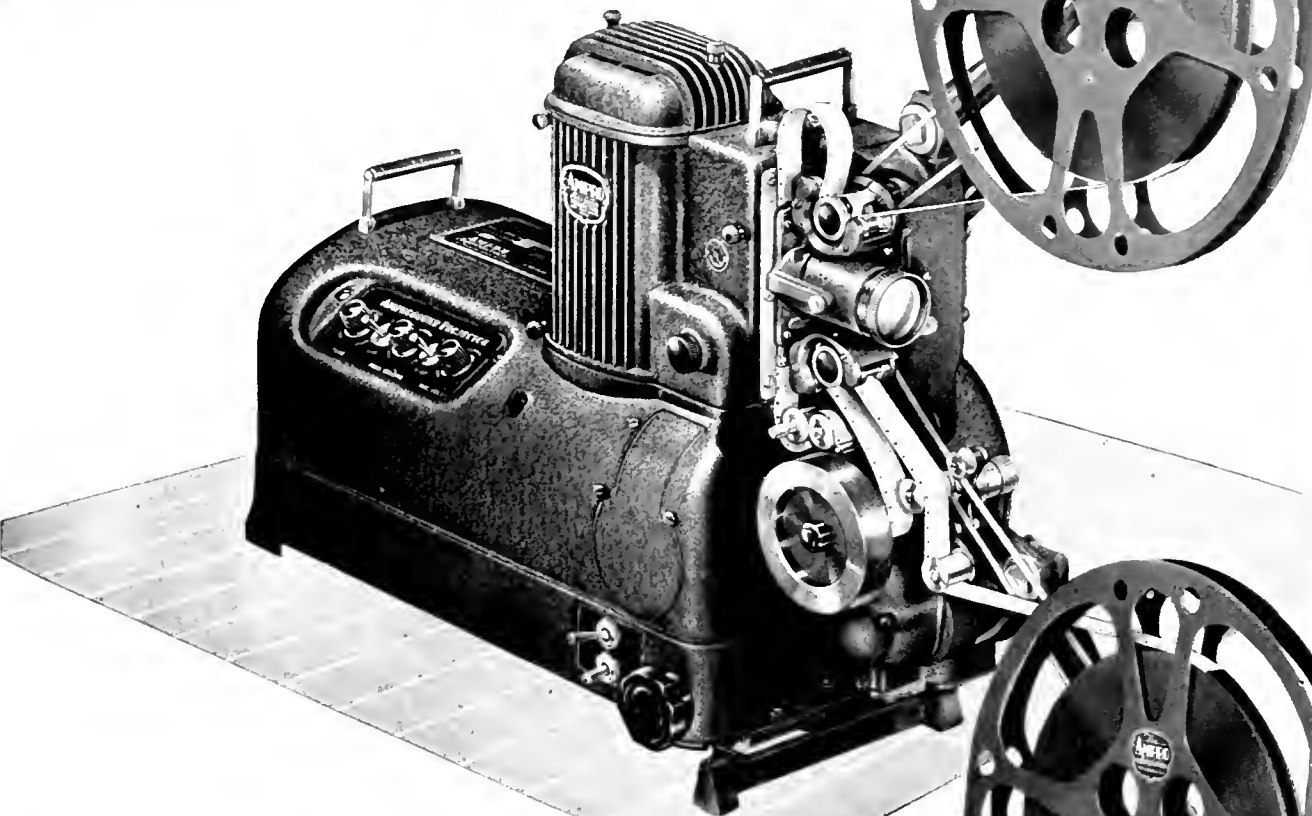
With these sober, realistic facts on the official record, we suggest a moratorium be declared by all on rumors, articles and other opinions for the next six months. Meanwhile let the field move ahead with solid plans for the future.—OHC.

★ Business Screen Magazine ★ Issue Seven of Volume Number Six • 1945

Issue Seven, Volume Six of Business Screen, the National Magazine of Audio and Visual Aids, issued by Business Screen Magazines, Inc., 157 East Erie Street, Chicago 11, Illinois on September 15, 1945. O. H. Goellin, Jr., Editor and Publisher; E. J. Lundgren, Director of Production; Helen Hyde, Editorial Assistant. Staff members in service: Lt. Robert Seymour, Jr., Sgt. Herbert L. Mitchell. Subscription: \$2.00 for eight consecutive numbers (one complete volume); \$3.00 foreign; \$3.50 in Canada. Entire contents copyright 1945 by Business Screen Magazines, Inc. Trademark Reg. U. S. Patent Office.

For Improved Performance

the new
Amprosound "Premier 10"



*A new 16mm. sound projector embodying many
basic improvements derived from Wartime Experience*

War is a hard teacher—but a good one! Ampro made good projectors before Pearl Harbor, but the war taught us how to make better ones. The new Amprosound "Premier 10" is dramatic proof of this fact. For here is a machine with numerous important refinements and improvements that reaches new high levels of projection efficiency. It is now available in restricted quantities for civilian use. For the complete story of this new projector, write today for special folder on the Amprosound "Premier 10."

AMPRO



MORE LEARNING IN LESS TIME...

... ON A BEAM OF LIGHT *

U. S. Navy Official Photo



* Thousands of miles from home, G.I.'s now *see* what's happening on Main Street . . . learn about world events as they happen, in the weekly news movie. In similar fashion, perhaps even on the same screen, they learn new techniques in warfare or in servicing special equipment. *And, what's really important, they learn faster and better.* Navy tests, for example, show they learn 35% more; remember it 55% longer.

Tomorrow Visual Education can be an effective tool to aid you . . . in training people or selling an idea. But be sure you get the most from your equipment. Use G-E projection lamps, engineered for *greater screen brightness, clearer pictures.*

G·E LAMPS

GENERAL ELECTRIC

BUY MORE WAR BONDS AND HOLD THEM

*Hear the G-E radio programs: "The G-E All-Girl Orchestra," Sunday 10:00 p. m. EWT, NBC;
"The World Today" news, Monday through Friday 6:45 p. m. EWT, CBS;
"The G-E Houseparty," Monday through Friday 3:00 p. m. EWT, CBS.*

Farewell to daylight...

A CONTINUATION OF THE STORY
OF DU PONT FILM



► A roll of film base is on the way to the coating section of the Du Pont film plant. There the base will receive a coating of light-sensitive emulsion. This, and all further manufacturing operations, will take place in total darkness or the subdued illumination of safelights. The label on the roll carries the history of its production. Later entries will complete the record... provide assurance that the finished product has passed every test.



Production of emulsion takes place in "silver" kettles with a glass lining. In these, accurately determined quantities of silver nitrate crystals—purer than "sterling"—are made into a solution of emulsion. In total darkness, the solution is combined with other carefully compounded substances. Timing and temperature are important... constantly controlled. Semi-finished emulsion, drawn from kettles into stainless steel containers, is placed in a chill room, where it jells to the consistency of a custard.



These are sensitive noodles! After raw emulsion is chilled, it is put through a "noodle" press, which converts jelled cakes of emulsion into strings of noodles... exposing a greater surface area to facilitate washing. Almost total darkness still prevails. Following a thorough washing, the raw noodled emulsion is transferred to huge refrigerators. It is then blended and tested to insure uniformity. And in the next operation it is melted down for actual coating on the film base.

This is the *third* of a series of "chapters" illustrating the story of Du Pont Motion Picture Film manufacture. In our next installment we will explain the application of emulsion to the film base and show how wide stock is slit into standard sizes.

Check these 7 reasons why leading cinematographers like Du Pont Motion Picture Film.

- | | |
|--------------------------|---------------|
| 1. Retains latent image | 4. Fine grain |
| 2. Extreme wide latitude | 5. Speed |
| 3. Color balance | 6. Contrast |
| 7. Excellent flesh tones | |

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

In New York: Empire State Bldg. • In Hollywood: Smith & Aller, Ltd.

DU PONT MOTION PICTURE FILM



BETTER THINGS FOR BETTER LIVING

...THROUGH CHEMISTRY

Paper is still extremely scarce... save every scrap of it

BUSINESS SCREEN PRODUCTION YEARBOOK

The Official Guide to the
Experienced and Specializing
Producers of Business and Industrial
Films in the United States and Abroad

Including These Special Features

- ★ Roster of Company Executives and Key Studio Personnel
- ★ Permanent facilities available
- ★ Wartime Production Service Records
- ★ Pre-War History and Experience
- ★ Production Code of Standards and Ethical Practice

Published as an authoritative guide to Business, Industry and Government by the Editors of Business Screen so that you may KNOW:

- who produces the vast majority of sales and industrial training films for American industry.
- which companies have more than 20 years of experience in this field.
- the studios which produced the bulk of industrial training films used by the Army.
- which companies produced most of the Navy's training film program.
- the 36 producers who turned out 456 visual aids units for the United States Office of Education.

to KNOW where they are... WHO they are
Consult THE BUSINESS SCREEN
PRODUCTION YEAR BOOK

Address all inquiries for representation to
157 EAST ERIE STREET • CHICAGO 11, ILLINOIS

THIS MONTH

TWO SPEED INDUSTRIAL RECONVERSION and the rehabilitation of returning veterans, a survey of all industrial training films is now in compilation by the editors of BUSINESS SCREEN MAGAZINE.

The most exhaustive service of its kind ever issued, it will not only provide larger employers with comprehensive data regarding the films prepared to date for employee instruction but will assist thousands of small industrial concerns in utilizing visual aids. It is pointed out, for example, that the expenditure of only a few hundred dollars enables a manufacturer to acquire a basic library of very useful training films.

Many thousands of film titles, produced by nearly as many companies, have already been surveyed. Sources of the information include commercial and industrial firms, departments of the Government, and commercial producers of training films. The published information will include data concerning the availability of such material for purchase, rental or free loan. Among the specific industries in which particular effort is being made are aircraft production, machine tools, welding, metal working, and plastics.

This study is part of a special research program recently inaugurated by the publishers of BUSINESS SCREEN to supply industry and vocational education with available reference material not available today from any other specializing national source. Following the publication of the first compilation of facts, a continuing reporting service by a permanent staff is being made available to training directors and instructors, for up-to-the-minute film information. Such a service, it is predicted, will function directly in the enormous job of veteran rehabilitation throughout American industry.

The initial compilation in this research program was published a year ago, when the first complete *National Directory of Safety Films* was issued in cooperation with the National Safety Council. In that area alone, more than 300 titles were listed. This compilation is at present being revised to include 480 subjects.

Wilding In Full Production

★ NORMAN E. WILDING, president of Wilding Picture Productions, Inc., announces that the company's extensive schedule of wartime Navy productions is neatly wound up and reconversion to civilian work has been gradually taking place over the last six months.

"The studios and personnel of the

Wilding organization are in full production on a huge back-log of civilian orders. We have been fortunate in having received a clean-cut break on the majority of our Navy training film subjects and the personnel which has been occupied on Government work is now bending every effort to render prompt service to our civilian clientele," states Wilding. "We now enjoy the greatest back-log of civilian business in our history and it is a wonder, with the job industry has to do to incite the minds of their retail outlets and sales personnel to the new horizons of peace time, that they should turn to the visual medium which has so effectively proved its merit in the problems of training masses of people most effectively in the shortest length of time during our war period.

"Every effort is being made to expand our staffs with competent people in the New York and Cleveland offices and in the Detroit, Chicago and California studios to handle our ever-expanding schedule of pictures for old clients, as well as the many new accounts who have requested our counsel on visual training and sales promotion problems."

* * *

India Film Executive Cites Country's Expansion

★ The people of India are enthusiastic movie fans and when their purchasing power increases, as it surely will, they may provide one of the greatest film markets of the world, according to F. P. Young, manager of the India branch of Western Electric Company, Ltd. Mr. Young has just returned to this country on leave after five years in India.

Mr. Young gives credit to the Indian government for a compulsory educational film program. To improve the education of the masses, the government produces films on such subjects as methods of agriculture, industry, and hygiene, and requires every cinema to show one of the films on every program.

* * *

Lt. Douglas George Joins Treasury Film Staff

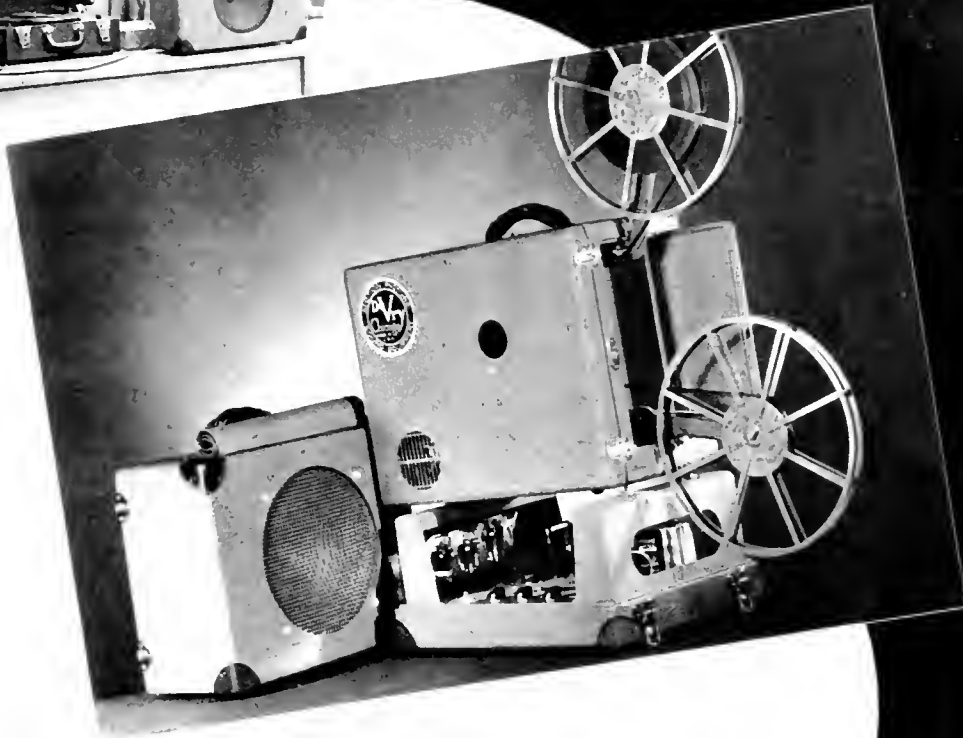
★ LIEUTENANT DOUGLAS F. GEORGE, USNR, has been loaned by the Navy to the Treasury Department to assist in the forthcoming Victory Loan Drive. Lieut. George will handle publicity and promotion in connection with the Victory Drive's motion picture and special events program, headquarters in Washington. Until recently, he was in charge of the Navy's Industrial Incentive film program. Prior to entering the service, Lieut. George was connected with Twentieth Century Fox Films.

BUY & HOLD VICTORY BONDS!

THE TEMPO OF MODERN BUSINESS DEMANDS THESE FACILITATING TOOLS



Above: DeVRY 16mm, triple purpose projector with microphone and turntable affords public address facilities for outdoor meetings, picnics, athletic events, etc.



Left: DeVRY 16mm, triple-purpose projector, Model 16-1966, shown with 25 watt amplifier and 12 inch electro dynamic speaker.

Below: DeVRY rear view Audio-Visual Mobile Unit. One of several types designed and constructed by DeVRY.

Pioneers in audio-visual training, teaching and selling, DeVRY today is the dependable source of whatever audio, visual, or audio-visual tool which is best suited to the job at hand—whether it be motion picture sound projectors, public address facilities or self-powered mobile audio-visual equipment.

DeVRY 16mm. sound-on-film projectors are ideally suited to the varied training, teaching and selling demands that face business today.

The NEW DeVRY triple-purpose projector (1) SAFELY projects both sound and silent films; (2) shows *both* black-and-white and color film without extra equipment; and (3) is built with separately housed amplifier and sturdy 12 inch electro-dynamic speaker that affords portable public address facilities—indoors or out. Write DeVRY. Learn without obligation DeVRY'S many equipment suggestions, based on 32 productive years of visual and audio-equipment manufacture.

America's foremost business organizations will tell you that
"YOUR BEST BUY'S A DeVRY."



DeVRY alone has been awarded five consecutive Army-Navy E's for Excellence in the production of Motion Picture Sound and Electronic Training Equipment



DeVRY CORPORATION, 1111 Lakeside Ave., Dept. Chicago 14, Ill.
 Gentlemen: Please send us your complete catalog of DeVRY motion picture and audio-visual equipment, including projectors, recorders, amplifiers, etc.
 We are interested in your products for our business training and public address facilities.

Name _____
 Title _____
 Company _____
 Address _____
 City _____ State _____ Zip _____

Buy War Bonds!

FOR 32 YEARS AN OUTSTANDING NAME IN AUDIO VISUAL TEACHING AND TRAINING



Home AT LAST

The war is over . . . and millions of servicemen and women are coming home!

As the nation waits to welcome them, we humbly give thanks for the splendid job which they have done. America is also grateful for the unstinting support of those who made the guns, ammunition and other supplies with which the Victory was won.

The greatest indebtedness of all, however, is due to those who will not return—to the unselfish and courageous air men, soldiers, sailors, and marines who gave their lives that the principles of democracy should triumph. In memory of their sacrifice, we must make the peace a lasting one.

And for those who are coming home, we must provide the opportunities that assure prosperity and happiness.



DA-LITE SCREEN COMPANY, Inc.
2723 N. Crawford Ave. • Chicago 39, Illinois

VISUAL REVIEW

♦ First definite policy in postwar use of visual training by the Army was outlined early in September in a War Department bulletin. To facilitate the use of training films and filmstrips and the showing of recreation films in ground forces units, especially under mobile conditions, small training film libraries for divisions, all types, have been authorized by the War Department.

One 16 mm. print each of approximately 100 basic type training films is authorized for permanent retention by each division. Divisions are also authorized to draw from the nearest film library any film strips required for training and to retain these for as long as required.

The 100 basic films, a library idea which might well be applied in field of industrial or educational film collections, provide a good indication of the general nature of Army training films and those considered of long-range use and purpose. Films on basic weapons and tactics, map and aerial photograph reading, mines, communications, motor vehicle driving and maintenance, waterproofing, combat problems and selected subjects from the *Fighting Men Series* are included. No civilian educator would find the majority of these subjects of the slightest value, so perfectly have they been created for the purpose intended: *to train men to fight and kill and to keep from getting killed.* * * *

For Postwar Planners

♦ Fifth in a series of sound slidefilm programs issued by the Committee for Economic Development is *The Last Three Feet*, suitable for showing to retail merchants, their employees, civic groups, town planners, etc.

Other audio-visual programs include a sound slidefilm on product design, one on the need for postwar economic planning. Address C. E. D. headquarters at 285 Madison Avenue, New York 17, for loan sources. * * *

Refrigeration Markets Ahead

♦ Frozen foods, retarded by wartime controls, may soon change the whole pattern of food distribution and merchandising. At the consumer end of this field are the refrigerator manufacturers, the food locker operators (there are 6,000 locker plants in the U. S. with individual lockers serving more than 2,000,000 persons) and the retailer. A dozen other industries such as equipment suppliers, transportation suppliers and builders, and food products companies are bound to be affected.

Refrigerator makers have already

set the pace for consumer understanding with educational motion pictures and slidefilms. Films will help the consumer understand limitations as well as new possibilities in home storage of quick-frozen foods. The war-born Victory Garden seems destined to have a great postwar future with increased worker leisure possible in the 32 and 40 hour week, home freezing of garden products and resulting economies.

Films will help retrain retailers and their employees, show redesign of stores, explain handling of frozen foods and freezing equipment, will help train service and maintenance personnel for all phases of this field and will educate the consumer. * * *

Building Industry Preparations

♦ Not until 1946 will either materials or equipment (such as heating units, plumbing, etc.) be ready for the home builder in any sizeable quantities. But then the home building boom will begin in earnest, limited only by the number of skilled carpenters, electricians and plumbers available. These must come from the ranks of returning veterans because four years of war have taken their toll of oldsters with few apprentices available for training during Selective Service.

Veterans will need refresher training, may have to get most of it on the job. But all skilled trades will have to set up large scale programs for apprentice training from now on. Here is an opportunity for visuals: a postwar visual training program such as the U. S. Office of Education provided in wartime might make a very important contribution. * * *

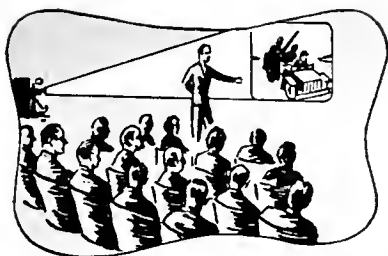
Women and Postwar Jobs

♦ Returning veterans, replaced by women on the production lines these past four years, will need to get their jobs back. But surveys by the Women's Bureau of the U. S. Department of Labor in nine labor areas show that most factory-employed women want similar jobs after the war. Thus far, however, actual statistics in cut-back areas show that women are leaving the labor markets.

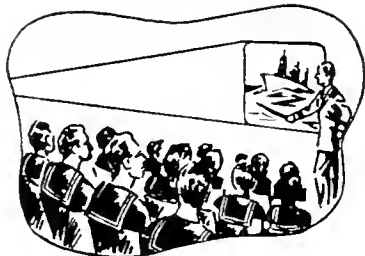
Whether this trend will continue is another of the important cues to postwar labor-management harmony. For if the displaced women fight for a place on the production lines and are backed by their unions, a huge additional labor force will have to be supplied with jobs.

Most likely postwar job for Rosie the Riveter is making a home for G. I. Joe. But even Heaven has to be "sold" and so the home builders and suppliers, the furniture makers and the nation itself would benefit.

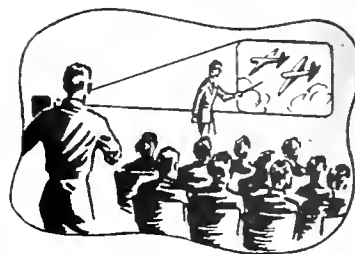
ARMY



NAVY



MARINES



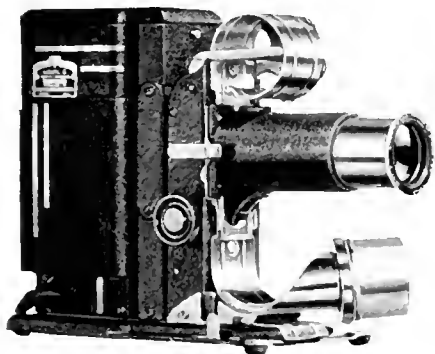
NOW-

Slidefilms Help Him...



Prepare For Peace!

When you use slidefilms to train discharged veterans for peacetime jobs, you employ a familiar, time-proved aid to faster learning. In our Armed Forces, slidefilms helped train men 30% to 75% faster than was possible by other methods alone. The men not only learned more quickly but retained longer the information thus acquired . . . Slidefilms are economical and easy to use. Make slidefilms a part of your new training or selling programs!



S. V. E. Model G
A Projector Type to Meet Every Need

For maximum clarity and convenience, show slidefilms with S V E Projectors — standard equipment in leading sound-slidefilm units. For catalogs, write Dept. 78.

On a roll of 35 mm. film that fits the hollow of your hand, you can present graphically a complete sales or training message.

SOCIETY FOR VISUAL EDUCATION, INC.

A Business Corporation

100 EAST OHIO STREET • CHICAGO 11, ILLINOIS



ACCEPTABILITY

Whether it be designed to entertain, to sell, to instruct, to improve morale or to foster goodwill, the successful industrial film must be

... **acceptable** to the sponsor, in its presentation of ideas he wishes to impress upon a selected audience;

... **acceptable** to the advertising representative of the sponsor, in its observance of the policies governing the use of other media;

... **acceptable** to the audience which the sponsor wishes to influence, in its ability to hold interest from beginning to end as the screen story implants ideas in receptive minds.

HERE ARE TWO EXAMPLES FROM OUR FILES

S/m Production #1570 ... one of the last industrial films completed before we undertook an extensive program of Training Films for the Armed Forces ... a four-reel film for a nationally-known rubber manufacturer.

• This film proved **ACCEPTABLE** to a total audience of 1,771,890 persons in 9652 non-theatrical showings.

S/m Production #2724 ... one of the first industrial films made during our "reconversion" period ... a four-reel motion picture for a metals manufacturer ... with a one-reel theatrical version.

• This film proved **ACCEPTABLE** to a total audience of more than 2,700,000 persons in 1000 theatrical and 800 non-theatrical showings ... **IN ONE YEAR!**



SOUND MASTERS, Inc.

165 WEST 46TH STREET ★ NEW YORK 19, N. Y.

3010 BOOK TOWER ★ DETROIT 26, MICHIGAN

"The eyes and ears are like broad avenues that lead directly to the soul of man; and they are opened wide, most often without challenge by the spectators of your films.



"What is it that enters from the screen into the inner recesses of the mind, where youth's fund of knowledge is growing."

—POPE PIUS XII

A Foreword to Industry's Visual Planning:

The Future Is An Open Challenge

THE ATOM BOMB, if not already the airplane, has made it plain to every American that we are no isolated island in the world community. But that the victories now dearly bought must be won again by our united efforts in these critical years ahead is equally plain and in that sense America is now the proving ground for all that the democratic way of life means to all the peoples of the world.

Each industry in our framework of industrial and business organization has its role to play. Every medium of communication of ideas and facts is of critical importance to the flow of our own planning within the country and to the nations of the world outside our borders. In this sense, the makers of films, the builders of the equipment on which they are projected to the lighted screens and all who play a part in the auxiliary fields of service have been given an open challenge.

The accomplishments in war were of great and lasting significance. These new visual tools of training and information have been more widely applied throughout the world than man might ever have dared to dream! The American-

made 16mm sound projector and simple slidefilm gadgets are as familiar to the Arab and the Chinese as they are to the millions in the armed forces whose very lives depended on the training imparted. *We never stopped making the training films or projection equipment through the most critical days of war:* for these were among the most critical items on the purchasing lists of our Army and Navy and those of our Allies.

But the wars are ended and lessons learned can now be soberly appraised and *learned again* by those who can apply them in these equally critical days of peace. Now we must turn to the simple fact that three out of every five persons in the entire human race can neither read nor write! And that millions of our own citizens and those of our neighbor lands are among those illiterates. Our own big city millions are born in rural areas where educational facilities are poorest!

Now 60,000,000 jobs must be filled in American industry alone and an eleven million men and women in the Army and Navy must find places on production and distribution lines. Markets alone will make those jobs stick and markets must be opened with a swift re-training of salesmen and clerks, of jobbers and wholesalers and of every phase of our complicated and neglected distributive system. Not only our markets at home but vast markets in all nations abroad will keep the world community going.

The film's international language is now apparent to all who have seen the ready interchange of sound tracks on the training films of the armed forces. Army and Navy films have taught Russians, South Americans, Chinese, and Frenchmen the latest techniques learned in our laboratories of war.

They can and must bring to them the lessons of peace, the knowledge of our products and services and the urgently needed rehabilitation of their own educational systems. It can be a fair exchange. We need them too.

Are our films good enough? Not yet by far. Perfection of industrial and educational film techniques is still a goal. While it is true that no film is ever totally bad, too many still hit a low average. The finest quality of production is not enough, ideas must be clear and vigorous and their translation in the special language of the screen must be highly professional.

Definition is the one clear goal. The tradition of the theatrical motion picture has nothing to do with the factual film; sincerity and enthusiasm are no substitutes for professional experience and adequate facilities especially devoted to the art and science of the industrial or educational film. Technical superiority depends on the development of real specialists in every part of the production business: editing, cutting, printing, animation, photography, sound recording and ultimate laboratory

(Continued on the next page)

These Wartime Problems Persist in Days of Peace . . .

INFLATION: the greatest danger of inflation lies in the months ahead.

LABOR RELATIONS: we must go along *together*; get real understanding.

JOB TRAINING: new skills now must be learned for the pursuits of peace.

PUBLIC EDUCATION: lower standards and few teachers are the rule.

THE NATION'S HEALTH: a strong nation is a healthy one. . . .

WORLD FOOD NEEDS: the world around us will need subsistence aid.

SCIENCE & RESEARCH: our most important educational necessity.

. . . and These New Problems Are Vital to Our Prosperity

RE-ESTABLISHING VETS: jobs and public cooperation come foremost.

JOBS FOR 60,000,000: wages meet tax bills; keep prosperity in business.

SALES TRAINING: the lost art of selling is now urgently needed . . . *now*.

RE-OPENING MARKETS: distribution is the backbone of industry.

SERVICE TRAINING: products must be maintained and repaired constantly.

CONSUMER EDUCATION: customers must learn about new products. . . .

USE OF LEISURE: shorter hours means more time to use with intelligence. . . .



operations. The simple truth is that many will have to be content to serve a thorough apprenticeship. High standards must be evolved by producer and equipment manufacturer for the common knowledge of all who buy.

These fields of importance to America's economic well-being are worthy of special consideration and effort by prospective sponsors of films and their producers:

LABOR MANAGEMENT RELATIONS: both organized labor and organized management have had a good try at producing films on their respective points of view. There is still room for other good films from the standpoint of Joe Public. His stake in inflationary trends is far greater than the membership of a union organization or management.

RURAL AMERICA: farm groups, meeting in Granges, Farm Bureau halls, rural schools, churches and in promoted entertainments sponsored by implement manufacturers would respond avidly to good films on world events, on America's general problems. The withdrawal of the OWI's Bureau of Motion Pictures from the scene leaves a vast and unfilled place in the American scene for those kind of informative films.

RE-ESTABLISHMENT OF VETERANS: Not re-habilitation which is a clinical word in any case, but the general well-being of the individual G. I. Joe, is of extreme importance. Visuals can help in re-training, in the selection of future occupations, in the many special adjustment problems of the disabled "vet." Perhaps it is still up to the American Legion or the Veterans of Foreign Wars to produce a well-planned, *dynamic* visual program. Excellent films have been produced by such companies as Caterpillar Tractor and Owens-Illinois but many more "planned" programs are needed. They do not seem to be coming from Washington.

SALES RE-TRAINING: Our whole system of distribution must be renovated and restored to its prewar efficiency. Here films can play a vast part in the introduction of new products to the sales force, to dealers and to the consumer. Restoring effectiveness in the field of selling is a vital key to our future prosperity. *Goods sold in the field* keep the plant wheels turning and *nothing else*.

Write your own ticket on other needs: our world is moving fast and minds and skills must move apace if we are to win the peace.



FILMS IN TELEVISION

Who Will Provide the Programs?

WHICH WAY will television turn? Which business group will exert the most influence in providing its programs?

These are the questions posed by three major interests which see an important stake in the future of television. Those interests are, of course: radio, entertainment via Hollywood and Broadway, and the non-theatrical producers of films.

On the surface it would seem that the radio industry is particularly fitted to supply virtually everything television requires. The layman assumes that, because radio has the know-how, the artists and technicians and the networks, it will supply the majority of television programs.

That presumption exists, however, only in the minds of those who have a hazy concept of the costs and complications that involve broadcasting studio presentations. The radio industry itself has been the first to disavow that it will provide a continuous flow of programs staged in television studios.

What about the theater, then? Will Broadway hits be televised for the enjoyment of the citizens of Chicago, San Francisco, Dayton and Keokuk?

Many years of development lie ahead of television before network facilities will be possible. Further, there are not nearly enough Broadway plays, good and bad, to satisfy such a need, even though only two plays were presented each week. Of far more importance, the stage does not lend itself to the technique of television presentation. As Willis Cooper, television director for Compton Advertising, Inc., has stated, television must observe the rules of cinematic conventions. "There are laws of cinematics," he says, "and these laws are as stern and uncompromising as the laws of physics."

Perhaps, then, the answer is in Hollywood—in the entertainment films that have already been produced and in the huge supply that Hollywood can make in the future.

That is just what Hollywood has been afraid of. For a long time, the producers have dreaded the time when television would empty their theaters and devalue their huge investments in production and distribution facilities. Even today, theater men are going on record against support of and investment in television. As far away as Sidney, Australia, Stuart F. Doyle, former head of Greater Union Theatres and a leader in the Australian picture industry, recently stated: "I believe that over a 25-year period pictures will go into a slow decline, until ultimately they may suffer the partial eclipse similar to the legitimate stage on the advent of the talkies."

The decline of the stage was due in large part to the greater comfort and lower prices of the picture palaces. Mr. Doyle might rationalize, then, that one's home is still more comfortable and that the price of a television program is nil.

Three important factors cannot easily be overcome, however: young people, who contrib-

ute the bulk of movie revenue, want to go where the crowd goes; motion picture entertainment on an 18 x 22 screen is mighty potent film fare; and millions of families will for a long time be able to afford an occasional movie, contrasted with the several hundred thousand who will purchase a television set in the first year or so.

Hollywood can produce pictures for television, it is true. But, for a considerable period into the future, the cost will probably stagger the young video industry.

Therefore, it is most likely that producers of non-theatrical films may be offered the bulk of television's film business.

And what a business! Television can hope to depend only partially on live shows. Witness the statements from a long line of executives in pictures, television and advertising, who have given dozens of reasons why television must depend upon films to a degree that may be even greater than on live shows.

The basic reason is that of cost. Thomas H. Hutchinson, production director of RKO Television Corporation, says that a television production on film can be handled by three men; a live studio program involves 15 to 20 persons.

"Films will undoubtedly be used extensively as a basis for television programs," according to Henry Clay Gipson. "They will be especially designed for the purpose, and they will undoubtedly be as different from regular movies as radio transcriptions are from phonograph records." The advantages of films for many television uses are, he says, these: "to telescope the time angle; to provide repeat performances where networks are not available; to insure perfect performances on split second timing; to prevent many locations in one continuity; to provide a record for legal purposes; and to permit careful, selective editing, utilizing the best of several takes."

It is apparent that the producer of educational and industrial films has a wide-open opportunity in the field of television. The above advantages become more important in educational television than in the telecasting of theatrical type productions.

Motion picture theaters will continue to draw crowds for a long time to come. Big audience television programs will unquestionably be those which cover news events and entertainment productions. But, in a 12 to 18 hour day of television, there will be an enormous storehouse of time to be devoted to high grade audio-visual instruction.

To the television industry, hardly out of its swaddling clothes, is given a stirring challenge to broaden education—to improve understanding through greater knowledge—in the most effective manner ever conceived. The world of television, through factual film productions, therefore offers an opportunity that is beyond man's conception today. It is also a real challenge.



Explaining a bit of action around the mixture controls on the flight deck of a B-24 Liberator

COLOR Takes to the Air

by Otto F. Menge, Consolidated Vultee Aircraft Corporation

IT MAY SOUND elementary and it is elementary, but judicious planning is the best assurance towards producing successful educational films.

As a matter of fact, a well planned picture is already half done. Planning may take time in the beginning, but it saves many thousands of feet of precious film, saves a lot of unnecessary work, and saves a lot of time in the long run.

When the idea of producing instruction films of *Flying The B-24* was first conceived at Consolidated Vultee, it betell me as general protographic supervisor to produce the films.

Here our problems began.

Since the purpose of these films was to simplify the operation of B-24 airplanes it would be necessary to shoot all scenes under actual flight conditions. This meant that cameras, tripods, lights, and sound equipment would have to be sandwiched into an airplane. Although B-24s are big planes, there is not too much room inside for bulky movie equipment. Further, we would be required to do many dives and stalls which meant that all equipment would have to be firmly anchored.

To complicate things still further, we decided to shoot all pictures in color, with sound. This decision involved a tough lighting problem. The metal and shiny instruments inside an airplane are difficult to light without getting hot spots. This meant that we would be forced to use a great amount of reflected or indirect light. Inasmuch as most electrical equipment on B-24s operate on 24 volts it was necessary to revamp all our lighting equipment to operate on 24 volts. On the ground, a special arrangement of batteries was necessary.

We selected 35mm Ansco color as our film.

Ansco color was chosen because tests had shown wide latitude as well as perfect color rendition.

We felt that a film done in color would help a trainee as he could easily recognize objects once he stepped inside an airplane and he would feel more at home. Ansco color reproduced all B-24 interiors in their exact colors.

Hollywood experts advised against shooting color pictures in flight. They recommended shooting all scenes in mock-ups. But since it was our idea to show army fliers exactly what could be done with a B-24 under normal as well as under emergency procedures, we decided against any faking.

Inasmuch as the making of flight training films was something new, we had no precedent as a guide—only experience.

Fortunately, during the time when our film making ideas were taking form, I had gathered about me a competent crew—script writer, sound man, electrician, assistant cameraman, film cutter, and lab man, so we felt that we had the experience necessary for the job.

First of all, we decided that we needed a good working plan and we wanted it written down in black and white so that we would know exactly what we were going to do and how we were going to do it.

Our first step was to complete a good script. Luckily our script writer was an excellent photographer and had the ability to picture a script as well as to write it. A B-24 is a complicated airplane and to simplify its operation in a film is not easy. At the time, flight procedures had not been standardized and each pilot had his own way of doing things. Consequently the script writing job was

slow and tedious. It required much research, hours of checking and asking many questions.

However, after the script was finished, we had a good idea of the number of scenes and the length of each, the number of set ups required, the equipment needed, and the shooting sequence to be followed. The script included all action as well as the narration.

Each scene in the script was numbered. Then a shooting script was written. That is, scenes were grouped according to location. By grouping all shots in this manner it would be possible to shoot all the scenes in one compartment, then move on to the next. This eliminated the necessity of tearing the equipment down after each shot and perhaps setting up again in the same place a few scenes later. Also, a shooting script offered us the opportunity of keeping an accurate check of the action embodied in each scene. Thus we would be certain that all action would dovetail smoothly when assembled into a finished picture.

While the script was being prepared, special camera mounts were made to enable us to shoot in the nose wheel compartment and from the waist gun hatches. All equipment was carefully checked and cataloged. *(Continued on next page)*

(Below) Waiting for the ship to go into a stall.



(Continued from the previous page)

Comparative exposure tests were made in all compartments in the airplane in order that we might predetermine the minimum amount of lighting equipment necessary to give the maximum depth of field as well as the proper exposure and color rendition. Exposure data was carefully checked and recorded for future use.

Our flight crew was then selected and trained for the pictures, and we were ready to begin shooting.

Because of the favorable weather conditions, it was decided that time would be saved by shooting all scenes in Tucson, Arizona.

We gave ourselves a break by making all ground shots first. By the time they were completed we had a fairly good idea of what we would be up against when we got in the air. But even so, the job was not so simple.

Bomb bay shots were made first because we could set our tripod on the ground. But bomb bays even in B-24s are not too wide. By the time we had our camera set up and had managed to squeeze in the necessary lighting equipment there was little room left for the crew.

Inasmuch as our shooting script was well organized, we were able to make all bomb bay shots with few set ups. Each scene was slated and photographed so that the numbers on the script, the shooting script, and on the film would correspond. This not only made the scene easy to identify on the processed film, but saved time in the cutting room.

Footage was carefully checked and marked on the script so that we would be certain to have enough film to cover all action and narration.

In most instances, lighting was our greatest problem. Most areas were narrow and cramped which made it necessary to squeeze into a tight space with sizzling lights on the backs of our necks. Oftentimes it was necessary to use reflected light only, but by using our exposure data as a working basis we were able to calculate most exposures correctly.

At the end of each days shooting we packed our exposed film and sent it to Ansco for processing. One strip was always kept for a test, and this we processed in the bath room of our hotel at night. Thus, we were able to check on our exposures from day to day.

Our check list of operations was also gone over carefully each evening to be certain we had not overlooked any important action. At the same time a work sheet was made out for the following day.

Flight shots were slightly more difficult to make than ground shots. Before each flight all action was carefully explained to the flight crew. Inas-

(Continued on Page Twenty-Eight)

On Human Relations: A New Slidefilm and a Motion Picture on That Problem

★ Undoubtedly, the food service groups in this country have had as many, if not more, headaches with wartime help directly serving and contacting the general public than any other class of employers. This also holds good in retail grocery, confectionery, bakery and luncheonette activities in our cities and towns. The result has been some pretty rough treatment for customers during wartime, and much in the way of discourtesy, inattention and even worse.

What is the answer?

One of the leading cereal organizations—The Ralston Purina Company—has been offering a helping hand among retailers in all the food groups—by showing a sound slidefilm, *Two Years From Now* to any group upon request, without charge or obligation. (This film was produced by the Jam Handy Organization, Detroit.) The primary purpose of this film is to show the worker how he or she looks and sounds when mistreating customers (the film is synchronized with voices on disc record) also how it is possible to treat the customer reasonably well in spite of war and postwar shortages and customer demands.

Background for this film is the philosophy of Elmer Wheeler, nationally known originator and author of tested ideas and plans on selling. Wheeler also appears personally in some of the scenes.

The central theme is the Wheeler query: "Where will YOU be two years from now?"

The story also presents the idea of Wheeler's "little black note book" in which he notes down the kind of treatment he gets from clerks, waiters and others to use as a guide in postwar spending. He also notes down the places where he is treated right in spite of current shortages and pressure.

Example: the scene is a tailor shop, and the customer wants to get a suit press "in an hour."

Tailor: (Yelling rearwards) Hey, Joe, here's a guy who wants his suit pressed in an hour! Aint that a hot one? Look, Mister, we think we're doin' fine if we get suits out in a day. If you can find a place that'll do it in an hour why let me know.

Down goes that tailor shop in the little black book.

It is Wheeler's contention that the vast majority of citizens make at least mental notations of the stores where they are mistreated with the idea of avoiding them later when shelves are stocked and business men need and seek trade. And vice versa.

SHOWINGS: employers in the qualified retail food service fields listed write to The Ralston Purina Company, St. Louis, Mo., suggesting an approximate date for a showing. The Sponsor's representative calls with film projector and record at the appointed time and leads the meeting. There is a briefing of the purposes of the film, then it is shown. Afterwards, copies of the little black note book are passed around which contain a condensed version of the material on the film. This is for study at leisure.

Some excellent results are said to have been enjoyed as a result of meetings centered around this production.

Inter-Relation of Industry

★ Carrying the message of free enterprise to the "grass roots," the National Association of Manufacturers has released 16 mm. sound prints of its latest motion picture *Three To Be Served* for use by industrial management in explaining the inter-relationship of customers, workers, investors, and management, and by adult groups and schools studying reconversion problems.

The presentation is based upon Frederick C. Crawford's now famous article, "The American Triangle of Plenty," which was published in *READER'S DIGEST*. It tells its story in simple form through the experiences of a group of high-school-age youngsters in entering the field of business.

Confronted with some of the problems which all business managers face, Bill Miller, the youthful businessman, turns to an adult businessman-advisor from whom he learns of the interdependence of customers, workers and investors. The businessman illustrates his explanation by drawing a triangle with the three corners occupied by this triumvirate and with management in the middle. Fortified with an understanding of his problem, Bill uses this simple method to inform both his investors and workers of their relationship.

A Teacher's Guide is offered to schools exhibiting the film. This Guide contains specific suggestions for introducing the film into the school program and explains how it may be used as the basis of a series of classroom discussions and projects. Other discussion guides were prepared for the use of leaders of adult organizations discussing reconversion and peacetime economic problems.

Two Years From Now

(A Brief Synopsis of Scenes)

- (1) Always try not to say "no."
- (2) Waiter: I'd make great demands on human patience, yet many serving the public used self-control.
- (3) Patrons treated courteously will stick by you now.



Treasury Officials Cite Films Contribution to War Loan Sales



A Message from Ted Gamble

● With the cessation of the war in the Pacific and our return to peacetime pursuits there will be held from October 29th, to December 7th, a VICTORY WAR LOAN DRIVE. It is intended that this drive be the last of a series of eight war loans.

Never have we been called on to plan and execute a drive on such short notice. Every possible resource must be brought to bear and right this moment all machinery is in motion to make available a group of 16mm. films for distribution at the earliest possible date.

The magnificent job done by the 16 mm. Industry in the Seventh War Loan Drive is testimonial enough of the importance of films in selling bonds. With some 141,615 screenings to 33,402,950 people each and everyone of you is to be congratulated.

Your continued cooperation and enthusiasm is desired in order that we may successfully conclude the war bond program for World War II. To this end I am requesting you to stand by for further information and be prepared for immediate action just as soon as definite plans mature sufficiently to be announced.

In closing I wish to announce that Mr. David E. Strom, Director of Visual Education, University of Connecticut at Storrs, Connecticut, has come to Washington as Associate Consultant and Merriman H. Holtz will continue as Consultant for the Victory War Loan Drive.

It is a big job ahead of us, but we have no concern as to the final results when we look back and review the splendid work which each of you have done.

Ted R. Gamble
National Director
War Finance Division

16mm. Victory Film Committee, praised the outgoing group for their excellent work during the last drive, during which, he said, "more than thirty million Americans saw Treasury 16mm. films."

bond program, including payroll savings, agriculture, the schools, retail stores, and the federal government. Merrill Predmore, Director of the Agricultural section, said that "there is nothing more effective in bringing the story of the war and the need for war financing to the farm people than the 16mm film." He added that, with the harvest season over and more money in the hands of farmers, the Victory Loan will be most opportune for a concerted campaign for increased bond purchases, and that he was counting heavily upon films for a vital role in the agricultural war bond promotion.

"You did a terrific job," said Ralph G. Engelsman, Payroll Savings Director of War Finance, reviewing the role 16mm films played in the sale of bonds to workers in the nation's plants, factories, and business concerns. "Mr. & Mrs. America, produced as a promotional aid for our section, served as the springboard from which our campaign was launched," Engelsman continued. "Not only did we use it to sell bonds to employees, but also as a powerful weapon in securing cooperation for our operation from top management." "Our workers in the field were enthusiastic." "It gave them something special, something new, with which to go to the plants." "You can do us a great service by continuing the good work that you have done and the cooperation you have given us in the Seventh," he concluded.

Aid in mobilizing thousands of projectors located in the schools for use during the coming drive, as well as more extensive showings both to students and parents, was promised by Daniel Melcher, Education Director.

Leigh Ore of the Treasury's Interdepartmental Committee stated that films were the primary means used in selling bonds to federal employees in Washington. Since it is virtually impossible to arrange large rallies in government offices, he said, the workers must be contacted in small groups, and films are excellent for this purpose. During the 7th War Loan, he added, practically everyone in the government saw at least one film.

D. T. Davis, new chairman of the National

ALL INDUSTRY and especially those directly concerned with the future of 16mm motion pictures for the education and information of mass audiences, can take heed of the tremendous results achieved on a nationwide voluntary basis in the showing of 16mm War Loan films for the War Finance Division of the Treasury Department. The effort is being continued during the forthcoming Victory Loan Drive which opens on October 29th.

"Tremendous advances were made in the 16mm. operation during the 7th War Loan, according to completed reports from the states on both number of screenings and attendance. This progress, which has enabled the program to become a major factor in the promotion of war bonds during the course of only three drives, may be largely attributed to the combined efforts of the volunteers in the field, together with the cooperation and assistance of the Bureau of Motion Pictures of the Office of War Information," J. Edward Shugrue said, adding that "this was a tremendous job and put over the 7th as much as any other medium available to War Finance." It was announced that films produced by all branches of the armed forces will again be made available for use during the drive, many based on the various phases of rehabilitation. With the war loan spotlighting the theme that "Care is Costly," and the importance of war bond money in this vast hospitalization and recovery program, these films will be both timely and effective. Mr. Shugrue is Director of Motion Pictures and Special Events.

Four pictures, already completed by the Army and Navy, were the first to be previewed. These were *Diary of a Sergeant*, made by the Army, showing the rehabilitation of a man who lost both hands; *Road to Recovery* (in Technicolor), documenting the care and convalescence of the wounded in a Navy hospital; *Stillwell Road*, Army saga of the lifeline from India to China; and *Victory in the Air*, Army Air Forces report of the final days of the war in Europe and the beginnings of the B-29 operations in the Pacific.

War Finance officials described the use of 16mm. films in the many divisions covered by the war

(Below) Title frame and typical scenes from the new 16mm picture "Diary of a Sergeant" soon to be shown nationally during the Victory Loan Drive.





Judges of Federal, State and local courts gather in the California Assembly building, Los Angeles, to see 7th War Loan films.

141,615 Showings to a Nationwide Audience of 33,402,950 Achieved During 7th War Loan

AMERICANS in all walks of life, gathering in factory aisles, in grange halls, in retail stores, on the street, in town squares and parks and the thousands of other places where only 16mm films can go were the audience for War Loan films during the 5th, 6th and 7th Loan campaigns. On 141,615 separate occasions to a total audience of 33,402,950 people, the 16mm film program for the 7th War Loan helped to finance the war and win the peace.

It was breath-taking and unprecedented. For this was a complex, herculean accomplishment requiring the movement of films, equipment and operating personnel, both *voluntary* and hired, over untold miles and requiring countless hours of voluntary planning and working time. As such, it was a vast and as yet measureless step in the *advancement of the whole 16mm film medium.*

In dealer's showrooms of the industry, daily screenings of Bond films were held.



In the 6th War Loan there were 86,913 screenings to 23,500,000 people. The totals might vary under sharp and thorough review but the fact would stand that thousands of new audiences throughout America had for the *first time* seen a 16mm film program. War plants in Illinois, Michigan, Pennsylvania, California and Ohio, union halls in Indiana, Wisconsin, New York, Michigan and New Jersey, farm groups in Iowa, Kentucky, Missouri and Nebraska, miners in Montana, lumbermen in Oregon and Washington, oilmen in Texas and Louisiana, shipbuilders in California—all these were a part of the vast promoted audience for War Loan films.

"In the short space of only three drives," declares J. Edward Shugrue, Director of Motion Pictures and Special Events of the Treasury Department, "16mm has become as important a feature in the

In show windows, passers-by were attracted to displays featuring War Bond films.



sale of bonds as any other medium available to War Finance. Furthermore these films have provided a means of bringing a clear-cut, first hand picture of the complex problems of global warfare to many more people than would otherwise have been possible. During the Victory Loan this fall they can do as much to re-educate the public in the new problems of post-war reconversion."

Plans are under way for much extensive use of films in farm and rural areas, and in retail stores, as well as continuance of the program in plants and factories.

"During the Victory Loan," Shugrue continues, "we can look forward to an even broader field for motion picture participation, since the schools, owners of a large proportion of the country's 16mm projectors, will be in session, while during the greater part of the 7th they were closed."

Mobilization of all projection and distribution facilities for the Victory Loan campaign opening October 29th is now under way.

16mm distributors held preview showings for press, radio and program chainmen.



NEW VICTORY LOAN 16MM SOUND FILMS

Here are the new 16mm sound films soon to be available for Victory Loan shows:

Diary of a Sergeant—Produced by Army Pictorial Service. Running time: 22 minutes. The real-life story of the rehabilitation of an American soldier who sacrificed both hands for his country. Modern surgical skill and a wise psychological program have given him a new chance for normal, happy living.

Stilwell Road—Produced by Army Pictorial Service. Running time: 50 minutes. The searing drama of the United Nations' bitterest campaign; the story of the "forgotten front" where faith in Victory was the only force that saved us from defeat.

It's Your America—Produced by Army Pictorial Service. Running time: 35 minutes. In the crucible of War, a soldier finds the ideals of democracy and a free America in the legends of a Lincoln penny.

Target Invisible—Produced by Army Air Forces. Running time: 15 minutes. The picture that takes the wraps off the most "hush-hush" secret of the war, revealing the role of radar. A picture epic of an actual flight over Japan.

Army Air Forces-Pacific—Produced by Army Air Forces. Running time: 18 minutes. Thrill-crowded review of the part played by our Army Air Forces in the march to Pacific Victory.

Peace Comes to America—Produced by War Finance Division, U. S. Treasury. Running time: 10 minutes. Now America can step out on her gigantic peacetime program. There are soldiers to be brought home, others to be healed; still others to be assisted to civilian security. President Truman, Secretary of the Treasury Vinson and National War Finance Director Ted Gamble tell Americans how they can help.

Voyage to Recovery—Produced by U. S. Navy. Running time: 10 minutes. Wounded Americans, back from the battlefields and task forces all over the world, are the Navy's most important post-war mission—to get them well and to send them home. Victory Bonds help get that job done.

The Fleet That Came to Stay—Produced by U. S. Navy. Running time: 22 minutes. Here is the thrilling story of the "fleet that stayed" at Okinawa . . . despite the suicide battalions of Japan.

Conquest of the Night—Produced by U. S. Navy. Running time: 10 minutes. Picturing night action at sea aboard a destroyer equipped with the newest and most amazing radar devices.

Objective Security—Produced by Marine Corps. Running time: 18 minutes. Story of a momentous experiment behind the battle lines. Here's the surprise story of thousands of Okinawa civilians who found out about American government from members of the Army-Navy-Marine civil affairs team that hit the Okinawa beach on D Day.

See other listings in these pages of short "impact bulletins" running three to four minutes each, also to be available during the Victory Loan campaign.

The Victory Drive

THESE 7TH WAR LOAN TOTALS SET THE GOAL OFFICIAL TREASURY REPORTS Number of 16MM Screenings and Audiences by States for the 7th War Loan Drive

STATE	NUMBER OF SCREENINGS	TOTAL AUDIENCE
Alabama	626	118,733
Arizona	833	170,157
Arkansas	34	5,100
Northern California	5,527	1,576,245
Southern California	9,404	2,283,367
Colorado	538	75,823
Connecticut	2,359	624,538
Delaware	190	30,864
District of Columbia	842	168,978
Florida	2,476	424,546
Georgia	2,773	378,643
Idaho	993	193,248
Illinois	5,255	1,485,217
Indiana	3,500	610,000
Iowa	1,542	191,014
Kansas	1,008	149,795
Kentucky	2,091	267,350
Louisiana	10,050	1,266,581
Maine	528	138,510
Maryland	990	125,638
Massachusetts	3,573	1,559,719
Michigan	14,122	2,500,326
Minnesota	1,145	256,858
Mississippi	614	231,620
Missouri (East)	519	95,569
Missouri (West)	1,499	352,810
Montana	722	131,235
Nebraska	797	159,242
Nevada	73	9,235
New Hampshire	881	156,745
New Jersey	1,485	373,107
New Mexico	155	3,100
New York (Downstate)	4,643	1,056,202
New York (Upstate)	6,889	2,796,778
North Carolina	589	175,128
North Dakota	431	59,817
Ohio	9,314	1,606,453
Oklahoma	1,158	221,376
Oregon	1,090	264,999
Pennsylvania	7,248	2,846,329
Rhode Island	3,742	610,000
South Carolina	92	34,489
South Dakota	450	66,995
Tennessee	3,356	351,440
Texas	6,322	1,896,631
Utah	567	96,831
Vermont	175	29,883
Virginia	1,310	430,298
Washington	1,266	350,098
West Virginia	483	69,018
Wisconsin	2,671	520,596
Wyoming	214	52,981
San Juan, Puerto Rico	111	52,350
Navy Pers. Showings	7,000	2,500,000
Figures Rec'd Late	5,250	1,200,345

TOTAL NUMBER OF SCREENINGS: 111,615

TOTAL AUDIENCES: 33,102,950



PACIFIC THEATRE

THRILLING BATTLE SCENES FROM WORLDWIDE FRONTS

ADMISSION
FREE
COME IN

Continuously Showing
DAILY 20:45-10:10
SAT. 9:30-10:10

Admission **FREE**



ADMISSION
FREE
COME IN

Continuously Showing
DAILY 20:45-10:10
SAT. 9:30-10:10



PERSONAL LOAN DEPT.
1st BALCONY

Nationwide Film Promotion

This War Bond theatre, showing 16mm films, was constructed in the lobby of the Commercial National Bank in Peoria.

Special Theatres, Store Windows, Library Displays, Outdoor Showings All Help Achieve Record Total

THE INGENUITY DISPLAYED by 16mm distributors, film libraries and War Finance workers in the publicizing and promotion of War Bond film showings merits the attention of all those interested in the possibilities of visuals for sales and advertising promotion.

This was entirely a voluntary effort, costing the participants the time and effort and actual funds expended for the activity without recompense, but it set inspiring examples of the promotional possibilities which the medium possesses. In Hartford, Connecticut; in Baltimore, Maryland, and in Los Angeles, California, among hundreds of other examples, window displays were pro-

moted and used with great effectiveness for the following purposes:

- (1) To show 16mm War Bond films to passing crowds, reaching uncounted thousands of additional audiences. (Using continuous projectors, etc.)
- (2) To promote bookings for films among those active in club, lodge, church and other organization affairs, as well as through schools and industries.
- (3) To attract crowds within the stores where film showings were held simultaneously.

In Peoria, Illinois, the enterprising executive in charge of War Finance set up a model 16mm movie theatre in the lobby of the Commer-

cial National Bank. Thousands of townspeople were attracted to the continuous showing of War Bond films in this special display.

Outdoor showings on special screens as in Lima, Ohio (see illustration), directly served to sell record totals of War Bonds, according to T. Carl Jansen, active War Finance executive there. Allen County made one of the national records during the 7th War Loan.

Public libraries throughout the nation were active participants in the promotion and showing of War Bond films. Library displays featured movie stills and attracted thousands of visitors to screenings of the special 16mm film programs arranged during the 7th War Loan.

The know-how of experienced commercial film distributors, sparked by national headquarters of such firms as Castle Films, Modern Talking Picture Service, Inc. and International Theatrical and Television and others, was a potent factor in local distributor success.

Window displays, such as this one in a Hartford, Conn., store, "sold" films.

Another excellent window displaying movie stills, promoted 16mm showings.

Bond and stamp sales were directly tied up with 16mm film showings here.



The Victory Drive

TREASURY OFFICIALS CITE NATIONAL CONTRIBUTION OF 16MM FILMS IN WAR BOND SALES

R. W. Coyne: Field Director, War Finance Division—

★ One national force that was at work during the 7th War Loan and that kept the American people thinking straight was the spectacle of the War Bond volunteers going forward and selling their product. If it had not been for you there would have been in this country a complacency of which we would all have been ashamed. In evaluating the work of the 16mm. War Loan program I think it was the most terrific enterprise ever launched and ever executed.

J. E. Sbrugue: Director Motion Picture & Special Events, War Finance Division—

★ We feel that films played an exceedingly important part in bringing the war home to the people. That we have a good 16mm. program today is due to the insistence of Mr. C. R. Reagan. He believed in it—sold the idea to us and we think that we now have the best 16mm. distribution setup ever achieved.

I think we have reached a peak in the number of pictures distributed but we can increase the number of screenings of these pictures and thereby reach an even larger audience. Merriman Holtz, Max Youngstein and Mr. C. R. Reagan deserve a great deal of credit for the program we have today. They have earned the deep appreciation of the Treasury Department.

Mr. Lawrence Olney: Asst. to Field Director, War Finance Division—

★ About a year ago I talked to most of you about coordination with War Finance Committees. At that time you were fairly new in the program and we were "green" about the 16mm. film program. After reviewing the accomplishments of the past year, we consider you to be veterans. You have gone through two War Loans taking your part in the program. We have certainly worked well together and we are very much satisfied.

Ralph Engelsman: Director Payroll Savings, War Finance Division—

★ You did a terrific job. The 7th War Loan was tremendously aided by the 16mm. industry. You played a vital and important part in bond sales.

Merrill Predmore: Director Agriculture Section, War Finance Division—

★ I don't think there is anything that is more effective to bring the story of war and the need for war financing home to farm people than the 16mm. film. The 16mm. films really do the job for us.

Mr. L. Ore: Interdepartmental Committee, President War Bond Committee, District of Columbia—

★ We have found that the films, particularly here in Washington and where we have to go into small groups moving the films from one town to another, are subject to little criticism and as a whole they have proved to be very effective. We have had at least one film showing a day. We have two projectors here and some agencies have their own projectors. We have had as high as 25 or 30 showings in different parts of Washington each day during the War Loans.

Daniel Melcher: Director School Program, War Finance Division—

★ I think you all know that the schools are very eager to get these films. These film showings are not only vital in themselves but you can build other programs around them.

Ted Rowe: Television Section, War Finance Division—

★ It seems to me that in the cities where television stations are operating and where they may be opened in the near future there is a definite need for 16mm. Victory films. We in the War Finance Division, through the assistance of the Television Association, in New York, will be kept informed so we can bring every bit of pressure possible on the stations themselves to cooperate with us and any information we receive from them will be sent to the 16mm. industry.



Public library displays like this featured library film screenings.

Short "Impact" Bulletins for the Victory Campaign

(Running time: 3 to 4 minutes for each)

To Win the Peace: There's still a battle to be won to help the maimed and scarred of the war. The battlefields now are the hospitals and rehabilitation centers of the nation; the ammunition is millions of Victory Loan dollars!

Secrets: Science hunted for secrets of the electron and atom to win the war. For a lasting peace, American science must keep apace the rest of the world. The film shows that scientific preparedness is worth the price.

Our Children: Hunger can sow the seeds of the next war. Pictures of war-ravaged Europe tell America why we must help feed the children of our Allies to help protect our own against a new holocaust.

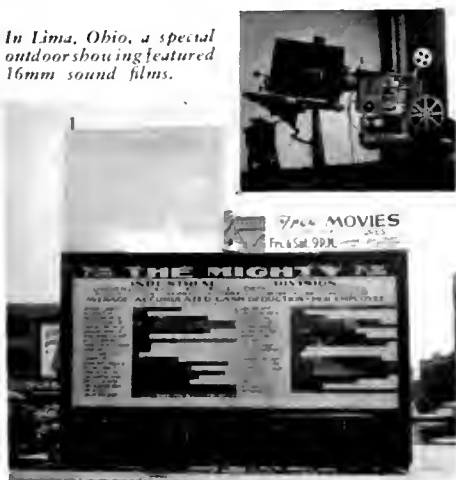
Condition Black: Mental casualties have a fighting chance with the Navy's vast, modern program for the cure of psychoneurotic illness.

Bonds of Victory: The Navy meets an emergency situation in the Pacific and provides clothing, food and shelter for war-ravaged allies.

All of the above "impact bulletins" were especially produced by the U. S. Navy for the Victory Loan campaign.

They will be available, nationally, through distribution facilities of the 16mm industry and War Finance organization.

In Lima, Ohio, a special outdoor showing featured 16mm sound films.





From California to Maine, volunteer workers from the 16mm industry formed the National 16mm Committees to assist Treasury.

Distributors and Film Libraries, Periodicals and Manufacturers Work Together for Treasury

TOTAL MOBILIZATION, as nearly as it has ever been achieved in the field of 16mm sound motion pictures, was the goal set by the visual industry in the 7th War Loan campaign. The National Committee, headed by the able *Horace Jones*, Chairman, and his Executive Committee and fellow officers, played a great part in this as did every 16mm State Chairman, every 16mm County Chairmen (where such offices were created) and particularly every film distributor, whether commercial, educational or of war agency origin as in the case of Southern California, New York State, and Rhode Island—they earned a nation's gratitude!

All working together. these hundreds of volunteers made the record audience totals of the 6th and 7th War Loans possible. They set the pattern which practically the same nationwide organization will carry out and improve during the 8th and final Victory Loan. Publicity in local newspapers and on the radio, previews, trips with stores and public institutions, rallies and the daily and nightly grind of showings and bookings were the tasks assigned and completed by the most effective volunteer 16mm distribution organization the nation has ever seen.

Look at their case histories: In Rhode Island 16mm State Chairman *Gardner Jacobs* divided the state into ten districts. Each district had a volunteer captain who handled the films; 34 volunteer operators were available. One outdoor show played to 20,000 people. The Rhode Island Council of War Agencies, through its film service, had 682 screen-

ings with a viewing audience of 27,250 people. Commercial distributors had 963 screenings to an audience of 95,300. The ten film captains arranged for special showings in their communities and had 865 screenings before another total of 93,250 persons!

Texas organized and registered 1156 16mm sound projectors and State 16mm Chairman *John Gunstream* reported the organization of 23 commercial distributors (such as *George Mitchell*), 15 educational distributors as well as the facilities of 18 War Finance regional managers in that state.

Pennsylvania, under experienced 16mm State Chairman *Bill MacCallum*, carried out an intensive promotional campaign with letters, press release,

IN THE GROUP PHOTOGRAPH ABOVE

Meeting of 16mm State Chairmen and Distributors with War Finance Division of Treasury in Washington D. C. (Seated l to R) Ray O'Malley, WFC; Puerto Rico, Wm. H. MacCallum, 16mm Chairman, Pennsylvania, Leslie Frye, 16mm Chairman, Ohio, Kingsley Trenholm, 16mm Chairman, Oregon, H. C. Higgins, 16mm Chairman, Southern California, Astoria Lee Graham, D. C. Public Library, Hazel Calhoun, 16mm Chairman, Georgia, Frank Rogers, Ampro Corporation, New York City, Lucille South, 16mm Chairman, Minnesota, J. Edward Shugart, Director, Motion Pictures and Special Events, WFD; Ros. Kraft Slater, 16mm Chairman, Wisconsin, Merriman H. Holte, 16mm Motion Picture Consultant, WFD; Edward J. Miller, New York State War Council, R. W. Gayne, Field Director, WFD; Standing (l to R) Sam Menck, Motion Pictures and Special Events Section, WFD; John K. Hedges, 16mm National Committee, Iowa; A. K. Evers, Sunray Films, Inc., Ohio; William Houth, WFD; Hawaii, C. P. Reagan, Bureau of Motion Pictures, OWI; J. T. Arnold, 16mm Chairman, Tennessee; Richard J. O'Neil, 16mm Chairman, Massachusetts; Martin J. Hughes, 16mm Chairman, D. C. Arthur Hebert, 16mm Chairman, Consultant, Allan Saylor, I. W. C. O., Detroit, Michigan; Elia Marquardt, Bureau of Motion Pictures, OWI; Horace Jones, Chairman National 16mm; 16th War Loan Committee; New York, Bernard Cousino, Cousino Visual Ed. Service, Toledo, Ohio; Jasper Ewing, Jasper Ewing S. Sons, New Orleans, Louisiana; O. H. Collins, Jr., National Secretary, Don McKiernan, WFC; Blinnets, Paul Brand, Washington, D. C.; Turner Shelton, Motion Pictures and Special Events Section, WFD; Murray Goodman, New York (National Committee); David Storm (National Committee); Keith Smith, Film Preview, Minneapolis, Minnesota; James O. V. Hall, WFD; D. Com-mander, Grant Lechowitz, U. S. Navy; D. J. Davis, Chairman National 16mm Victory Loan Committee.

school projection stimulation, and other material covering Industrial, Agricultural, Retail, Community, Educational, Labor and Women's organizations throughout the state. And ran up a record-breaking total of showings to a tremendous audience as a result.

California's great record. in both the Southern and Northern regions, reflects the intensive efforts of *Max Higgins*, State 16mm Chairman in Los Angeles and *Bill Patterson*, State 16mm Chairman in San Francisco. Window displays, store showings, outdoor and indoor rallies, and every other form of promotion made California's record possible.

Over in Atlanta, Georgia, the determined efforts of State 16mm Chairman *Hazel Calhoun* and her co-workers among the leading commercial and educational distributors in that state brought columns of newspaper publicity for 16mm and the War Bond films. Previews were held for press and radio people and War Finance executives. Georgia's increasing success is reflected by Miss Calhoun's tireless efforts.

Iowa, Indiana and other sunswept states of the Midwestern plains increased their showing totals greatly in the 7th through the efforts of men like *John Hedges* and *Herold Kooser* in Iowa, *L. C. Larson* of Indiana University fame, State 16mm Chairman for Indiana. Michigan's great record can be attributed in good part to the work of the film division of the UAW-CIO where *Tony Marinovich* and *Allan Saylor* took active parts in promoting the films under 16mm Chairman *Bill Engelman*.

Ohio, where State Chairman *Leslie Frye* and key distributors such as *Bernard Cousino*, *Allan Teyman*, the *Martins* and the *Evers* and such nationally famed educational libraries as the Ohio Exchange under *B. A. Aughnbaugh* carried the

distribution load, increased both its showings and its total audience in the 6th and 7th Loans.

Jasper Ewing of Louisiana holds one of the records for the 7th because films there played to nearly the total population of the State. Minnesota, where Lucille South served consecutive terms as State 16mm Chairman, was a model for cooperative action between War Finance headquarters, key distributors and volunteers in the field. John Allen in upstate New York, an old hand at commercial distribution, used his experience to run that state's record well over the mark. Ed Carter in North Carolina was another of the experienced distributors who booked War Bond showings where they counted. Dick O'Neil of Boston, like Keith Smith of Omaha and Bill Engleman of Detroit, were responsible for enormous totals of payroll showings, considered the most vital element in E. Bond sales by Treasury.

Milton Stark in Baltimore, making front-page news in the BALTIMORE SUN, also got radio and general press publicity for 16mm films. Films played to additional thousands of people directly through his effort.

Ed Mallin, Art Zeiller, Kingsley Trenholme—these were standout names among the 16mm State Chairmen in the 7th whose state records showed their capable and constant effort. Jack Rice in New

The Victory Drive

NATIONAL 16 MM. VICTORY FILM COMMITTEE

OFFICERS

D. T. Davis, Chairman
Lexington, Kentucky

O. H. Coelln, Jr., Secretary
Chicago, Illinois

Adolf Wertheimer, Treasurer
Chicago, Illinois

EXECUTIVE COMMITTEE

George Aldes
Detroit, Mich.

I. F. Arnold
Knoxville, Tenn.

John Hedges
Iowa City, Iowa

Horace Jones
New York City

L. C. Larson
Bloomington, Ind.

Harry Monson
Chicago, Illinois

Bertram Willoughby
Chicago, Illinois

NATIONAL COMMITTEE

Wells Alexander
Atlanta, Georgia
B. A. Aughinbaugh
Columbus, Ohio
Thomas Brinson
New York City
Milt D. Campbell
Indianapolis, Ind.

Henry F. Childs
Providence, R. I.
Bruce A. Findlay
Los Angeles, Calif.
Eric Hught
New York City
Martin T. Hughes
Washington, D. C.
Col. H. L. Winton
New York City

Harry Kapit
New York City
F. C. Lowry
Knoxville, Tenn.
William H. MacCallum
New York City
Edward J. Mallin
Albany, New York
Boyd F. Rakestraw
Berkeley, Calif.

Frank Rogers, Jr.
New York City
Russell C. Roshon
New York City
Richard B. Sealock
Gary, Indiana
Charles J. Ver Halen
Hollywood, Calif.

REGIONAL CHAIRMEN

NEW ENGLAND

Richard F. O'Neil
Boston, Mass.

EASTERN

Murray Goodman
New York City

SOUTHEASTERN

Hazel Calhoun
Atlanta, Georgia

MIDWESTERN

William F. Kruse
Chicago, Illinois

PACIFIC NORTHWEST

Kingsley Trenholme
Portland, Oregon

PACIFIC SOUTHWEST

H. U. M. Higgins
Los Angeles, Calif.

SOUTHWESTERN

John W. Gunstream
Austin, Texas

STATE 16MM. CHAIRMEN

ALABAMA
Kenneth W. Grimley
State Health Dept.
2002 Comer Bldg.
Birmingham, Alabama

ARIZONA
Kenneth Kelton
33 South Fifth Avenue
Tucson, Arizona

ARKANSAS
William Beasley
Asst. Com. of Educ.
State Dept. of Educ.
Little Rock, Arkansas

NORTHERN CALIFORNIA
W. A. Patterson
Photo & Sound, Inc.
153 Kearney Street
San Francisco 6, California

SOUTHERN CALIFORNIA
H. U. M. Higgins
War Film Coordinator
229 North Broadway
Los Angeles, California

COLORADO
Leha Trottinger
Bureau of Visual Instruction
University of Colorado
Boulder, Colorado

CONNECTICUT
John Lyons
Thompsonville Schools
c/o Lincoln School
Thompsonville, Conn.

DELAWARE
Mrs. Margaret Russ
Supervisor Libraries & Visual
Education
Wilmington, Delaware

DISTRICT OF COLUMBIA
Paul Brand
810 Connecticut Ave.
Washington, D.C.

FLORIDA
E. W. Gerstwald
6 S. Elmwood Avenue
Jacksonville 6, Florida

GEORGIA
Miss Hazel Calhoun, Mgr.
Chillicothe Visual Education
c/o

101 Marietta Street
Atlanta 3, Georgia

IDAHO
S. Klotzner
206 W. 5th Street
Boise, Idaho

ILLINOIS
O. H. Coelln, Jr.
Business Screen
157 East Erie Street
Chicago, Illinois

INDIANA
L. C. Larson
Bureau of Audio Visual Aids
Indiana University
Bloomington, Indiana

IOWA
H. L. Koover, Director
Visual Instruction Service
Iowa State College
Ames, Iowa

KANSAS
Frank Bangs
Central Visual Education Co.
Broadway Hotel Building
Wichita, Kansas

KENTUCKY
Louie Clifton
Dept. of Audio Visual Aids
University of Kentucky
Lexington 29, Kentucky

LOUISIANA
L. D. Stator
Russell C. Roshon Company
Pere Marquette Building
New Orleans 12, Louisiana

MAINE
Douglas K. Hammett
Stanley Dana Corporation
Portland, Maine

MARYLAND
Milton Stark
Sark Elyas
Howard & Centre Streets
Baltimore, Maryland

MASSACHUSETTS
Richard F. O'Neil
Visual Education Service
116 Newbury Street
Boston 16, Massachusetts

MICHIGAN
W. B. Engleman
W. D. Engleman Company
701 West Warren
Detroit 1, Michigan

MINNESOTA
Mrs. L. G. South
Film Preview
1504 Hennepin Avenue
Minneapolis, Minnesota

MISSISSIPPI
Hershel Smith
Hershel Smith Company
119 Roach Street
Jackson, Mississippi

EASTERN MISSOURI
Ray Swink
Swink Motion Pictures
614 North Skinker Blvd.
St. Louis 5, Missouri

WESTERN MISSOURI
W. B. Houston
K. K. S. Corp. South Service
925 McGee Street
Kansas City, Missouri

MONTANA
Oliver H. Campbell
Manhattan, Montana

NEBRASKA
Keith T. Smith
Modern Sound Pictures
1219 Farnum Street
Omaha, Nebraska

NEVADA
F. R. Berg
War Finance Committee
35 East 4th Street
Reno, Nevada

NEW HAMPSHIRE
Jack Rice
A. H. Rice & Company
P. O. Box 205
Holts, New Hampshire

NEW JERSEY
Art Zeiller
c/o Vitaphone Corporation
120 Central Avenue
Glen Rock, New Jersey

NEW MEXICO
Dr. I. T. Reid
Extension Division
University of New Mexico
Albuquerque, New Mexico

NEW YORK (DOWNSTATE)
Edward J. Mallin
War Finance Committee
12 7th Avenue
New York City

NEW YORK (UPSTATE)
John E. Allen
c/o John F. Allen, Inc.
6 George Street
Rochester, New York

NORTH CAROLINA
F. F. Carter
National Film Service
14 Glenwood Avenue
Raleigh, North Carolina

NORTH DAKOTA
T. W. Thorlanson
Dept. Correspondence Study
North Dakota Ag. College
Fargo, North Dakota

OHIO
Lesley Frye
Director of Visual Education
4914 Gladstone Avenue
Cleveland 4, Ohio

OKLAHOMA
M. L. Warden
Director of Extension
University of Oklahoma
Norman, Oklahoma

OREGON
Kingsley Trenholme
Dept. Visual Education
Public Schools
601 N. E. Clackamas
Portland, Oregon

PENNSYLVANIA
W. H. MacCallum
War Finance Committee
21 South 12th Street
Philadelphia 7, Pennsylvania

RHODE ISLAND
E. Gardner Jacobs, Director
Public Relations Division
State Council of Defense
1081 North Main Street
Providence, Rhode Island

SOUTH CAROLINA
W. H. Ward
Extension Division
University of South Carolina
Columbia, South Carolina

SOUTH DAKOTA
R. D. Clark
Extension Division
University of South Dakota
Vermillion, South Dakota

TENNESSEE
I. F. Arnold
Div. of University Extension
University of Tennessee
Knoxville, Tennessee

TEXAS
John Gunstream
State Dept. of Education
Austin 11, Texas

UTAH
I. O. Horsfall
Extension Division
University of Utah
Salt Lake City, Utah

VERMONT
H. B. Fiddell
Robert Hoff Fleming Museum
University of Vermont
Burlington, Vermont

VIRGINIA
Don Bosking
Ideal Pictures Company
219 E. Main Street
Richmond 19, Virginia

WASHINGTON
Colton Lister
War Finance Committee
901 1st Ave. S. Bldg.
Seattle 4, Washington

WEST VIRGINIA
c/o K. K. S. Corp.
Film Division Library
University of West Virginia
Morgantown, West Virginia

WISCONSIN
Mrs. Lorraine Miller
Photo Art House
844 North Jackson Avenue
Milwaukee 8, Wisconsin

WYOMING
I. R. MacNeil
Cooperative Film Library
University of Wyoming
Laramie, Wyoming



Members of the National 16mm. Victory Film Committee at meeting with War Finance Division of Treasury in Washington: Top Row (L. to R.)—A. U. M. Higgins, S. California; Mr. W. H. MacCallum, Pennsylvania; Mr. O. H. Coelln, Jr., Illinois. Second Row—Mr. J. E. Arnold, Tennessee; Mr. David Strom, Connecticut; Mr. John Gunstream, Texas; Mr. Kingsley Trenholme, Oregon. Third Row—Mr. L. C. Larson, Indiana; Miss Hazel Calhoun, Georgia; Mr. John R. Hedges, Iowa. Bottom Row—Mr. Richard F. O'Neil, Massachusetts; Mr. Tom Brandon, New York City; Mr. D. T. Davis, Kentucky, new National Chairman.

Hampshire brought that state out of obscurity to a high total of coverage. Another New Englander, Doug Hammett in Portland, Maine, State 16mm Chairman for Maine, also brought that state's record into the limelight.

J. E. Arnold in Tennessee, now a member of the Executive Committee, brought War Bond films to

(Continued on Page Forty Six)

COLOR Takes to the Air

(Continued from Page Twenty)

much as there were to be many stalls and dives we did not want to make any costly mistakes. Neither did we want to ask our crew to do any more hazardous maneuvers than was absolutely necessary. For that reason, intercommunication between flight and camera crew had to be perfect for the sake of co-ordination.

Of all shots made, those on the flight deck were perhaps the most difficult and most hazardous. Because of the crowded condition, all equipment was set up and carefully secured before each take-off. Lights were connected to the ship's power supply. The cramped conditions plus the sizzling lights made an uncomfortable situation. To add to our difficulty, all instrument readings had to be accurately recorded during each stall and dive.

All flight shots were made at 10,000 feet. However, during these stalls, we actually dropped over 5000 feet in less than 45 seconds. Dropping at that rate of speed with your eye glued to a view finder and hanging frantically to a tripod is an experience that is not pleasant to repeat too often.

Inasmuch as we were so crowded, parachutes were out of the question. They would have been useless anyway because the rapid rate of fall eliminated their use.

Stalls were repeated at various speeds, without flaps and with flaps extended. Since it was necessary to show both inside and outside shots of these scenes, we had to perform all stalls at least twice.

When these sequences were finished, we moved

our camera to the waist gun hatches and began all over again. Two ships were required for these shots. The photographic ship flew parallel to the ship being photographed and duplicated all maneuvers—a nice bit of work on the part of the flight crews.

While making these last sequences we felt a bit safer because we had more room and could wear parachutes. But the weather had suddenly changed and after working in a temperature of 10 degrees below zero with the hatches open we were numb with cold. It really takes enthusiasm and love for your work to keep going under these conditions.

However, there was some compensation for our trouble and discomfort. Our original schedule called for fourteen days shooting, but we had planned so well that we finished four days ahead of schedule.

To add to our pleasure, our finished film was beautiful. The color was excellent, and the latitude of the film was far greater than we had anticipated.

Due to our careful planning and checking, there were few retakes. The cutting job was little more than placing numbers in their proper order. All narration and sound, except that recorded on location, was recorded in our own lab.

The fact that this film was accepted and is being used by the AAF as an official training film attests to its success.

This film, of course, was the most difficult to make. In the numerous pictures we have made since, we have been able to simplify our working plans even more. Besides, we have become very

well acquainted with the many desirable characteristics of 35mm Ansco color—its color balance, sensitivity, latitude, and trouble free operation.

What has been done with movies for the army air forces can also be done in commercial aviation. Up to now the field has barely been scratched.

Commercial air lines would find pictures a great help in training flight crews, as well as engine and aircraft mechanics.

Likewise, films could be used to help the private airplane owner. An instruction film for a student pilot would be invaluable. Films could be made not only on flying but on navigation, meteorology, aircraft maintenance, airport management and so on.

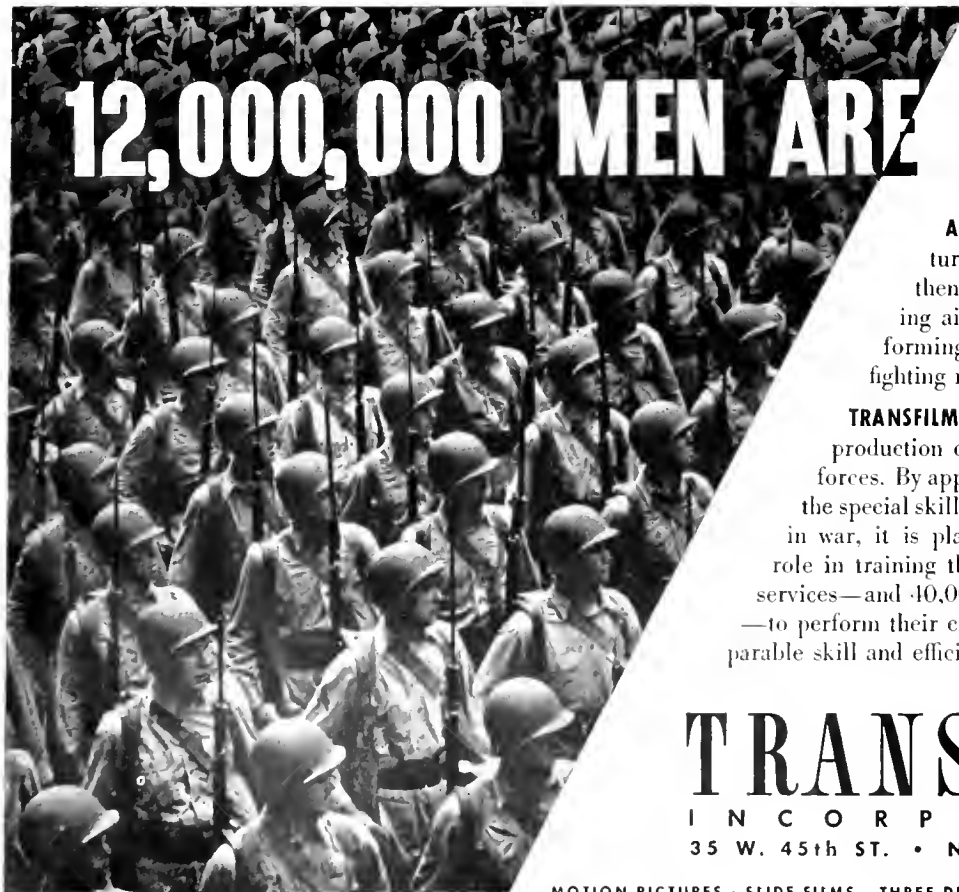
These same films in the hands of the salesman also suggests great possibilities. The application of such films is endless.

Now that color has been developed to such a high degree of perfection, the value of the motion picture as a training aid is greater than ever before. Color not only gives an audience a more faithful reproduction of a scene, but is more informative, sells an idea easier—for we all know that seeing is more effective than reading.

Educational films, in color—well planned and executed—have a great future.

Color and Business Films

★ For the display of fabrics, metals and other materials where color is essential to the complete understanding and recognition of the product, color will be a "must" in industry's postwar film plans. Improved projection apparatus will provide finer screen presentation of movies and slidefilms.



12,000,000 MEN ARE MARCHING!

AS AMERICA'S fighting men—and women—return to civilian life, they are bringing with them a vivid recollection of the visual training aids that played a major part in transforming them into the most deadly efficient fighting machine in history.

TRANSFILM performed a vital service in the production of training films for our armed forces. By applying to the problems of peace the special skills and techniques it developed in war, it is playing an equally important role in training the veterans of our armed services—and 40,000,000 other Americans—to perform their civilian tasks with comparable skill and efficiency.

TRANSFILM

INCORPORATED
35 W. 45th ST. • NEW YORK 19, N. Y.

MOTION PICTURES • SLIDE FILMS • THREE DIMENSIONAL PHOTOGRAPHY





PICTORIAL

Films for the Visual Instructor

We of Pictorial in planning our productions for visual education are guided by your thinking and your requirements. Accordingly, we present a most comprehensive selection of subjects, particularly well suited for various types of classroom study. Our *Schools Division* will be glad to work with you toward the solution of any of your film program problems. We list some of the subjects we have available . . . write for complete catalogs.

THIS IS AMERICA

Reflecting the many facets of American life is R.K.O. Pathe's outstanding series of films, **THIS IS AMERICA**. Each film is a tool for the educator in interpreting current events.

- CHILDREN OF MARS
 - MEDICINE ON GUARD
 - LETTER TO A HERO
 - ARCTIC PASSAGE
 - NEWS FRONT
- 26 Subjects in *Whole Series*

AMERICAN HISTORY

A series of five dramatized historical subjects which will awaken new interest in the great past of the United States. Recreated are many of the outstanding figures and the events in which they played so prominent a part.

"OUR CONSTITUTION"—treats with those dramatic events leading to the Constitutional Convention in Philadelphia.

"OUR BILL OF RIGHTS"—an absorbing film depicting the highlights of this remarkable contribution to world history.

"OUR DECLARATION OF INDEPENDENCE"—such immortal characters as Washington, Jefferson, Adams, play their vital roles again in this production.

"OUR LOUISIANA PURCHASE"—the events of the famous purchase from Napoleon are vividly portrayed in this factual, dramatic film.

"OUR MONROE DOCTRINE"—a historical document of particular interest during these, our own fateful years.

CANADIAN GOOD NEIGHBOR FILMS

Produced in Canada, this unusual series of films deals with such subjects as art, health, nutrition. These productions prove the farsightedness of the educational efforts of our Good Neighbors to the North.

- CANADIAN LANDSCAPE
 - VITAMIN WISE
 - VITAMINS A, B, C AND D
 - WEST WIND
 - THE MAIN DISH
- plus others

MUSIC APPRECIATION

In these outstanding films, we present the Gallico Three Piano Ensemble in keyboard concerts . . . plus many other subjects in popular music. Music students will find deep satisfaction and inspiration in these unusual films.

- KEYBOARD CONCERT No. 1
- KEYBOARD CONCERT No. 2
- KEYBOARD CONCERT No. 3

Our catalog also lists a variety of other subjects—*Features and Shorts—in Science, Physical Training, Contemporary History, Civics, Literature . . .*

PLUS PICTOREELS for the Lighter Entertainment Uses—Cartoons, Musicals, Sports, Puppets, Nature Studies.

PICTORIAL FILMS, Inc.
R.K.O. BUILDING
RADIO CITY 20, N. Y.

FOR the first time in the history of visual education media, the problems involving the projection of teaching materials are being defined and crystallized, and an approach to their solution is being made. Impetus was given to this important task by the Visual Equipment Manufacturers Council, whose Manual Committee recently issued a prospectus on the proposed manual "Designs for Visual Education."

Copies of the rough "dummy," together with text suggestions, were mailed to educational directors and other leaders in the visual equipment industry as well as to many other qualified architects and other authorities for their comments and suggestions. The many strongly opinionated replies from every field indicated that a great degree of thought had been devoted to the proposal and that the entire subject is one of enormous concern and importance in the educational and business training world.

MEETS WIDE ACCLAIM

The initial conception of the manual, containing, as it does, a series of three-dimensional architectural drawings of ideal facilities, met with almost unanimous commendation. Criticism from the reviewers was confined chiefly to suggestions that will refine the specific principles applying to the projection of visual aids. The manual, when completed, will state for the first time a consensus by competent authorities on practical principles that can be applied to the projection of visual media in any schoolhouse or training department.

The reviewers agreed that the manual should stress specific, useful suggestions related to average physical conditions rather than idealistic conditions too involved for the typical user. It was suggested that the language employed be such that it could be understood by a school man without technical training, and that, as far as possible, the suggestions be applicable as far as possible to individual situations and budgets for new as well as existing classroom facilities.

REVIEWERS LEND A HAND

The reviewers' comments revealed a wealth of experience that has already been gained on this subject—material which can now be defined through illustrations and text for the benefit of the educational and business field generally. Educators, architects, equipment manufacturers, construction, lighting and acoustical engineers—all are making important new contributions to the project.

When completed, the manual will be a handbook incorporating the latest developments in all types of audio-visual classroom aids, with a

Visual Equipment Manufacturers Council to Issue Manual on Construction Design

definition of the principles involving their usage. At the same time, it will suggest the ultimate facilities that may be attained, within reason, by the average postwar school or training department.

Final drawings for the proposed manual are now being completed by the consulting architect engaged for this purpose. Into each of these designs has gone hundreds of hours of consideration and detailed checking throughout the nation. The completed copies will be made available through widespread publication and reprint by member firms of the Council.

A Recording Camera Puts on Overalls

✦ The motion picture camera has been doing lots of spectacular jobs in this war. Hooked to the trigger-button on fighter trainers it keeps score while fledgling pilots blast away at "enemy" planes in mock combat. A motion picture camera looks over the shoulder of a test pilot, scans the instrument panel while he is putting a new ship through its paces. In testing laboratories its sensitive eye has captured and disclosed the secret of rapidly moving parts too quick for the human eye to follow.

At Western Electric's Hawthorne



"Quite a convincing SALES FILM, eh Jackson?"

(Do you need help in your sales training program? We've prepared some interesting material showing how movies and slidefilms can help do the job. Just ask for your copy of "Sales Film Facts." No obligation, of course.)

BURTON HOLMES FILMS, INC.
7510 N. Ashland Avenue, Chicago 26, Illinois
ROgers Park 5056

plant a Simplex 16 mm. Pockette camera is working right on the manufacturing floor, shoulder to shoulder with the folks who are making electrical gun directors. Not only the camera is on the job, but the dark-room as well.

SPLIT-SECOND ACCURACY

The effectiveness of the gun director is entirely dependent on the split-second accuracy of its computer unit, which figures out mathematically in which direction and at what elevation the anti-aircraft gun must be aimed to knock an approaching plane out of the sky. It also figures automatically the setting of the shell fuse to explode at the right instant. Before a gun director can move out of the factory into the firing line, the engineers make sure that the computer's "electrical brain" comes up with the right answers. With no actual planes to aim at, they developed a method of feeding a synthetic diet of information, in the form of precise voltages, into the computer, and then recording its answers on a device known as a data recorder. The synthetic diet corresponds to the flight of a plane over a certain course and calls for a series of known changes in the gun's firing direction, or azimuth, and its elevation.

CAMERA RECORDS DIALS

On the front of the recorder are graduated dials, each about the size of a saucer. One of them records the azimuth, another the elevation, and the third shows the fuse setting of the shell. In effect, these dials represent the action of the anti-aircraft gun itself. They revolve constantly at high speed recording changes in the plane's position as figured by the computer. In fact, they whirl too rapidly for the human eye to scan.

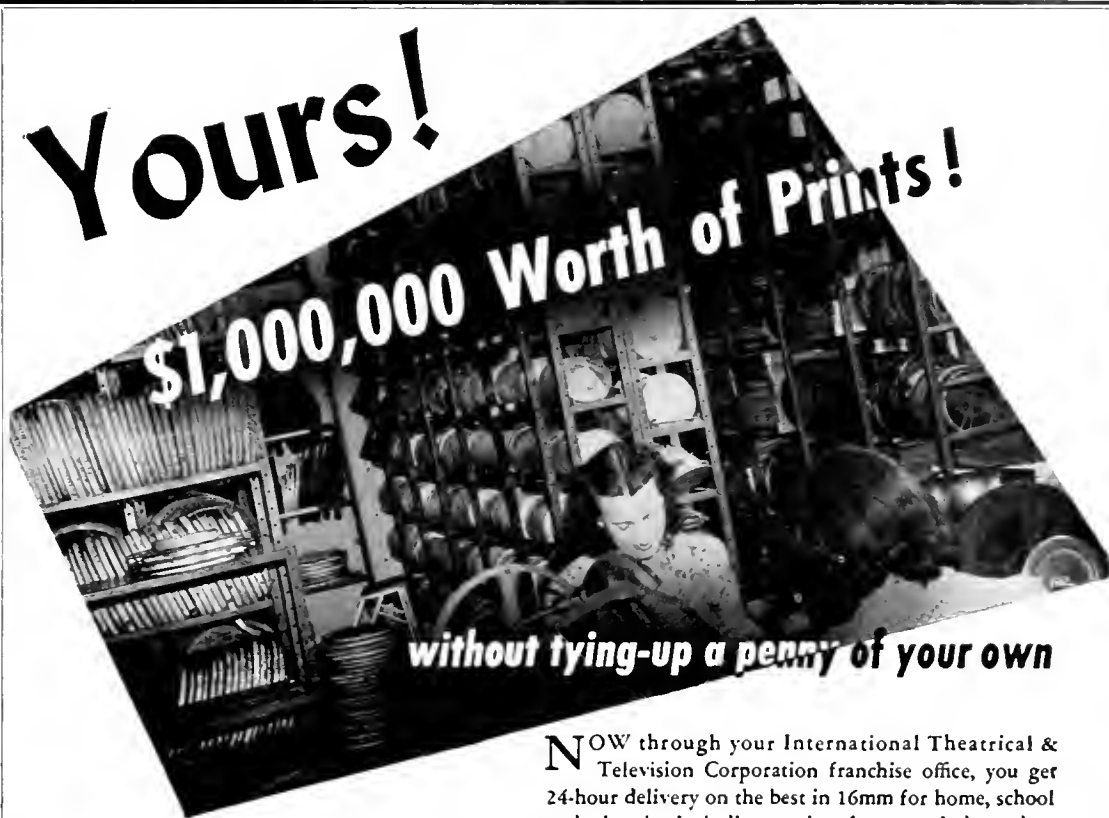
That is where the motion picture camera dons overalls and goes to work in the factory. During a test run on the computer, the camera records dial readings at four-second intervals, and when the test is completed, the exposed film goes to a special dark room nearby. Within a few minutes an operator is checking the results, about 400 in number for each computer, against a score sheet.

When each gun director leaves for the front, you can bet there are no kinks in its electrical brain, thanks to the camera's recording eye.

New York Directory

✦ A new Directory of Owners of 16mm Sound Projectors in New York State has just been issued by the Film Division of the State War Council in that state, under the administration of Edward J. Mallin. It is the most complete listing of its kind yet undertaken.

Yours!



\$1,000,000 Worth of Prints!

without tying-up a penny of your own

NOW through your International Theatrical & Television Corporation franchise office, you get 24-hour delivery on the best in 16mm for home, school and church, including major features, independent hits, and selected shorts.

You need no longer keep large stocks of prints. When a customer comes in your store to order films, you simply take his order — notify the franchise office nearest you — and deliver the order to your customer. All within 24 hours!

This insures fast, profitable sales and customer satisfaction. Your customer gets precisely the picture he wants — doesn't have to accept substitutes — and you don't tie up a penny of your money!

Tie-in to Cash-in

Without obligation, write the International Theatrical & Television Corporation franchise office nearest you today for your copy of International's new catalogue listing 5000 fast-moving and profitable subjects, and for complete information of how your International Franchise office helps you make more money — faster!

BRANCH OFFICES

International Theatrical & Television Corp. of the South • 756 W. Peachtree St. N.W. • Atlanta, Georgia
International Theatrical & Television Corp. of the South • 302½ So. Harwood St. • Dallas 1, Texas
The New York International Theatrical & Television Co., Inc. • 25 West 45th Street • New York 19, N. Y.
International Theatrical & Television Co. of New England • 115 Newbury St. • Boston 16, Mass.
International Theatrical & Television Corp. of Washington • 51 H Street N.W. • Washington D. C.
International Theatrical & Television Corp. of the West • 4247 Piedmont Ave. • Oakland 11, Calif.
International Theatrical & Television Corp. of New Orleans • 318 Carondelet St. • New Orleans, La.
International Theatrical & Television Corp. of the West • 3123 W. 8th St. • Los Angeles 5, Calif.
International Theatrical & Television Corp. of Missouri • 3326 Olive St. • St. Louis, Mo.

INTERNATIONAL THEATRICAL & TELEVISION CORPORATION

A Force for Better Living Through 16mm

25 West 45th Street, New York 19, N. Y.

A \$500 prize for you!

**if one of your customers wins International's big \$10,000 amateur movie contest.
Tie-in to Cash-in!**

Westinghouse Film for Home Lighting Consultants

♦ A sound motion picture in color, prepared especially to assist the group of home lighting consultants whom the nation's Electric Service companies have assigned to help achieve better lighted American homes, has been announced by the Westinghouse Lamp Division, Bloomfield, N. J. The picture, *The Magic Touch* is available on 16 millimeter film for purchase by utilities at cost. Prints will be delivered 30 days after the order is received.

The motion picture contains both the man's and woman's angle, thus being adapted for showing to women's organizations and to mixed groups such as meetings of Parent Teachers Associations.

A complete living room set was built at a motion picture studio to demonstrate the "do's" and "don'ts" of home lighting. "Miss Wilson," the "star" of the picture, is a home lighting consultant for an Electric Service company who visits the home of a typical American family of four at the invitation of the mother. She suggests how the rooms can be much better lighted, for eye protection of Mother, Dad and the two children and for decoration as well, by rearranging existing lighting equipment and by installation of some new lighting effects.

Westinghouse officials expressed the belief that the film would be welcomed by utilities as fulfilling a long-time need for such a picture story, emphasizing the desirability and economy of summoning a home lighting consultant trained in home illumination to discuss with a housewife in her living room the best methods of improving the lighting of her home.

Prints of the 30-minute film are available for private inspection to utility executives at each of the nine Westinghouse Lamp District headquarters offices. They are located in New York, Boston, Chicago, Philadelphia, Pittsburgh, St. Louis, San Francisco, Atlanta and Washington.

"Prevention and Control of Distortion in Arc Welding"

♦ Realizing that the most effective use of arc welding requires a knowledge of why metals expand and contract when they are heated and cooled, and how to prevent or control distortion, The Lincoln Electric Company has announced a sound, color motion picture *Prevention and Control of Distortion in Arc Welding*, produced by Walt Disney Productions, and designed to make this technical subject easy to understand.

To permit an easy understanding

New Films for Business & Education

of the real cause of distortion, the effect of heat on an ordinary steel bar is portrayed showing just what causes the bar to expand, contract and warp out of shape. The movie then points out how distortion can generally be prevented in any product or structure by the application of three simple rules.

The villain of the picture who symbolizes the cause of all distortion in arc welding is "Mr. Shrink." This animated character causes a great deal of trouble but is thwarted at every turn and is even unknowingly put to work to overcome distortion in several cases.

The film was produced for schools, colleges, technical societies, factories, shipyards and industrial groups. It has a running time of 20 minutes

and is available at no cost except transportation upon request from The Lincoln Electric Company, 12818 Coit Road, Cleveland 1, Ohio.

Two New Slidefilms on Safety in Shop Practice

♦ Plant superintendents and safety supervisors will find an effective method of teaching accepted safety techniques in the use of oxy-acetylene welding and cutting processes in two of a series of slidefilms recently completed by The Linde Air Products Company, a Unit of Union Carbide and Carbon Corporation, which deal exclusively with the subject of safety. With these films a carefully planned program on approved safety practices can be presented, either informally at safety clinics or in regular discussion

sessions where the accompanying teaching aids may be fully utilized. The lessons are titled S-3: *Safe Handling of Oxygen and Acetylene Cylinders and Apparatus*; and S-4: *Fire Prevention and Other Precautions in Welding and Cutting*.

Each lesson consists of a slidefilm, three copies of an instructor's supplement, and 25 copies of a student's lesson booklet. The student's booklets contain a written record of the step-by-step procedures shown in the film, together with a set of review questions so that each student can test his own progress. The suggestions and accepted teaching procedures provided in the instructor's supplement are particularly helpful, since they anticipate questions that are most likely to be asked by the students.

These Linde slidefilms and accompanying literature are now completed and ready for distribution. They can be obtained through any office of The Linde Air Products Company at a nominal price. In Canada address requests to Dominion Oxygen Company, Limited, Toronto.

National Film Board Announces Listing of Films

♦ The Canadian National Film Board announces the release of a record of Canadian Government films available in the United States. These documentary sound films are described under the following classifications: Animation, Agriculture, Consumer Education, Art, Health, History, Human Geography, Industries and Resources, Social Planning, Sports, War Experience.

The film subjects may be obtained on both a purchase and rental basis. Any film may be secured by film libraries or interested organizations, to preview *with a view to purchase*, direct from the National Film Board offices in Chicago, New York, Washington, D. C., Los Angeles.

In general, the sale of these film subjects is handled by national commercial distributors. Purchase sources for individual titles are indicated throughout the listing.

All the film subjects listed in the survey are available on a rental or service fee basis from three commercial film libraries in New York, Chicago and Dallas. The survey also indicates the educational film libraries that carry representative groups of Canadian releases.

Copies of this record of 16 mm sound films may be secured without charge on request from

The National Film Board of Canada, 84 East Randolph Street, Chicago 1, Illinois.

BUY BONDS AND HOLD THEM!



FILMS for INDUSTRY

— for two decades

Intelligent script writing
Intelligent direction
Intelligent editing
The best photography. B & W and color
The best sound-voice and music
L & N animation—cartoon and technical
Personal attention to the client's needs and wishes.

★ ★ ★

All these combined have built the reputation of Loucks & Norling through the years. That's why our clients are nationally known film-wise companies that must have only the best.

LOUCKS & NORLING

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



Honing a bearing surface



Honing cylinder bores

Micromatic Hone Shows New Sound Motion Picture

A new sound motion picture titled, *Progressive Honing — With Automatic Slings*, has been produced by the Jam Handy Organization, Detroit, for the Micromatic Hone Corporation. The purpose of the film is to help manufacturers of certain consumer goods to cut down overhead costs by speeding up the production of surface finishes on such items as bearings, shafts, cylinder walls, pistons, etc. This film is one of a series.

It is being shown to interested groups in industry by representatives of the picture's sponsor—by arrangement—as follows:

- a) Manufacturers, especially those in the metal trades
- b) Metal finishing plants executives
- c) Engineering groups, clubs
- e) Product finishing department personnel in the metal trades

Briefly, the film was produced to illustrate clearly some of the things that have been learned in metals finishing during the war which can be of great value to manufacturers and tool people in peacetimes. This experience, it is pointed out, is especially valuable to manufacturers who have machine tool trouble or problems in finishing metals. It is shown that, since all honing is done to precise sizes, it will not be necessary with honed finishes to stock several sizes of such products as those listed above.

For details as to showings address,

just this:
**BETTER
 KODACHROME
 DUPLICATES**
 a big plant
 resuming leadership
 (after war work)
 among the pioneer
 Color Craftsmen

hollywood
 COLORFILM
 corporation

230 West Olive Ave.
 Burbank, California

The Micromatic Corporation, 8100 Schoolcraft Ave., Detroit, Mich.

"Flame Facts" in 16mm Film

♦ *Flame Facts*, a 16mm sound motion picture, has also been made available to all types of non-theatrical film audiences by the Princeton Film Center.

Designed to teach the correct use of fire extinguishers, in an emergency, this 20 minute film, in full color, explains how to determine the three main types of blazes, and how each can be extinguished most effectively.

Wanamaker in Television

♦ Charles R. Shipley, President of John Wanamaker, announced today the completion of arrangements with Allen B. DuMont Laboratories, Inc., for the installation of three complete television studios in the New York main store. The studios will be operated in conjunction with DuMont television station WABD, New York.

Slidefilms Postwar

♦ Beyond a doubt, many hundreds of new sound slidefilm programs will be needed in as many different lines of selling and training in the postwar period immediately ahead. For factual presentations, especially those requiring a series of lessons, where motion is not a primary ingredient, the sound slidefilm fills an indispensable role for business.

Equipment required to present such programs is relatively simple and inexpensive. A filmstrip projector, amplifier and two-speed turntable are provided in a single case of which the cover often contains the speaker. Either color or black and white may be projected with equal facility, with either 100, 200, or 300-watt illumination available in the projector unit.

Although especially produced subjects suited to the specific needs of the user are the rule, many "ready-made" sound and silent filmstrip programs are now available on either a free loan or low-cost rental or purchase plan.

The One Best Way

For a 2-Way Task

ILLUSTRAVOX TELLS and SELLS THEM

In all types of training Illustravox sound slidefilm equipment is the most effective... the least expensive.

In introducing new products Illustravox reaches salesmen, distributors and potential buyers, telling your story in attention-arresting pictures and spoken words.

Complete Coverage

●● In introducing new products, as in training, Illustravox saves vital man-hours. With Illustravox presentation your story can be told everywhere at the same time... always the same... always accurate.

●● Commercial film producers are experienced in the writing and production of film and recordings for use with Illustravox. You will also find the Illustravox booklet, "The Illustrated Voice" helpful in planning your postwar training program. Write for it today. The Magnavox Company, Illustravox Division... Department BS-8... Fort Wayne 4, Indiana.

ILLUSTRAVOX is the scientific training method... a portable, inexpensive sound slidefilm projector using records and slidefilm to present your exact and perfected training message in authoritative pictures and spoken words.

Cuts Training Time

●● Already field-tested and proved before the war by leading industrial concerns, Illustravox efficiency was further proved in military training programs. Accelerated courses were cut from as much

as six months to six weeks!

Trainees remembered up to 25% longer than under former training methods. Over 75% of all sound slidefilm equipment now in use is Illustravox.



Compact—easy to carry



ILLUSTRAVOX

THE ILLUSTRATED VOICE

DIVISION OF THE **Magnavox** COMPANY • FT. WAYNE
 MAKERS OF FINE RADIO-PHONOGRAPHS

THE FIRST COMPLETE DIRECTORY OF TRAINING FILMS

♦ Seven years of consistent research effort, now climaxed by months of intensive compilation and correction, will soon provide all industry with the most complete and comprehensive Directory of Industrial Training Films. Indexed for ready

reference, the new Directory will contain industry classifications, detailed notes about content, running time, and sources of thousands of available 16mm sound motion pictures, sound slidefilms and silent filmstrips. Watch for announcement.



National Editorial Award Given to Business Screen

♦ A First Award in Editorial Achievement—the only such award made to a midwestern business paper publisher—was presented on September 10th to the publishers of **BUSINESS SCREEN** for “the greatest improvement in appearance during the twelve months ending July 31, 1945.” The award was made on the basis of “improved typographic standards—quality of printing, typography, format and general appearance with regard to the functional design in relation to editorial content.”

This was one of six First Awards given to business paper publishers in the Eighth Annual Editorial Awards Competition conducted by *Industrial Marketing*. The judges were leading advertising and management executives.

The occasion was the first in which a medium in the visual industry has won such a distinction.

Screen Adette Appointed West Coast RCA Distributor

♦ The Screen Adette Equipment Corporation, recently organized by Merriman H. Holtz to operate in the Western States, has been appointed by the Radio Corporation of America as its distributor for the RCA 16mm sound projectors and accessories.

Mr. Holtz states that “It is a proud occasion indeed to become associated with the Radio Corporation of America, a company with more than forty years of research, engineering and manufacturing background. This vast accumulation of “know how” was employed to great advantage in design, development and manufacture of the finest 16mm sound projectors.

General Mills Film Helps Housewives Bake Better Cakes

♦ General Mills, Inc. has just completed a new kodachrome sound motion picture, *400 Years in 4 Minutes*, depicting the New Betty Crocker

Industry Personalities in the News

method of cake making. This 16mm. film, 22 minutes in length, produced by the Calvin Company, is being distributed by Harvey & Howe, Inc., 919 North Michigan Blvd., Chicago.

The picture opens with a brief history of cake making, going back some 400 years; thence it quickly traces the highlights of cake making to the present day. The film is unique in that it presents a graduate home economist who gives an actual cake making demonstration and describes the how and why of each step as she proceeds.

* * *

16 mm. Overseas

♦ Action toward realization of some of the educational projects recommended by long-range planners has been taken by Arthur M. Loew, president of Loew's International Corporation, world's largest film dis-

tributing organization outside the United States and Canada.

Based upon his experiences in the U. S. Army, attached to the Signal Corps Photographic Center, Major Loew has introduced some trail-blazing innovations into the 16 mm. field.

Loew's International will pioneer in creating a special new 16 mm. division within its present international framework, launching the most comprehensive program yet tried in 16 mm. films; after January 1, all Metro-Goldwyn-Mayer features and shorts will have their 16 mm. counterpart for distribution overseas; and a new department of visual education will be simultaneously launched to distribute educational and documentary films for regular classroom and adult education use abroad.

Most moviegoers know little and

care less about the relative merits of 16 mm. as against standard 35 mm. film. But for the purpose of understanding the significance of Loew's International's move, it may be pointed out that 16 mm.:

- (1) is one-fifth as heavy as 35 mm., hence air freight rates are proportionately lower;
- (2) is completely fireproof, and therefore may be projected without booths and other safeguards that attend 35 mm. projection;
- (3) requires a simpler, more compact and less costly projector;
- (4) has improved sight and sound, under the impetus of war, to the point where it approaches 35 mm. quality when projected before audiences under 1,000.

The educational side of Loew's 16 mm. project is arousing special enthusiasm among people concerned with cementing international good will and cooperation for peace.

These educational films, bearing the stamp of approval of the world's foremost educators, are designed for use in the classrooms of the world as aids in teaching all the basic school subjects, such as geography, chemistry, physics and history. Equally important are the purely instructional films, short cuts in vocational training and in making technological know-how available to the youth of the world. In addition, there will be films of special educational value and appeal to adult groups, covering such cultural subjects as industry, health, housing, transportation, farming and sociology.

While working in harmony with our State Department and with educators in other countries, Major Loew makes it clear that this global project is not to include the United States and Canada. It will, however, provide a comprehensive international organization to supplement educational work in the schools and colleges of North America.

A catalog of international films available for showing in the U. S. may be had from the United Nations Information Office, 610 Fifth Avenue, New York 20, N. Y.

☆☆☆ IN STEP

... with a permanent and growing staff, complete facilities and the experience of years in the production of films that do their jobs well—these are **AUDIO** assets which answer the call of **INDUSTRY** and **GOVERNMENT** for services urgently needed in those all-important tasks of training on every front.

AUDIO PRODUCTIONS, INC.

630 Ninth Avenue • New York City
Film Center Building

The same quality and service that helped so many leading producers meet production schedules in wartime is now available to producers in the battle to win the peace.

THE KNIGHT STUDIO

Type Titles for Motion Picture and Slidefilm Producers
341 EAST OHIO STREET • CHICAGO 11

National Association of Visual Education Dealers Elects D. T. Davis as President for 1945-1946

MEETING in Washington, D. C., during August, the National Association of Visual Education Dealers announced the formal election of new officers for 1945-46. The incoming officers, now taking over the affairs of the Association on October 1st, are D. T. Davis, President; Bernard Cousino, First Vice-President; Tom Brandon, Second Vice-President; Hazel Calhoun, Secretary-Treasurer. Jasper Ewing is announced as Director of Region VI and Merriman H. Holtz, Director of Region VII.

The Secretary's report pointed out that all indebtedness has been cleared, the Association has been operating on a cash basis for several months, with a substantial balance in the treasury. Sixteen new associate members, 12 voting, and one contributing member (all of whom had applied for membership since the last meeting of the Board) were approved by the Board, in line with Constitution requirement.

Several committees were appointed to consider further and present suggested plans on such items as a more detailed information classification sheet for all members; an office certificate for NAVED members in addition to the membership card; to consider certain cases where

changes were found to be needed in the Constitution.

One of the most worthwhile projects that NAVED has undertaken is that of film damage insurance. A committee consisting of four people was appointed to study the present insurance plan with the insurance company, with a view to broadening the service by providing uniform reporting blanks, answering the questions which have come up over a period of time such as the replacement of films which are now out of print, and to look into the possibilities of an enlarged insurance program which might cover hospitalization, group insurance for NAVED members.

Incoming 2nd Vice-President Tom Brandon was appointed as liaison man to work with Roger Albright of the 35mm industry on problems of mutual interest which might come up from time to time. The officers are still considering applications for the position of executive secretary, and president-elect Davis called on all members present to submit names of qualified persons for consideration.

In the making for some time now, the Ted Foss Service Manual first proofs were studied and final changes, corrections, and adjustments made.



NEW NAVED OFFICERS at board of Directors meeting in Washington, D.C. (Reading left to right): B. A. Cousino, 1st Vice-President; D. T. Davis, President; Hazel Calhoun, Secretary-Treasurer; Tom Brandon, 2nd Vice-President.

KODACHROME 16mm DUPLICATING

Multiple Exposure
pilot pin registration
Fades and Dissolves
made automatically
Non-Slip Sound Printing
Master Color Prints
in writing specify
B. S. Price List

**hollywood
COLORFILM
corporation**

230 West Olive Ave.
Burbank, California

Victor Creates Veteran's Sticker for Industry Use

♦ A small gold sticker designed to increase interest in the 16 millimeter industry by referring to the use of films by ex-servicemen, but otherwise non commercial in character, is being supplied to distributors and dealers by VICTOR ANIMATOGRAPH.

In one corner of the sticker is a picture of the honorable discharge button and the text reads "Ask the man who wears this what 16mm sound films have meant to him in teaching, training and entertaining."

The sticker is intended for use on letterheads, monthly statements, etc.



*Is your product
in good sales hands?*

Uninformed sales people make indifferent sales people. Blunders at the point of sale can wreck all the possibilities built into your product.

Now is the time to plan a sales training or promotional program that will back up your advertising.

Motion pictures and slidifilms, properly planned and produced, supply human interest and convincingly demonstrate the best sales methods.

SARRA, Inc.

NEW YORK • CHICAGO • HOLLYWOOD
Producers of fine quality
motion pictures and slidifilms





E. A. Petryl Joins Ampro Executive Staff

Ampro Corporation has announced the appointment of E. A. PETRYL, formerly Assistant General Manager of Motion Picture Engineering Corporation of Chicago, as executive in charge of public relations and office management. Mr. Petryl has also been associated with Household Finance Corporation and the Zenith Radio Corporation in sales, administrative and organizational work.

He brings to Ampro a broad knowledge of office and sales procedure which will help in Ampro's present production program and will also turn his experience to assisting and promoting Ampro's rapidly expanding national photographic dealer organization.

Harry Strauss Joins Motion Picture Bureau, YMCA

L. HARRY STRAUSS, formerly Librarian and Instructor in Audio-Visual Education, at George Williams College, 5315 Drexel Avenue, Chicago, Illinois, on June 1 joined the Staff of the Y.M.C.A. Motion Picture Bureau as Program Consultant.

Mr. Strauss has been active in the Audio-Visual Education field for years and brings to his new assignment, outstanding knowledge of the resources and materials available to schools and other community agencies. As a member of the Y.M.C.A. Motion Picture Bureau Staff, Mr. Strauss will have his headquarters at the Bureau's Chicago Exchange at 19 So. LaSalle Street. As a member of the Program Staff of the National Council of Y.M.C.A.'s he will conduct Audio-Visual Education Workshops under the joint auspices of the National Council and local Associations across the country.

E. J. Young of Hawaii A Visitor to Continent

E. J. YOUNG, owner of Motion Picture Enterprises of Honolulu, and

Industry Personalities in the News

distributor of Victor Animatograph Corporation motion picture sound equipment in the Hawaiian area, visited the corporation's Davenport headquarters and other continental cities recently to arrange for procuring additional equipment and films.

Mr. Young, a native of Honolulu, has been a leading supplier of 16 mm sound projectors and materials to the armed forces in the Pacific area. He stated that motion pictures have played a vital part in sustaining the morale of the soldiers. Their importance is second only to letters from home, he said.

McGraw-Hill Appoints Rosenberg Visual Aids Editor

ALBERT J. ROSENBERG has joined the staff of the McGraw-Hill Book Company as Visual Aids Editor. His

main job will be to coordinate training films and other audio-visual material with McGraw-Hill textbooks. He will also assist with the technical editorial programs of the education departments.

Mr. Rosenberg came from the U. S. Office of Education, where, for the past two years, he was Aviation Technical Specialist, responsible for the production of over 65 manufacturing and maintenance sound motion pictures and a like number of film strips and coordinated instructor's manuals.

Mr. Rosenberg has had twelve years' prior experience in aviation and technical education. More recently, he was Special Aviation Consultant for the U. S. Armed Forces Institute and Aviation Educational Consultant for the Maryland State

Aviation Commission. Earlier, he was Chief of the Special Services Section of the Airline War Training Program, Coordinator of the Aviation Training Program for the Baltimore Schools System, and instructor at Johns Hopkins University and the University of Baltimore. He is a graduate of Carnegie Tech with a degree in aeronautical engineering.

RCA Executive Changes

Appointments of RICHARD A. GLIDEWELL as Sound Products Sales Manager of the RCA International Division and LUCIEN BEGIN as technical consultant on RCA film recording have been announced by KARL L. STREUBER, Manager of the Theatre and Sound Equipment Department of the Division.

Mr. Glidewell joined RCA in 1938 as sales engineer for sound products. Previous to his new appointment he was Sales Manager for Sound Products in the Midwestern states. His new international activities will include the assisting of distributors abroad in planning public address systems in schools, hospitals, factories, stadia and other locations where centralized sound systems can be used effectively.

Mr. Begin, who recently returned from Hollywood and a survey of West Coast sound recording techniques, had been acting assistant to D. W. Lansing, RCA International Recording Sales Manager. Associated with the radio and sound industry since 1916, Mr. Begin was recording manager for Western Electric in Europe for 12 years preceding the outbreak of the war. He joined RCA in 1941 after a successful flight from Paris when it was occupied by the Nazis.

Russell Mosser Heads Visual Education Section

WM. S. HARVEY, JR., president of Harvey and Howe, Inc., publishers of WHAT'S NEW IN HOME ECONOMICS, announces the addition of a new editorial section on Audio-Visual Education. The editor of this section will be Mr. Russell Alden Mosser. Mr. Mosser received his A.B. in Economics, and A.M. in Education from the University of Kansas, where he has been an instructor in Visual Aids, Engineering and War Training. He comes to the publication from the Boeing Aircraft Corporation at Wichita, Kansas, where he was director of visual education.

Orton Hinks a Lt. Colonel

Promotion of ORTON A. HINKS, a former business associate, from Major to Lieutenant Colonel of the United States Army was announced last month.

Television Plus

... Millions of Good Prospects with MINUTE MOVIES

If you're all excited about the possibilities of television as an advertising medium—you should consider these extra values offered right now by advertising motion picture shorts:

- Minute Movies** are available now on regular schedules in approximately 11,000 of the 17,000 motion picture theatres in the U. S.
- Minute Movies** offer you not only sight, action, sound, but the fourth dimension of full, rich colors.
- Minute Movies** give you undistracted audiences who, in darkened theatres, focus their attention on a huge screen.
- Minute Movies** enable you to pre-select your audiences to tie in with your distribution wherever you wish and know positively that you reach them.
- Minute Movies** are sold at a reasonable standard rate per thousand attendance, you pay only for what you receive.
- Minute Movies** have been carefully tested and continuously used by some of this country's shrewdest national advertisers.

We have been handling the full details of Minute Movie campaigns for many years. For case histories, rates and full information on Minute Movies, telephone or write today

GENERAL SCREEN ADVERTISING, INC.
 NATIONAL HEADQUARTERS FOR MINUTE MOVIES
 2300 Wrigley Building, Chicago 11 • 500 Fifth Avenue, New York City 18



LESTER A. HENNING

**Henning and Cheadle Form
Detroit Producing Company**

A new firm, Henning and Cheadle, formed to handle films and film programs for training and promotional purposes, was announced this week by the two owners, Lester A. Henning and George R. Cheadle of Detroit.

The new firm, located in the Book Building, Detroit, will prepare and produce motion pictures, slidefilms, and printed literature, and coordinate these media into complete programs.

Both members of the new firm have for the past three years been associated with another Detroit producer. Prior to coming to Detroit three years ago, Mr. Henning was an executive of the Atlas Educational Film Company of Chicago and has had more than twenty years of experience in the commercial film business.

Mr. Cheadle's experience has largely been in the preparation and production of advertising and printed materials. During the war he has been engaged in handling training

programs, including both films and printed materials, for the armed forces and industrial accounts.

**Visual Training, Detroit,
Becomes Florez, Inc.**

Reflecting the expanding scope of its postwar services for business and industry, Visual Training Corporation of Detroit has announced adoption of a new name, FLOREZ, INC.

To accommodate clients' demands for services in fields of training, market development and promotion the company has realigned executive personnel. GENARO A. FLOREZ, founder of the Visual Training Corporation, continues as president and chairman of the board of directors. Other directors are ELMER E. SYLVESTER and R. M. W. SHAW, vice-presidents; C. W. HINZ, secretary and treasurer; and HERBERT S. GARDNER, Sr., president of the Birmingham National Bank. ARTHUR G. RIPPEY, manager of the company's Denver office, continues as a vice-president.

Founded in 1931, Florez, Inc. pioneered in the application of visual educational media to sales and service training programs. During the war, the organization produced many programs for the training of men and women in the Armed Forces and war industries.

**Abramson Forms New
Milwaukee Ad Agency**

ERVIN R. ABRAMSON, advertising manager of the Allis-Chalmers Road Machinery Division for the past ten years, has resigned to form his own advertising agency at 828 N. Broadway, Milwaukee, Wisconsin. Previous to his association with Allis-Chalmers, Mr. Abramson served as assistant advertising manager of the Harnischfeger Corporation for more than five years.

Trade papers and general magazines are being employed to serve a number of industrial and consumer accounts. Additional plans include a motion picture division to handle public relation, sales, and sales training films.

I. T. & T. in St. Louis

GEORGE A. HIRLIMAN, President of International Theatrical and Television Corporation, has announced the acquisition of a new branch office which will be entitled International Theatrical and Television Corporation of Missouri.

This new office will be located at 3326 Olive Street in St. Louis. I. T. & T. of Missouri will conduct business throughout the states of Missouri, Oklahoma and Kansas, and will start operations immediately.

FILMS NEW 16mm SOUND
from **BRITAIN**

AIR PLAN 3 reels - 28 minutes

This film shows how the work of the RAF fitted into the overall air strategy of the European war, and how complex and far-seeing planning turned the "blitzkrieg" against its originator.

BAILEY BRIDGE 1 reel - 8 minutes

One of the war's most jealously guarded secrets is revealed in this film on the construction and use of a portable pre-fabricated bridge made of interchangeable parts which keeps rivers from being effective lines of enemy defense.

DAWN OVER CYRENAICA 2 reels - 22 minutes

Cyrenaica, bordering on Egypt and the Mediterranean, was the first section of North Africa to be freed from Italian fascist control. The liberating British armies were followed by British Civil Affairs Officers who introduced modern farming methods in helping the local Arabs raise their standard of living.

DOMINION STATUS 2 reels - 18 minutes

This film explains and demonstrates the meaning of the "dominion status" enjoyed by Canada, Australia, New Zealand, the Union of South Africa, and Ireland, as defined by the Statute of Westminster enacted in 1931, and shows the part played by the Dominions in the war.

FALL OF GERMANY (Act & Fact #7) 1 reel - 12 minutes

After the Allies crossed the Rhine, they smashed deep into the heart of Germany, winning surrender from army after army. The heavy pounding of the Air Forces and the daring thrusts of the land armies brought Germany to her knees and heralded the proclamation of V-E Day.

OPERATION FIDO 1 reel - 12 minutes

Fog is the greatest single menace to aircraft. Fog over British airfields became more of a menace than flak over Germany, causing accidents, loss of life, and often the complete cessation of operations. FIDO solved the problem of fog by dispersing it with petroleum burners.

RHINE LINE (Act & Fact #6) 1 reel - 10 minutes

The Allied line-up on the western bank of the Rhine and how the Allied armies broke from their positions, made their spectacular crossings of the Rhine and struck deep into the heart of Germany.

ROAD TO RUSSIA 1 reel - 9 minutes

The story of the southern supply line of the Persia Iraq Command over which British, American and Indian soldiers transported millions of tons of war supplies for delivery to the Russian armies.

SOLDIER SAILOR 6 reels - 52 minutes

Early in the war British merchant ships were armed to defend themselves against aerial and submarine attack. The force of gunners were called D.E.M.S. (Defensively Equipped Merchant Ships) and this film records the kind of work they did.

STRICKEN PENINSULA 2 reels - 16 minutes

Made before the end of the Italian campaign, this film shows scenes of the devastation in Southern Italy and of the slow painful process of reconstruction started with the help of the Allied organizations.

TIME AND TIDE 2 reels - 16 minutes

The important and little known work of the men of the Admiralty Salvage Department is shown as they clear a harbour of wrecked enemy vessels and open it once again to Allied shipping.

UNRELENTING STRUGGLE 2 reels - 18 minutes

Highlights from Churchill's radio speeches to the British people from the beginning of the war to V-E Day against a background of action shots.

Write for FREE Catalog - Address nearest office, or any British Consulate

BRITISH INFORMATION SERVICES

An Agency of the British Government

30 Rockefeller Plaza, New York-20, N. Y. 300 North Michigan Avenue, Chicago 1, Ill.
 201 Sutter St., San Francisco 2, Calif. 1095 Taft Bldg., 1680 North Vine St., Hollywood 28, Calif.
 1326 New York Avenue, N.W., Washington 5, D. C. 1209 First National Bank Bldg., Atlanta 3, Ga.

BUY & HOLD VICTORY BONDS!

★ With its first Iowa-Nebraska Audio-Visual Institute still a topic of conversation among those who attended last year, the University of Omaha is completing final arrangements for an even more valuable program October 4, 5 and 6, this year. More than 600 persons from eight different states attended a year ago and officials are predicting an even greater attendance for the conference next month.

FIVE SEPARATE DIVISIONS

The Institute program is being expanded this year into five separate divisions—one each for grade-school level, high school, college, and adult education, with one complete division through all three days devoted to religious education. During the three-day period, each division will have one demonstration, with its age or interest-group participants under classroom conditions, of each of the following: (1) sound film, (2) silent film, (3) radio, (4) maps, globes and charts, (5) slides and strip film.

Each half day will be opened with topics of general interest, in a general session for all persons in attendance. The combined group will then break up into their respective divisions for programs illustrating and developing visual education problems in each particular field. Every division will also devote one session to workshop activities for actually finding materials to be used by teachers in their own schools. Expert assistance will be available from Film Librarians Hedges and McCulley, of the Universities of Iowa and Nebraska respectively.

FACULTY EVALUATION PREVIEW

Among the features to be presented in the general sessions will be the demonstration of a faculty-evaluation preview by a group of classroom teachers, assisted by Dr. Walter Wittich and Chester Cumming of the Omaha Public Schools; an address on "The Psychology of Perceptual Learning" by Dr. Stephen Corey of the University of Chicago. This address will be followed by a panel discussion dealing with the psychological basis for audio-visual education. Dr. W. H. Thompson, Chairman, the University of Omaha Department of Psychology, will head the panel consisting of Dr. V. C. Arnsperger, vice-president of Encyclopaedia Britannica Films, Inc., Dr. Stephen Corey, University of Chicago, Dr. Warren Baller, University of Nebraska, Dr. Bruce Mahan, Director of Extension at the University of Iowa, and Dr. Floyd Brooker, U. S. Office of Education, Washington, D. C. Dr. Frank Sorenson, University of Nebraska Professor

Iowa-Nebraska Institute Opens Oct. 3

and textbook author, will speak on "Making Your Own Teaching and Study Guides." Mr. Ray Mertes of the United Airlines Education Department and Miss Gertrude Le Petri of the Santa Fe Railway will show several types of free film and slides available to schools.

HONOR LOCAL SUPPORTERS

The Institute will open with a tour of the Omaha Public School Museum and grounds at Joslyn Castle. First dinner meeting, Thursday evening, October 4, will honor the Omaha *World-Herald* and the Ak-Sar-Ben for their contributions to Omaha's audio-visual development during the past year. The meeting will feature a showing of the *World-Herald's* film gift to Omaha University and to the Douglas County Public Schools, and

will be dedicated to a better teaching of American History. A sound film of the San Francisco Peace Conference will also be shown.

The Friday evening dinner session will be devoted to a consideration of documentary film—with explanation of the purpose and the plans of production and distribution used by the various groups. Margaret Carter, Director of Distribution for The Canadian Film Board, John Hamilton, British Information Service, Floyd Brooker, U. S. Office of Education, Oscar Sams, Office of Inter-American Affairs, and C. R. Reagan, Office of War Information, will participate. Each will bring a short film to demonstrate the particular agency under discussion.

In addition to the headline speak-

ers mentioned above, the University's second Audio-Visual Institute will bring to Omaha such other nationally known figures in the field as—Dr. Mary Palmer, Chicago, Visual Education Specialist, who has just conducted her second summer school for the study of visual aids, for the International Council on Religious Education at Lake Geneva; Joseph Dickman, Director of Visual Education for the Chicago Public Schools; Esther Berg, Visual Education Specialist for New York Public Schools; R. E. Scott, Minneapolis County Superintendent, who is believed to be the first county superintendent to develop a circulating film library program where classroom films are actually taken to rural schools; and Dorothea Pellett of the Topeka Public Schools.

TO EVALUATE PROPAGANDA

Many in attendance will be especially interested in the final Saturday morning session devoted to a discussion of the recognition and evaluation of propaganda in films. This will be an attempt to show teachers and other leaders how to use such film and how to help the observers make their own evaluation.

Miss Elizabeth Girling and Dean E. Douglass, Regional Education Director of RCA, will conduct a demonstration of an adult education radio forum. Local club groups have shown great interest in the proposed demonstration of a film forum, to be directed by Miss Margaret Carter and Mr. John Hamilton.

Besides these forum demonstrations, the Institute will also provide classroom radio demonstrations under the direction of Miss Girling, Program Director and acting manager of KUOM of the University of Minnesota. Elaborate exhibits will help to make the entire three-day program as worthwhile as it will be stimulating.

DeVry Educational Program Aids Schools

♦ At Northwestern University, Evanston, Illinois, at Leland Stanford University, Palo Alto, California, at Mount St. Mary's College, Los Angeles—and at similar centers of education, visual aids consultants and counselors of DeVry Corporation, Chicago, have just completed courses in the effective utilization of audio-visual teaching materials.

Under the direction of CHARLES R. CRAKES, DeVry's educational consultant, with a background of a quarter-century of practical experience in the field of audio-visual education, teachers from coast to coast have been given an unbiased, non-com-

NOW PRODUCING
FILMS
THAT
SELL

OR

CIBA PHARMACEUTICAL PRODUCTS
KENWOOD METALS
GENERAL ELECTRIC COMPANY
FORD MOTOR COMPANY

ALSO FILMS FOR
EDUCATION AND TELEVISION

SPRINGER PICTURES, INC.
FISHER BUILDING 35 WEST 45TH ST.
DETROIT, MICHIGAN NEW YORK, N. Y.
MOTION PICTURES • ANIMATION • SLIDE FILMS

**Tomorrow
and
Tomorrow
and
Tomorrow**

creative industry never stands still. and promotional methods must operate well ahead of creative merchandising, progressive manufacturing. It's always Tomorrow in the advertising business.

Hollywood Colorfilm Corporation has just produced a twenty-minute film which graphically conveys in sound and color some of the glamorous NEW possibilities of audio-visual salesmanship.

If you are a manufacturer or advertising counselor with a legitimate interest in postwar salesmanship by means of film—please write us on your letterhead asking to have this little gem of color-production hooked into your plant, or to the nearest office of our distributing representative.

There is no charge for one-day showing of the film. This is a sales-educational service of Hollywood Colorfilm Corporation, largest INDEPENDENT sound-color specialists in the motion picture industry.

Advertising and service clubs also will find this picture highly entertaining and instructive when screened at regular luncheons and meetings.

The title of this new motion picture is **IT CAN ONLY HAPPEN HERE.**

Every future-minded business man should see this picture. And the executive with his eye on television will also want to see it. Incidentally, the team sequence is immensely entertaining."—From a nationally prominent business executive.

Demand for bookings suggests you allow us from four to eight weeks to allocate your print of **IT CAN ONLY HAPPEN HERE.**

We'll hope to hear from you.

SOUND STUDIO DIVISION

**Hollywood
COLORFILM
corporation**

951 North La Cienega; Hollywood 46
Phone: Crestview 1-7195

Head Office, Laboratories and Precision
Works at Burbank, California

Complete Portable Unit for Location
Work Anywhere

**Quality Counts in the
Choice of a Producer**

See the pictures your prospective producer has completed for other clients: experience and quality are important ingredients in your postwar film success!

AID TO SCHOOLS

(Continued from opposite page)

mercial and generally applicable review of audio-visual teaching developments and how to adopt them to their school programs. Mr. Crakes' course at Northwestern University was attended by 50 educators and covered a six weeks' period. At Leland Stanford, 200 attended a workshop, a record enrollment for such a course.

Meanwhile, Miss NORMA A. BARTS, DeVry's audio-visual aids counselor, conducted courses of varying length at Portland University, Portland Oregon; at Northwest Christian College, Eugene, Oregon; at Southern Normal School, Ashland, Oregon; and at Mount St. Mary's College for Washington, Oregon and California instructors; at New Mexico Highlands University; at Louisville, Kentucky, Catholic Educators Conference; and at Hazel Park, Michigan for Michigan educators.

DeVry aid to universities, colleges, secondary and elementary schools in the planning and organization of their audio-visual aids program is without cost or obligation whatever. W. C. DeVRY, president, and E. B. DeVRY, secretary-treasurer of DeVry Corporation, both are dedicated to the development and progress of audio-visual education inaugurated by their father, the late Dr. Herman A. DeVry.

Schools planning a workshop, clinic, or conference devoted primarily to the audio-visual teaching aids movement, and desiring the services of DeVry Corporation's Educational Consultant, may write the Educational Department, DeVry Corporation, 1111 Armitage Ave., Chicago 14, Illinois.

Betts to Free Lance

Bill Betts, formerly a Photo and Sound script and production executive, of San Francisco, has announced new free lance service for script and scenario preparation in San Francisco at 406 Montgomery Street.

PILL BETTS



**MUSIC
FOR
FILMS**



Today's standards of quality for the industrial motion picture demand a musical score of distinction.

MUSIC IS A VITAL PART OF YOUR PICTURE

You have spent real money to make a good picture. Why ruin it with the false economy of poor music. The success of what you see depends on the emotional appeal of what you hear.

MUSIC OF HIGHEST PROFESSIONAL QUALITY

Prepared and edited by Emil Velazco . . . recently officer in charge of music at Navy's Photographic Science Laboratory . . . formerly organ soloist at the Roxy Theatre, New York . . . composer of modern symphonic works presented at Carnegie Hall.

MUSIC SERVICE AND SCORING FACILITIES

. . . a complete Library of new, original Scoring Music recorded on film by large orchestras
. . . effective, low-cost film scores played on a special Electric Organ
. . . complete Orchestral Scores composed and recorded especially for your film

Whichever you choose, you will be assured of musicianship of the highest calibre.

emil VELAZCO

1697 Broadway, N. Y.

Circle 7-5097

Movies Play Their Part at United Nation's Conference

♦ Pictures—in motion and with sound—played a major and dual role at the United Nations' Conference for World Peace at San Francisco.

For the conference, the State Department set up a special projection room in the Sir Francis Drake Hotel for the use of delegates. In this room DeVry projectors were used to provide 24-hour projection of newsreels and documentary films. The equipment was rushed from Chicago by special air express, making a record overnight flight to the coast, where they were in operation in a few hours.

Meanwhile, sound motion pictures recorded for global distribution and posterity the outstanding events of the conference—particularly the Charter's signing.

Upper right in the illustration on this page are the DeVry 35 mm. theater projectors selected to present—in sight and sound—the background for the San Francisco meeting. Lower left are the cameras that recorded the meeting's closing moments. Also pictured is the special projection room decorated with the flags of the participating nations.

Captain Pope is Navy's Director of Photography

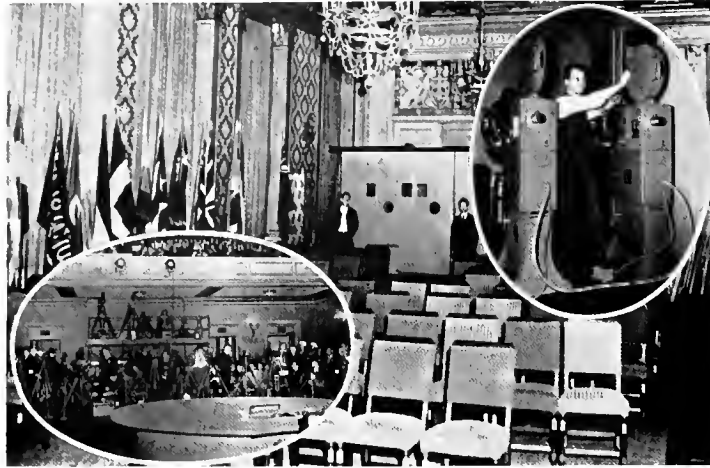
♦ CAPTAIN LOVERNE A. POPE has been appointed director of photography for the U. S. Navy bureau of aeronautics. He replaces Capt. Robert S. Quackenbush, Jr., assigned to sea duty.

Taking cognizance of the fact that 90 per cent of all military intelligence in World War II was attributed to aerial photography, and well aware of the contribution American photographic producers made in speeding victory, Captain Pope said, "Reconnaissance photography made new highs in detailed information given our leaders in conducting war. In this accomplishment, progress in equipment and performance have laid the ghost of that old idea that 'if it is imported from a foreign country, it is better than our own.' The mythical superiority of the foreign names Zeiss, Voelk and others were most effectively exploded when they couldn't support a winning team."

Lantz Creates New Cartoon Characters for Commercial Use

♦ At least 10 new cartoon characters, primarily designed for use in commercial-educational pictures, are being developed by Walter Lantz, the producer. Characters which "click" in these subjects will be transferred to Lantz's *Woody Woodpecker* and *Andy Panda* series released via Uni-

Pictures and People in the News



FILMS AT THE UNITED NATIONS CONFERENCE: Special projection facilities in the Sir Francis Drake Hotel in San Francisco provided for the showing of many important documentary sound motion pictures for the edification of delegates attending the Conference. Two DeVry theater projectors were rushed to San Francisco for this important task.



THE PATHSCOPE COMPANY
OF AMERICA, INCORPORATED
580 Fifth Avenue • New York 19, N. Y.

Producers of
Motion Pictures, Film Strips,
Visual Presentations for
Government Agencies and
National Industrial Accounts

versal. In effect, the commercial pictures planned by Lantz will serve as a "proving ground" for characters and ideas in general.

As manpower becomes available, Lantz plans to increase his production staff at his Universal City studio—with the added personnel to concentrate on commercial pictures. Architects are already at work on plans for a new studio which will be built adjacent to the present plant.

Work has been completed on the initial picture, *Reddy Kilowatt*, made for the Ashton B. Collins advertising agency of New York.

Photo and Sound Sets Staff for Peacetime Production

♦ PHOTO & SOUND, INC., announces the return of Melvin S. Jacobus to its staff as General Manager. Mr. Jacobus has been on leave for the duration of the Office of Censorship. In a move to facilitate conversion to an expanded peacetime production program, Elmer Moss has been appointed Film Production Manager, and D. M. Hatfield, Editorial Director.

Industrial Films Announces Expansion Under New Name

♦ Industrial Films celebrated its second anniversary as a production organization with an announcement of a change of name and an enlargement of staff and facilities. The group, which was organized in 1943 with STEPHEN BOSUSTOW, DAVE HILBERMAN and ZACHARY SCHWARTZ, all former Disney men, as co-partners, has just taken over the entire top floor of the Olesen Lighting Building and is now functioning under the new name of UNITED FILM PRODUCTIONS.

Under the new set-up, Bosustow takes over as General Manager. Hilberman is now with the Armed Forces in the Long Island Photographic School and his interests in the new firm are being represented by his wife, Libbie Hilberman, who is in charge of bookkeeping. Schwartz retains the supervision of all art work. Robert Cannon, formerly with Warner Bros., has been signed as head of animation; Ade Woolery, also former Disney man, is new Production Manager; Mary Cain is supervising the Ink and Paint Department. Ed Gershman, formerly with Disney's, is Comptroller for the new firm and Ben Lowell is in charge of Sales and Promotion.

LIST YOUR NEW FILMS

Send data concerning new informational or training films to the Editors of BUSINESS SCREEN when released. Include full details concerning content, running time, price, etc.

**Library of Congress
As Film Coordinator**

serious use of such materials. It is believed that the Library of Congress, which is an overall service agency of the Government, is the logical agency to provide a service on motion pictures similar to the centralized service already provided for printed materials and still pictures.

It has been recommended that the Library of Congress establish the following government film facilities and services as a supplement to the administrative or specialized services of the various agencies of origin:

1. Set up and maintain a film information service, including the following:
 - a. A listing of film sources and conditions under which films may be obtained.
 - b. A periodical release of a catalog, and or supplements thereto, of all films under custody of government agencies.
 - c. Gathering and disseminating information on films in production and new releases.

2. Set up and coordinate arrangements for the sale to the public of positive prints of complete subjects and footage of films available for public use.

3. Provide facilities for general distribution through qualified film libraries of available films as a service to the general public.

4. To eliminate possible and potential duplication, provide for government agencies only a monthly list of all government films in production, with synopses, from the planning through the distribution stages.

5. To exchange information, to strengthen cooperation and to improve the technical quality of government film productions:

- a. Set up and arrange regular meetings of government film production, distribution and utilization advisory committees composed of representatives with alternates from each of the government agencies interested in film production, distribution and utilization, to be designated by the heads of the respective agencies.
- b. Set up a technical consultation service on film production, distribution and utilization.

6. Provide in Washington area screening room facilities and, for government agencies, film loan facilities.
7. Maintain close contact with distributors and users of government films throughout the country in order to better serve the general public.

The above recommendations were adopted unanimously by the National OWI 16mm Advisory Committee, meeting in Washington on September 10, 1945. This group, organized as the National 16mm War Film Committee in Chicago on July 27, 1943, has served in an independent capacity

IT'S NO GUESSING GAME!

Link the following cities
with appropriate words in
the right hand column :

- | | |
|-----------------------------|--------------------|
| AKRON | STEEL |
| TAMPA | PICTURES |
| DETROIT | CIGARS |
| PITTSBURGH | RUBBER |
| HOLLYWOOD | AUTOMOBILES |

RIGHT!

AND WE ARE IN HOLLYWOOD

ROCKETT FILMS
6063 SUNSET BOULEVARD
HOLLYWOOD (28) CALIF.

**hollywood
COLORFILM
corporation**

230 West Olive Ave.
Burbank, California



For 16mm. Film—400 to 2000' Reels
FIBERBILT Cases are approved for
Service by the **Armed Forces**, for shipping
of 16mm. film.



Goldf

FILMATIC
TRIPLE-PURPOSE
FILM-SLIDE PROJECTOR

MORE ILLUMINATION PER WATT
NO REWINDING NECESSARY
MOTOR DRIVEN
FORCED AIR-COOLED

3-WAY USE

- For 2 x 2 Paper or Glass Slides
- For Single Frame Slidefilm
- For Double Frame Slidefilm

Instantly Set up
Corrected Lens—Can Be
Cleaned Easily
Film Loops Naturally
... Will Not Scratch
Conveniently Portable
—Yet Very Stable

It's easier, more economical to use this versatile 3-in-1 projector. Gives more illumination per watt — assures perfect clarity of image. Can be changed from film to slide showing — *in a jiffy!* Has Manumatic slide carrier — Kwik-Lok spiral focusing — smooth tilting — accurately centered optical system. 300 watt lamp capacity. Complete with custom-built carrying case.

NOW AVAILABLE

GoldE Manufacturing Co.
Dept. 8, 1220 W. Madison St.
Chicago 7, U.S.A.

New 16 mm. Amprosound

Ampro Corporation, Chicago, announces the new Amprosound "Premier-10" Sound-On-Film 16 mm. Projector with aluminum castings throughout, equipped for both silent and sound film speeds and reverse operation.

This model is light, compact and portable, with an extremely simplified design. For education it provides a sound projector for classroom and smaller auditorium use. For industry it provides a simple equipment for sales training and general business building purposes.

The Amprosound "Premier-10" embodies the results of more than a decade of pre-war experience in building precision 16 mm. projectors—plus the knowledge gained from the rigorous tests to which Ampro machines have been subjected on far-spread fighting fronts. Out of all this experience has come a compact, sturdy 16 mm. projector—capable of providing continuous efficient operation. Write the Ampro Corporation, 2835 North Western Avenue, Chicago 18, Illinois, for specifications, prices, and features of the new equipment.

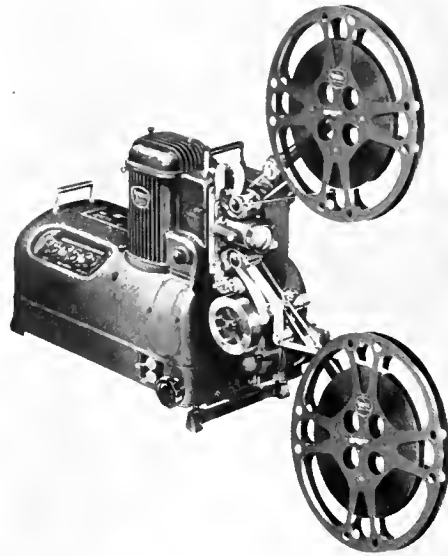
Postwar Equipment Trends

Practically all makes of visual equipment—projectors, screens and accessories—have benefited immensely from recent years of war production experience. Unlike most makers of consumer durable goods, these experienced manufacturers found their product high on the list of critical needs for the Armed Forces, both here and abroad. Training had to be done on a mass basis and it had to be accomplished quickly.

16mm sound motion picture projectors and sound and silent slidefilm projectors were most in demand in this country and among our Allies. The services used screens for every projector purchased and, in fact, demanded many special improvements which have been incorporated in the postwar products now available. Most noteworthy of these was the "shadow box" screen for portable use either indoors or outdoors.

Throughout the war period a constant striving to meet worldwide conditions of use; the abuses of travel, careless operation, weather conditions in the field and other difficulties had to be met by more durable, simple and readily replaceable units. In the closing months of the war, Navy and Signal Corps units were still striving for increased perfection along these lines.

Meanwhile, research engineers and product designers have been constantly at work on postwar products. Through their efforts special consider-



EQUIPMENT in the News

★

HERE IS THE NEW Amprosound "Premier-10" sound-on-film 16mm projector recently announced by this Chicago manufacturer for postwar use by industry and education. It features lightness, compactness and portability and is available now for users in the fields noted above.

★

ation will be given to the demands for lighter weight (largely impossible during the war because of critical shortages of light metals; planes still came before projectors) and for special features of especial use to educational and business users.

Postwar projection equipment must provide for increased use of color, for three-dimensional film and for the maximum lightness in weight. No sacrifice in durability and precision will be tolerated. Lower price does not seem possible at this time unless considerable sacrifice in the life of the equipment and constant perfection in operation is risked. No first rank manufacturer will accept that condition.

W. C. DeVry "Graduates" from Navy Indoctrination School

One of the sixty corporation executives invited to spend eleven intensive days learning about the United States Navy, its organization, its functions and the part their companies are expected to play in its maintenance and supply, W. C. DeVry, President, DeVry Corporation, Chicago, received his "diploma certificate" from the Hon. H. Struve Hensel, Assistant Secretary of the Navy at U. S. Naval Reserve Officer Training Center, Columbia University, New York.

DeVry's wartime function was the producing of motion picture-sound projectors and electronic gunnery training devices, for which its employees were awarded five consecutive Army-Navy "Es" for production excellence, the only manufacturer of motion picture-sound equipment to be thus honored.

Landen Joins Sun Dial

Rick T. Landen, radio writer and member of the Program Staff of Television Station W2XJT, has joined SUN DIAL FILMS, Inc., 625 Madison Avenue, New York. Mr. Landen will act as assistant director in charge of motion pictures for television.

Radiant LAMPS
 PROJECTION
 EXCITER
 SPOTLIGHTS
 FLOODLIGHTS
 MOTION PICTURE
 PRODUCTION

You can depend upon a Radiant Projection Lamp to give you maximum screen brightness. For dependable investments, buy Victory Bonds.

WANTED

Experienced movie man who can organize, produce and handle distribution of long-range educational and institutional film program. Position open covers complete handling of extensive internal and external program by a large, well-known national organization. Give full experience, age, photograph and present salary. Inquiry will be confidential.

Box 47

BUSINESS SCREEN

157 E. Erie, Chicago 11

RADIANT LAMP CORPORATION 300 Jelliff Ave., Newark 8, N. J.

The Business Screen Bookshelf

★ These new publications will help the business and industrial executive plan his postwar film program. Three are listed as available without charge.

"Movies Go to Work" Theme of New B&H Booklet

★ *Movies Go to Work*, a booklet giving industry the reasons for adopting motion pictures as a management tool and telling what steps to take to "get going—and keep going—right," has just been announced by Bell & Howell, Chicago manufacturer of motion picture equipment. It is ready for distribution, at no charge, to industrial plants, sales organizations or others.

The booklet is divided into five chapter headings: "Training Salesmen"; "Selling Your Product"; "Increasing Production"; "Improving Personnel Relations"; and, "Interpreting Your Material." Under the latter heading, the assistance of Bell & Howell's nation-wide group of factory-trained special representatives in selecting commercial production facilities for script-writing assistance, technical aid in actual shooting and other film production work is offered. Copies may be obtained from Bell & Howell, 7100 McCormick Road, Chicago 45, Illinois.

Projection Hints Provided

★ *Secrets of Good Projection* is the title of a 32-page booklet recently published by Radiant Manufacturing Corp., Chicago.

The booklet is illustrated and treats a technical subject in non-technical language. It discusses types

of projection screens and which types are recommended for various room capacities. Chapters are devoted to the care of the projector, the advantages of a beaded screen surface, the principles of reflection, pertinent facts related to sound movies, and other subjects.

The booklet also points out that proper selection of a screen is important. Selection should be determined by such factors as the size and shape of the room, position of projector, power of projector's light source, size of audience, etc.

Burton Holmes New Pamphlet

★ How much should a film cost?

Practical answers to that question are given in a new free cartoon-illustrated pamphlet just released by Burton Holmes Films, Inc., Chicago 26, Illinois. The folder analyzes the various cost factors that are involved in planning a sound motion picture, and serves as a guide in helping prospective film users to estimate budgets. Copies of the pamphlet may be obtained by writing the studio's Client Planning Service.

Raytheon Joins Trend to Motion Pictures in Industry

★ Shooting has been completed on a movie version of the radio show, *Meet Your Navy*, and the musical short subject is slated for release about September 1 for general audience consumption and possible distribution to the Navy overseas. This picture highlights a new use for the powerful business film medium.

The *Meet Your Navy* film was shot at the huge Great Lakes (Ill.) Naval Training Center, where the radio show originates. It was made by Roland Reed under supervision of the J. M. Mathes, Inc. advertising agency, acting for its client, the Raytheon Manufacturing Company. Raytheon, a leading electronics manufacturer, has sponsored *Meet Your Navy* on the air since October, 1944.

Great Lakes was host for over a week to the Hollywood movie crew, which consisted of about 30 creative and technical staff members. The picture men took over the large Great Lakes gymnasium to work in and did the entire prescoring and filming job there. All equipment, including a sound truck and giant special effects crane, was shipped from Hollywood. The Navy cooperated in furnishing work gangs as well as all the talent.

Lend Your 16mm Projector to the Victory Bond Drive!

Get it on our Story Board

Every

step

planned

in

advance

The Story Board is our way of taking the guess out of movie-making. Every step is plotted on paper beforehand so that you and we are in complete agreement.

Without Byron's personal direction, the Story Board might mean little. But together, they mean a picture you'll be proud of!

Byron
PLANNING PRODUCTION PRINTING

THE MOST COMPLETE 16-MM SOUND MOTION-PICTURE STUDIOS IN THE EAST
1712 Connecticut Ave. N.W., WASHINGTON 6, D. C.

KODACHROME STOCK SHOTS

To producers only, we offer quite a selection of 16 m/m Kodachrome stock shots. We also have hundreds of thousands of feet of black and white 35 m/m shots.

Need something? Maybe we have it.

FREDERICK K. ROCKETT COMPANY

6063 Sunset Boulevard
Hollywood (28) California



TSI Suitcase Projector
16mm Sound

For Sales Calls
For Classrooms

One TSI Development to
"Make it easy to show"

TECHNICAL SERVICE, INC.
693 Monroe Street
Detroit 26 Michigan

A NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

These specializing visual education dealers furnish the best in projection equipment and service, films and other facilities.

EASTERN STATES

CONNECTICUT

Hebert Studios, Inc., 53 Allyn St., Hartford 3, Conn.

DISTRICT OF COLUMBIA

I. T. & T. Corp. of Washington, 51 H Street NW.

The Jam Handy Organization, Inc.,

Transport'n. Bldg., Washington 6, D.C.

Paul L. Brand, 816 Connecticut Ave., Washington 6, D.C.

MAINE

D. K. Hammett, Inc., 8 Brown St., Portland, Me.

MARYLAND

Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2, Md.

Stark Films, 537 N. Howard St., Baltimore 1, Md.

MASSACHUSETTS

I. T. and T. Co. of New England, 115 Newbury St., Boston (16), Mass.

Jarrell-Ash Company, 165 Newbury St., Boston 16, Mass.

Visual Education Service, Inc., 116 Newbury St., Boston 16, Mass.

NEW HAMPSHIRE

A. H. Rice and Co., Hollis, N. H.

NEW JERSEY

Art Zeiller, 120 Central Ave., Glen Rock, N. J.

NEW YORK

Hallenbeck & Riley, 562 Broadway, Albany 7, N. Y.

Buchan Pictures, 79 Allen St., Buffalo.

Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York City.

Catholic Movies, 220 W. 42nd St., New York City.

The New York I. T. & T. Co., 25 W. 45th St., New York 19, N. Y.

The Jam Handy Organization, Inc., 1775 Broadway, New York City 18.

Institutional Cinema Service, Inc., 1560 Broadway, New York City 19.

King Cole's Sound Service, 340 Third Ave. at 25th St., New York City.

Nu-Art Films, Inc., 145 W. 45th St., New York City 19.

S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

John E. Allen, Inc., Box 383, Rochester 7.

PENNSYLVANIA

Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7, Pa.

WEST VIRGINIA

J. G. Haley, P. O. Box 703, Charleston 23, W. Va.

SOUTHERN STATES

ALABAMA

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1, Alabama.

FLORIDA

Ideal Southern Pictures Co., 9536 N. E. Second Ave., Miami, Fla.

Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando, Fla.

GEORGIA

I. T. & T. Corporation of the South, 756 W. Peachtree St., N.W., Atlanta Ga.

Calhoun Company, 101 Marietta St., Atlanta 3, Ga.

KENTUCKY

D. T. Davis Co., 231 W. Short St., Lexington, Ky. (Also Louisville, Ky.)

LOUISIANA

Stanley Projection Company, 211½ Murray St., Alexandria, La.

Jasper Ewing & Sons, 725 Poydras St., New Orleans 12, La.

Feltus B. Stirling, 2005 Ferndale Ave., Baton Rouge 15, La.

Ideal Southern Pictures Co., 336 Barone St., New Orleans, La.

I. T. & T. Corp. of New Orleans, 318 Carondelet St., New Orleans.

MISSISSIPPI

Herschel Smith Company, 119 Roach St., P.O. Box 1187, Jackson 110, Miss.

TENNESSEE

Ideal Pictures Corp., 18 S. 3rd St., Memphis, Tenn.

Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11, Tenn.

VIRGINIA

Walker C. Cottrell, Jr., 408-10 E. Main St., Richmond 19, Va.

Ideal Pictures, 219 E. Main St., Richmond 19, Va.

MIDWESTERN STATES

ARKANSAS

Arkansas Visual Education Service, Conway, Ark.

ILLINOIS

Ideal Pictures Corp., 28 E. 8th St., Chicago, Ill.

The Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1, Ill.

McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4 (HARRISON 3329).

Stinson Projector Sales, 521 S. Lombard Ave., Oak Park, Ill.

Fletcher Visual Education Service, 218 W. Main St., Urbana, Illinois.

IOWA

Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids, Ia.

Ryan Visual Aids Service, 409-11 Harrison St., Davenport, Ia.

KANSAS-MISSOURI

Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas.

Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)

Erker Bros. Optical Co., 610 Olive St., St. Louis 1, Mo.

I. T. & T. Corp. of Missouri, 3326 Olive St., St. Louis.

Swank Motion Pictures, 620 Skinker Blvd., St. Louis, Mo.

MICHIGAN

Engleman Visual Education Service, 701 W. Warren Ave., Detroit 1, Mich.

The Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11, Mich.

Capital Film Service, 1043 E. Grand River, East Lansing, Mich.

MINNESOTA

Film Preview, 1504 Hennepin Ave., Minneapolis, Minn.

National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2, Minn.

OHIO

Lockard Visual Education Service, 922 Roslyn Ave., Akron 2, Ohio.

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati, Ohio.

Fryan Film Service, Film Bldg., Cleveland 14, Ohio.

The Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2, Ohio.

Murray Motion Picture Service Co., 782 Reibold Bldg., Dayton 2, Ohio.

Twyman Films, Inc., 29 Central Ave., Dayton 1, Ohio.

Martin Sound Systems, 50 Charles Ave., S.E., Massillon, Ohio.

WISCONSIN

Photoart House, 844 N. Plankinton Ave., Milwaukee, Wisc.

Gallagher Film Service, Green Bay, Wisconsin.

WESTERN STATES

CALIFORNIA

Donald J. Clausonhue, 1829 N. Craig Ave., Altadena, Calif.

Ideal Pictures Corp., 2408 W. 7th St., Los Angeles, Calif.

I. T. & T. of the West, 3123 W. 8th St., Los Angeles 5

The Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.

Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14, Calif.

I. T. & T. of the West, 4247 Piedmont Ave., Oakland 11.

Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11, Calif.

Hirsch & Kaye, 239 Grant Ave., San Francisco 8, Calif.

Photo & Sound, Inc., 153 Kearney St., San Francisco, Calif.

Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.

COLORADO

Ideal Pictures Corp., 1739 Oneida St., Denver, Colo.

OREGON

Ideal Pictures Corp., 915 S. W. 10th Ave., Portland, Oregon.

Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5, Ore.

Screen Adettes, Inc., 314 S. W. Ninth Ave., Portland 5, Ore.

TEXAS

I. T. & T. Corp. of the South, 302½ S. Harwood St., Dallas 1.

National-Ideal Pictures, 2024 Main St., Dallas, Texas.

Visual Education, Inc., Twelfth at Lamar, Austin, Texas. Also, Cotton Exchange Bldg., Dallas 1, and M & M Bldg., Houston 2.

WASHINGTON

Rarig Motion Picture Co., 5514 University Way, Seattle 5, Wash.

HAWAII

Motion Picture Enterprises, 121 S. Bere-tania Honolulu, T. H.

CANADA

General Films Limited

Head Office:

1924 Rose St., Regina, Sask.

Branches:

535 W. Georgia St., Vancouver, B. C.

810 Confederation Life Bldg.,

Winnipeg, Man.

156 King St., West, Toronto, Ont.

1396 St. Catherine St., Montreal.



This is the emblem worn by an honorably discharged veteran; recognize it and honor the wearer for his war service.

JOBS for VETERANS

Bell and Howell Pioneers In Veteran Re-employment

◆ Bell & Howell Company, pioneers in the field of motion picture equipment, are also pioneering in the field of veteran re-employment, according to J. H. McNabb, B&H president.

The company set its plan in motion over a year ago, and it is operating successfully today, with surprisingly few changes.

117 B&H veterans were luncheon guests of the company on July 27, when the National Association of Personnel Directors and the Disabled American Veterans presented the company with an award, the first of its kind in the nation, for outstanding achievement in the employment and training of veterans.

Hiring of Servicemen Goal of Radiant Program

Over 600 servicemen and women will find employment in the visual educational, film library, film producing and public relations, as well as other fields, through the Postwar Placement Plan introduced by the Radiant Manufacturing Corporation

of Chicago, manufacturers of Radiant projection screens.

The Postwar Placement Plan was inaugurated over a year and a half ago. Servicemen and women assigned to Armed Forces film libraries, film exchanges, photographic and projection units, etc., received questionnaires from Radiant to secure information pertaining to type of work individual is qualified for, salary, location desired, etc. The detailed information has a two-fold purpose: to get the right job for the applicant and the right employee for the employer. For example, an applicant interested in film libraries only will be referred to film libraries, in the territory he prefers.

Ampro Dedicates "E" Award to Returning Service Men

◆ In a sweeping postwar tribute to the years of war service production and excellent employment record the esteemed Army-Navy "E" Award has gone to the management and workers of the Ampro Corporation, Chicago, famed makers of 16 mm. sound motion picture projectors and other audio-visual equipment and devices.

A brief ceremony in honor of the award was scheduled for Friday evening, September 21, at the company's main offices and plant on Chicago's northwest side. To the growing number of returning service men who are now taking their places on the production lines, the "E" Award has been dedicated by the management. Axel Monson is Ampro's pioneer president and founder of the company.

Jobs in Film Production

◆ Members of the National Association of Film Producers, comprising more than thirty of the country's oldest and best established makers of industrial and business films, are pledged to make room for the numerous returning employees soon expected to return to the studios and laboratories. Many will return with a great deal of added experience as a result of similar activities within the Armed Forces.

New personnel is also expected to come from these branches of the services, particularly from the training film and photographic units where hundreds of specialists were trained for special wartime duties. Writers, directors, cutters, supervisors, editors, and others are included.



TELL YOUR STORY—EFFECTIVELY

NOW is the time to utilize the power and effectiveness of films... for movies make a *permanent* impression, not easily forgotten.

Our Armed Forces have definitely proven the *speed* and *certainty* of movies as a retentive factor in the dissemination of facts. Many successful industrialists know this and have used informative films for many years.

We are proficient in the making of special films. Let us know your problem.



FILMCRAFT Productions

201 W. JACKSON BLVD. • CHICAGO 6, ILL.
Division of SOUNDIES DISTRIBUTING CORP. OF AMERICA, INC.
Eastern Office: 2826 Decatur Ave., Bronx, N. Y. — FOrdham 7-9300

ALL THE NEW FILMS FOR The Victory Loan for Industrial Plants, Clubs, Farm Groups, Churches, and School and Community Use!



THESE FEATURED 16mm SOUND SUBJECTS!

Diary of a Sergeant; Voyage to Recovery; The Fleet That Came to Stay; It's Your America; Peace Comes to America; Stillwell Road; Target Invisible; Objective Security, etc.

and THESE SHORT "IMPACT" BULLETINS!

To Win in the Peace; Secrets; Our Children; Condition Black; and Bonds of Victory.

Make Your Booking Reservations now for the Victory Drive: October 29th to Dec. 7th!

IDEAL PICTURES CORPORATION

ADDRESS YOUR
ORDERS TO OUR
NEAREST OFFICE

BERKHAM WILLOUGHBY PICTURES, Inc., Suite 600, 1600 Broadway, N.Y.C.
IDEAL PICTURES CORP., 28 E. 8th St., Chicago, Ill.
IDEAL PICTURES CORP., 18 S. 3rd St., Memphis, Tenn.
IDEAL PICTURES CORP., 2408 W. 7th St., Los Angeles, Calif.
IDEAL PICTURES CORP., 1739 Oneida St., Denver, Colo.
STEVENS-IDEAL PICTURES, 89 Cone St., N.W., Atlanta, Ga.
NATIONAL-IDEAL PICTURES, 2024 Main St., Dallas, Texas
IDEAL PICTURES CORP., 915 S.W. 10th Ave., Portland, Oregon
IDEAL-SOUTHERN PICTURES CO., 4516 N.E. Second Ave., Miami, Fla.
IDEAL PICTURES, 210 E. Franklin Street, Richmond, Va.
IDEAL PICTURES, Rm. 1, 926 McGee St., Kansas City, Mo.
IDEAL-SOUTHERN PICTURES CO., 336 Barrone St., New Orleans, La.

PROTECTION FOR MOVIE FILM
against
**WEAR . . . OIL
WATER
CLIMATE
SCRATCHES
FINGER-
MARKS**

VAP

RATE

ONE TREATMENT LASTS THE LIFE OF THE FILM

ASK YOUR DEALER

VAPORATE CO., Inc. BELL & HOWELL CO.
130 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. Labrea, Hollywood

16MM & 35MM motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound slide film service. Have largest local list of theatrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.
340 THIRD AVE. at 25th ST., NEW YORK 10 LE 2 6781

S.M.P.E. Plans Fall Meet for New York, Oct. 15-17

♦ The Society of Motion Picture Engineers will hold its 58th Semi-Annual Fall Conference, its first post-war session, at the Hotel Pennsylvania, New York City, October 15 to 17 inclusive, it has been announced by W. C. KUNZMANN, convention vice-president. A dinner-dance will be held in the hotel's Georgian Room Tuesday evening, October 16. At the dinner-dance the Journal award will be presented to the author of the best paper published in the S.M.P.E. Journal during 1944.

The first meeting since the end of the war, it is anticipated that many motion picture engineers and executives who had been engaged in confidential activities for various branches of the Government will be able to discuss wartime developments in the motion picture field and its possible commercial applications.

* * *

Business Screen Prepares Army Pictorial Special Issue

★ The Army Pictorial issue of BUSINESS SCREEN, scheduled for appearance in November, will complete a full authoritative report on the production and use of training films in the U. S. Armed Forces.

NAVY REPORT PUBLISHED

The Navy's training film program was described in detail in the June number of BUSINESS SCREEN. As a record of vital developments in visual aid techniques, learned under wartime stress, it was widely commended by leaders in industry, education and government. Largely on the basis of the Navy issue, a First National Award for Editorial Excellence was recently made to BUSINESS SCREEN in a nationwide Annual Editorial Awards Competition.

The Army Pictorial edition promise to be equally important. It will constitute the first and only complete and fully authoritative document on the valuable lessons learned by the Army Pictorial Service, Signal Corps, in the production, distribution and utilization of films during the speeded-up training of eleven million Americans for war service.

TECHNICAL TRAINING FILMS

Material of particular interest to industry will also be a review of the hundreds of technical training films prepared for Army use by industrial concerns for the instruction of armed forces personnel in the operation of devices, engines and vehicles of all types. Such films, produced in large part by the nation's specializing industrial film companies, made more completely understandable the host of printed instruction manuals which they supplemented and often replaced.

News in the Field of Visuals

New DeVry Film Catalog

♦ DeVry's 1945-46 catalog of 16mm. sound and silent classroom teaching films is available for mailing. The new catalog comprises 76 pages of titles and data, plus a 20 page supplement of films newly added to the DeVry Film Library. Ten pages of the catalog are devoted to new available audio-visual teaching aids, including DeVry's new 16mm. 3-purpose sound-on-film projector that projects both sound and silent films without extra equipment, and that has a separate 25 watt amplifier and 12 inch speaker that can be used as a public address system, indoors and out, with microphone and turntable. Write DeVry Film & Laboratories, 1111 Armitage Ave., Chicago 14, Ill.

Dave Strom Appointed

Associate Treasury Consultant

♦ David E. Strom, Director of the Audio-Visual Aids Center at the University of Connecticut, has been appointed Associate 16mm. Consultant to the War Finance Division of the Treasury Department, it has been announced by J. Edward Shugrue, War Finance Director of Motion Pictures and Special Events. He stated that Strom has been loaned to the Treasury to serve as assistant to Merriman H. Holtz in the organization of the 16mm. motion picture campaign for the Victory Loan, October 29 to December 8.

Strom has been prominent in war activities for the past several years, as Chief of the Film Section, Governor's

State War Council, in Connecticut. This Section was responsible for the distribution of 16mm. motion pictures for use in Army and Navy industrial incentive and labor recruitment programs in war plants.

THE VICTORY DRIVE

(Continued from Page Twenty-Seven) the "atom-smashers" at Oak Ridge—and to a few thousand other groups through the cooperation of educational and commercial distributors throughout that State.

Names like Ray Swank in St. Louis, Frank Bangs, in Kansas, and W. P. Humston, State 16mm Chairman for Western Missouri, were stand-outs for promotional effort, War Finance cooperation and showing records. But you'll have to hand the grand prize for promotional effort and originality to Roa Kraft Meuter, dynamic leading lady of the Photo-art House in Milwaukee! Roa's giant telegrams, the complete state-wide coverage of all promotional and publicity materials and the final totals were among the finest ever achieved for 16mm film promotion in this or any other Drive!

* * *

Visual Education to Eradicate War

♦ How to enforce the peace we have now achieved, perhaps temporarily, is a problem engaging the attention of thoughtful persons everywhere. Most of them agree that global education is needed, and that motion pictures provide one of the most effective mediums for world understanding.

Young people who will have to cope with the terrors of another war are learning in theatres and schools and wherever motion pictures are shown that they must solve some of the international complexities which their elders avoided.

One comprehensive plan for international understanding has been advanced by the World Education Service Council for a World Friendship Hour each week in schools throughout the world, Herbert S. Houston, its chairman, says:

"I learned from the Commissar of Education in Moscow that the motion picture was the chief agency in changing Russians from 90 per cent illiterate to 90 per cent literate in twenty-five years. That is one of the chief reasons it is to be used so largely in the World Friendship Hour that was introduced into U. S. schools on the opening day of the San Francisco Conference. In a report that Mr. Edward R. Stettinius, Jr. took to England with him this plan is outlined for the use in November of the International Conference in London."



It's a good State of Mind. Most people like to be shown — particularly the things that can't be seen with the naked eye. THAT TAKES ART AND ANIMATION.

No matter how complex . . . no matter how inaccessible the subject . . . art and animation such as Photo & Sound's staff has been producing throughout the war, will put your story across and make it memorable.

PHOTO & SOUND, Inc.

506 Montgomery Street

San Francisco 11



FOR a swift and accurate evaluation of motion pictures as a training medium, ask military men . . . or anyone in charge of an industrial training program. All agree in calling "movies" the quickest, most accurate, most convincing way of transmitting ideas and information . . .



Research finds that movie-taught groups retain 38% more of the knowledge taught them . . . 38% more than retained by groups taught in ordinary ways.

Nor is that just opinion. Tests back it—prove that motion pictures cut Army training time an honest 40% . . . saved another 25% to 30% in the time needed for instruction of war workers. *And it's much better instruction!*

Past experience is conclusive evidence of the value of training films. Under pressure, movies did a magnificent job of instructing

new workers in work routines . . . public health . . . safety . . . leadership. And in the equally vital task of switching thousands of workers back to peacetime procedure, movies must play a prominent role.

Remember, your commercial producer is a specialist in such films . . . and can help you organize your planning, writing, and creative work *now*.

There is also available for purchase or rental—at low cost, and often free—a wide variety of training films made by private industries and by the Office of Education, Washington, D. C., as well as those offered by non-theatrical film distributors in key cities.

EASTMAN KODAK COMPANY, Rochester 1, N. Y.

faster instruction . . . at lower cost
. . . uniform . . . and more lasting



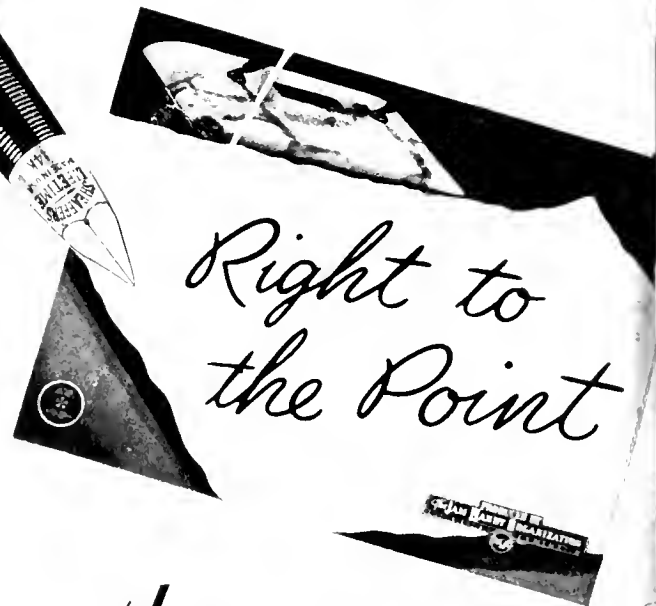
Kodak



Long before Pearl Harbor, the W. A. Sheaffer Pen Company began converting to war work. By V-J Day their contribution to final surrender included millions of war items — bomb fuses, artillery fuses, radio and telephone plugs and jacks, and the highly precise and complex radio tuning device known as the Autotune.

To show the dealers why they couldn't get Sheaffer pens in quantity during the war, to point out the features that make Sheaffer products the finest of their kind and to point out the policies that would continue to protect the Sheaffer dealer, Sheaffer had The Jam Handy Organization produce a motion picture.

This picture has been put before Sheaffer dealers throughout the United States.



Right to the Point



Pictures *Right to the Purpose* are made by

The **JAM HANDY**
Organization

VISUALIZATIONS • EDUCATIONAL SOUND PICTURES • TRAINING ASSISTANCE • SLIDE FILMS

NEW YORK 19 177 1/2 Broadway Columbus 5-7111	WASHINGTON 1700 Pennsylvania Ave. DE 3-1111	DEPT. OF DEFENSE 2900 E. Grand Blvd. Washington 25-450	DAYTON 2 310 Edson Building ADams 6289	CHICAGO 1 230 N. Michigan Blvd. SL 4-6758	LOS ANGELES 24 7016 Hollywood Blvd. Hampstead 5809
--	---	--	--	---	--

BUSINESS SCREEN

ISSUE 8 • 1945 • OF THE NATIONAL MAGAZINE OF AUDIO AND VISUAL AIDS



wants to come home, too...



VICTOR has served long and well;

VICTOR wants to come home to again

serve Schools, Churches, Industries and the home user.

Thousands of letters ask, "How soon? When can we have the Animatophone?" As you know, we've been working



for Uncle Sam; his demands for VICTOR have been of gigantic proportion . . . for both military and industrial

training. Meanwhile the VICTOR dealer has patriotically waited. Today it's natural to ask: "When?"

hope!" Even now, we are



Our reply? "Soon, we delivering to Uncle Sam

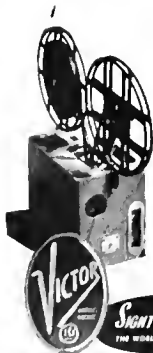
who still thinks VICTOR best for his boys, on land and sea and air.



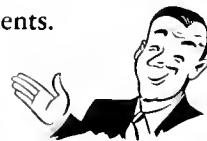
Meanwhile, civilian shipments are being made in limited



amounts. It won't be long before VICTOR, heaped with the honors of war, will be available for any and all requirements.



SIGHT SOUND SEQUENCE
THE WORLD'S GREATEST TRAINING FORCE



ANIMATOGRAPH CORPORATION

Home Office and Factory: Davenport, Iowa
New York (18)—McGraw Hill Bldg., 330 W. 42nd Street
Chicago (11)—188 W. Randolph

MAKERS OF 16MM EQUIPMENT SINCE 1923

Three All-Important Steps in Creating A Successful Training Film

PROOF

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

American Bible Society
American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
The Borden Company
Calco Chemical Company, Inc.
Cluett, Peabody & Company, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
General Motors Corporation
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
Mohawk Carpet Mills, Inc.
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Remington Arms Company
Socony-Vacuum Oil Company, Inc.
The Texas Company
United States Rubber Company
OR ANY OTHER CARAVEL CLIENT



WE HAVE LONG SINCE LEARNED that it takes a powerful lot of
THINKING to create a successful training film . . .

And yet—to paraphrase a great philosopher—the lengths to which
people will sometimes go to AVOID thinking are beyond belief!

Here, then, is a one-two-three procedure which we at Caravel
employ consistently—to keep our thinking on the beam:

First—think of your prospective audience: Whom do you
aim to reach? What do they already know about the sub-
ject? What do they NEED to know? What type of treatment
will assure the most favorable response?

Second—think of your budget: Will it permit you to do the
type of job that will produce RESULTS . . . that will prove an
investment rather than an expenditure? How should the
money be apportioned in order to deliver utmost value?

Third—picture YOURSELF as a member of the audience:
What information and suggestions would YOU specially
appreciate? What would YOU find most helpful in meeting
the daily problems of your job?

Frankly, we don't like the effort of thinking any better than the
other fellow . . .

But—no one has yet come along who could show us an easier and
better way to create a successful training film.

CARAVEL FILMS

INCORPORATED

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

SHORT SUBJECTS at their BEST

plus HARD HITTING ADVERTISING
Makes SALES and PROFITS for you!



LET'S ALL SING TOGETHER
Delightful sing song animation



SOUNDIES
Dazzling film musicals



CHANTS POPULAIRES
*Charmingly animated French Canadian
Folksongs*

Sales come quick and easy when you stock and display *Soundies*, *Let's All Sing Together* and *Chants Populaires* shorts.

Thousands of these prints have been sold — and thousands more will be! Your customers know and want them — come back again and again as new subjects are offered.

**Stock and Display
These Best Sellers**

Stock and display fast-moving *Soundies*, *Let's All Sing Together* and *Chants Populaires* subjects. And if you've never handled these money-makers, send in your order now.

Fill out coupon below — and mail quickly to International Theatrical & Television branch office nearest you!

WALTER O. GUTLOHN, INC.

Division of

INTERNATIONAL THEATRICAL & TELEVISION CORP.

25 West 45th Street, New York 19, N. Y.

Branch Offices Throughout the United States

INTERNATIONAL THEATRICAL & TELEVISION CORPORATION
25 West 45th Street New York 19, N. Y.

Gentlemen:

Please send me prices and discounts on *Soundies*, *Let's All Sing Together* and *Chants Populaires*.

Also sales promotional material.

Dealer's Name

Dealer's Address

A \$500 prize for you!

If one of your customers wins International's big \$10,000 amateur movie contest, Tie-in to Cash-in!



from Our Armed Forces

BY J. H. McNABB, PRESIDENT, BELL & HOWELL COMPANY

To intensive use of sound motion pictures goes much of the credit for our country's phenomenal success in training millions of servicemen quickly and thoroughly.

Used in training men for civilian occupations, sound motion pictures are equally successful.

They help develop better factory workers—

faster. They speed the thorough schooling of salesmen. They are forceful sales tools, too.

We've had years of experience in applying the power of motion pictures to the varied needs of business. We shall be glad to bring this experience to bear on solving *your* problems, if you will get in touch with us.

Business sound films are presented at their best by war-proved, trouble-free Bell & Howell Filmo-sound Projectors, famed for their perfect reproduction of sound and picture.

Get This Helpful New Booklet

"Movies Go to Work" contains many valuable suggestions on how to apply motion pictures profitably in industry and commerce. Send the coupon for your free copy.



BELL & HOWELL COMPANY
7308 McCormick Road, Chicago 45

Please send, without cost or obligation, the new booklet, "Movies Go to Work" in information on today's impressive Bell & Howell Filmo-sound film projectors.

Name _____

Firm _____

Address _____

City _____

State _____

BELL & HOWELL COMPANY • Chicago • New York • Hollywood • Washington, D. C. • London

GRAPHIC SIGHT

DYNAMIC SOUND

EXCITING MOTION

PLUS . . . *Sono-Vision Simplicity*

No other projector for sound motion pictures has Sono-Vision's convenience. The cabinet contains all parts: projector, speaker, amplifier, screen, reels, and controls. The program starts with the push of one button, stops with another—or shows continuously without the presence of an operator. *It requires no darkened room, and is ready for use instantly any place electric current is available.*

Such simplicity makes Sono-Vision a multiple-use machine. It enables you to employ the impressive persuasion of sound motion pictures in sales and display rooms, in offices, at point-of-sale. It transforms transportation terminals, public buildings, stores,

and store windows into advertising locations where the products you wish to sell can be described through sight, sound, and motion, in colored or black and white films. It permits you to use, more conveniently and more impressively, talking pictures in sales and service training, at conventions and meetings, in personnel indoctrination and schooling.

Whether they are limited or far-reaching, your present audio-visual sales and training plans will be more effective with Sono-Vision. Even more important, Sono-Vision's versatility will greatly enlarge the sales and advertising applications of sound motion pictures.



WRITE FOR
DESCRIPTIVE,
FULLY ILLUSTRATED
BOOKLET

MILLS

Industries, Incorporated

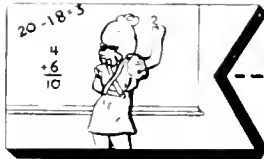
DEPT 306, 4100 FULLERTON AVENUE, CHICAGO 39, ILLINOIS

TELL AND SELL WITH SONO-VISION

16 mm. films carry Victory Loan message to these millions



INDUSTRY



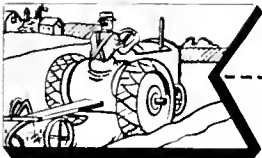
SCHOOLS



CHURCHES



RETAIL STORES



FARM GROUPS



CLUB MEETINGS



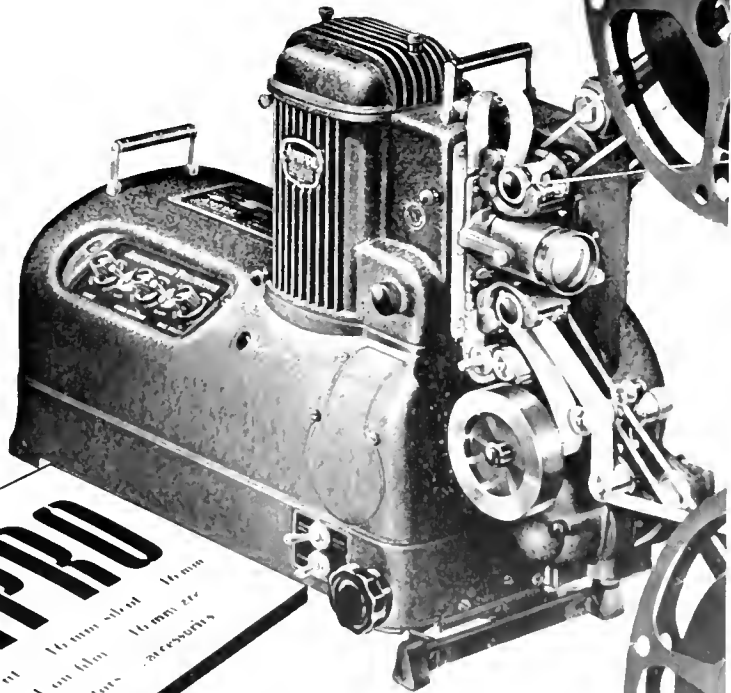
LABOR GROUPS



PUBLIC FORUMS



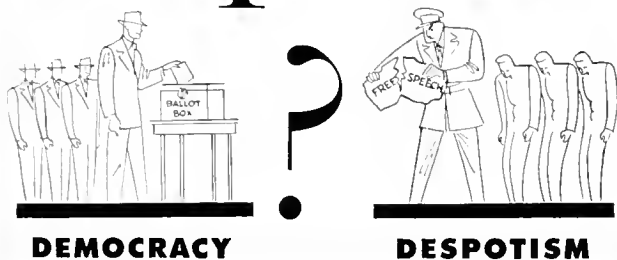
16 mm. sound films and projectors have been powerful aids to our government in assuring the success of previous War Loans. According to Treasury Department statistics 33,402,950 people saw 16 mm. 7th War Loan films. Now the 16 mm. industry has been mobilized once again to bring inspiring Victory Loan messages to millions. Owners of 16 mm. sound equipment have been urged to enlist their projectors and services in this final Victory Loan drive. Please contact immediately your State or County War Finance Committee—and advise them of your willingness to help in the showing of 16 mm. bond selling films.



Many of the new Amprosound "Premier 10" 16 mm. sound projectors will aid in this Victory Loan drive. In increasing numbers Ampro projectors are becoming available for bringing sales, educational and training messages to millions in every field of endeavor. Write today for special folder on Amprosound "Premier 10."

The Army-Navy "E" has been awarded to Ampro for excellence in the production of 16 mm. motion picture projectors.

Can you explain



DEMOCRACY

DESPOTISM

Two New Encyclopaedia Britannica Classroom Films Vividly Present These Conflicting Ways of Life

Now—more than ever before—it's vital for young people to know and understand the basic philosophies upon which systems of governments are built. The course of world events may well depend on how thoroughly the coming generations understand their own nation's government—and that of other nations.

Encyclopaedia Britannica Films will shortly release two new sound films designed to make these difficult concepts easier for students to understand. In "Democracy" and "Despotism" teachers will find authentic definition and description of these divergent political theories—in a simple and graphic manner thoroughly comprehensible on the high school level.

Produced in collaboration with Dr. Harold D. Lasswell of Yale University, and others, "Democracy" and "Despotism" will be notable additions to the

social studies section of your school's film library. For additional releases see list at right.

Even with a small audio-visual budget, your school can acquire these important new socio-political films. For a complete description, fill out the coupon below.

TEACHERS HANDBOOK with every film

OTHER NEW RELEASES

The world importance of food highlights nine other new releases which are added to Encyclopaedia Britannica Films' library. Send coupon for complete information.

Title	Collaborator
Consumption of Foods	O. E. Baker, Ph.D., Univ. of Md.
Production of Foods	O. E. Baker, Ph.D., Univ. of Md.
Distribution of Foods	O. E. Baker, Ph.D., Univ. of Md.
Bread	B. E. Proctor, Ph.D., Mass. Inst. of Technology
Milk	K. G. Weikel, Ph.D., Univ. of Wis.
The Food Store	Margorie D. Sharpe, Principal, Tennessee School, Wellesley, Mass.
Distributing America's Foods	E. Ludovic Dewhurst, Ph.D., The 20th Century Fund
Property Taxation	H. L. Foster, Ph.D., Penna. State College
The Bus Driver	Paul R. Hanna, Ph.D., Stanford U.
Play in the Snow	Lawrence E. Biggs, M.S., Mass. State College

ENCYCLOPAEDIA BRITANNICA FILMS Inc.



ENCYCLOPAEDIA BRITANNICA FILMS Inc., Dept. 224
20 North Wacker Drive, Chicago 6, Illinois

Please send me, without cost or obligation

- Information on "Democracy" and "Despotism" and other New Encyclopaedia Britannica Classroom Films (sound)
- Catalog of Silent Teaching Films
- Catalog of Encyclopaedia Britannica Sound Films
- Information on your "Lend to Own" plan

Name _____

Date _____

Your Position _____

Name of School _____

Address of School _____

The Editor's Viewpoint

Caution: Go Slow

THIS ROAD of audio and visual learning will be a straight and smooth highway to better understanding of many complex things in our world of tomorrow. But in these first postwar months of reconversion it is being widened and repaved and an accurate road map should show the rough spots, soft shoulders and a few promising but misleading detours. So take it easy, go slow, *plan to make your way carefully*.

These words of caution are not intended for those whose creative talent, design skill and inventiveness is going into the building of the better road. *Full speed ahead* is the order in the studios and factories of the visual industry. Meanwhile, a few lines from our rule book:

1. *Don't buy from a blueprint or a promise.* See the finished equipment, test it, check it and know the facts about its service guarantees.
2. *Look for quality first:* either pictures or projectors should have a long life ahead. Make sure that what you buy will last and that it offers real and lasting value.
3. *Don't expect miracles.* Postwar equipment will be better, lighter and easier to operate than war or prewar models. But prices for quality equipment will be higher and no revolutionary designs are apparent.
4. *Choose your supplier and stick to one source.* Better service, more certain delivery and long-term satisfaction are the usual reward of good faith for both buyer and dealer.

Finally, in the field of films, the preview is the best single rule we know. See films before you buy; see them before you use them in the

classroom, shop, sales meeting or anywhere else. *Seeing is knowing and believing.*

A.N.A.'s 1946 Program

★ Formation of a 24-man National Committee on Films by the Association of National Advertisers is a good and solid omen for the future of the commercial and industrial film. Many standards remain to be evolved and publicized and there is need for effort in this field by both the user and the producer. All cooperation should and will be given this group.

First major activity by ANA took place Monday evening, November 19th, when a five-man panel discussed films at the annual Fall Meeting of the Association in New York City. A research study in the field of film distribution is contemplated for the first quarter of 1946.

IN THE NEWS-PARADE

Frank Seaver Is Sales Manager for Transfilm

★ FRANK SEAVER, recently appointed sales manager for TRANSFILM, INCORPORATED, counsellors to industry of training and public relations programs involving motion picture slide films, and other visual media will head sales and contact departments, according to announcements by WILLIAM MIESEGAES, president.

A former account executive with the Jam Handy Organization and public relations associate at Campbell, Ewald, Detroit, Mr. Seaver has been closely associated with national business organizations in the development of visual tools to meet specific industrial needs.

"While we are producers of slide films and motion pictures," Mr. Seaver said, "our recommendations to industrial clients need not be influenced by that fact. We recommend visual aids only where they can be effective."

(CONTINUED ON PAGE FOURTEEN)

Issue Eight

Volume Six

BUSINESS SCREEN MAGAZINE
157 East Erie Street, Chicago (11), Ill. Whitehall 6807

• Featured in This Issue •

America—They're Back	17
Sinclair's New Film for Veterans	18
The Nation Wants the Facts	19
Victory Loan Films Continue Through December	20
Visual Training Report: <i>Railway Express</i>	22
The USOE Films on Bus Operations	23
New Audience Techniques: <i>Allied's Screendex Show</i>	24

Issue Eight, Volume Six of Business Screen, the National Magazine of the Audio and Visual Aids, issued by Business Screen Magazines, Inc., 157 East Erie Street, Chicago 11, Illinois, on November 28, 1945. O. H. Coelin, Jr., Editor and Publisher, E. J. Lundgren, Director of Production, Helen Hyde, Editorial Assistant. Staff members in service: Lt. Robert Seymour, Sgt. Herbert F. Mitchell. Subscription \$2.00 for eight consecutive numbers (one complete volume); \$4.00 foreign; \$3.50 in Canada. Entire contents copyright 1945 by Business Screen Magazines.

As our clients reconvert to peacetime manufacturing and selling, they turn naturally to our medium for help in post-war merchandising. ∞ Fortunately we are prepared with the largest staff in our 30 years' history —not only the largest but also the most experienced in customer contact, in creative writing and in all the many phases of production. ∞ At the moment we have 114 pictures in various stages of writing, photography and editing. ∞ However, our objective is not *quantity* and never has been. ∞ Wilding's reputation is rather based on *quality* for which, we have found, the demand is constant.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



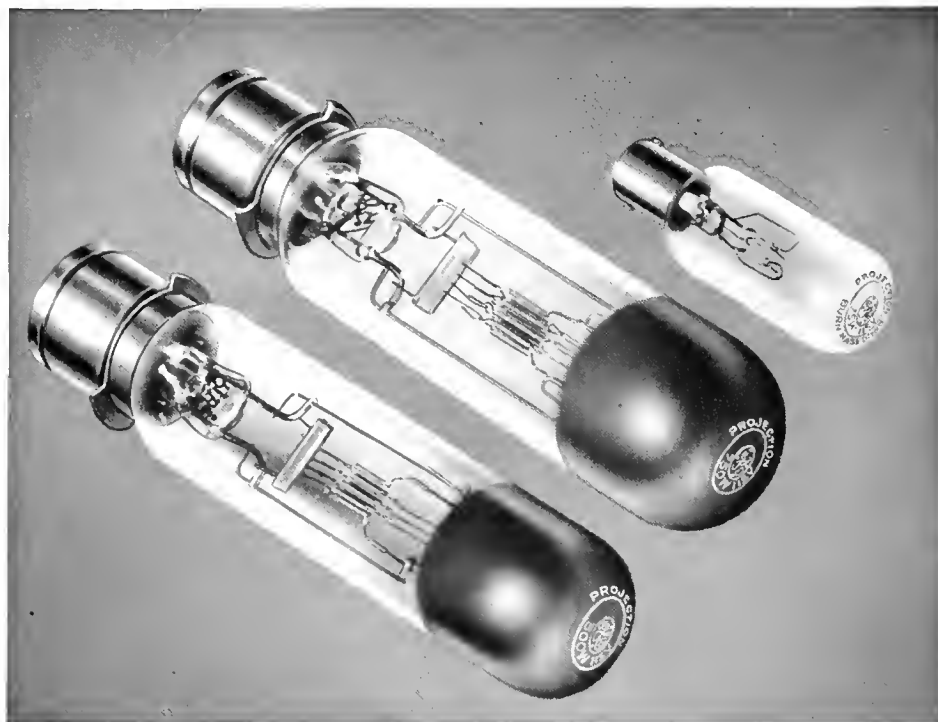
Wilding Picture Productions. Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

G-E PROJECTION LAMPS

are now available in quantity

- Get the G-E lamps you need!
- Have all the "spares" you want!



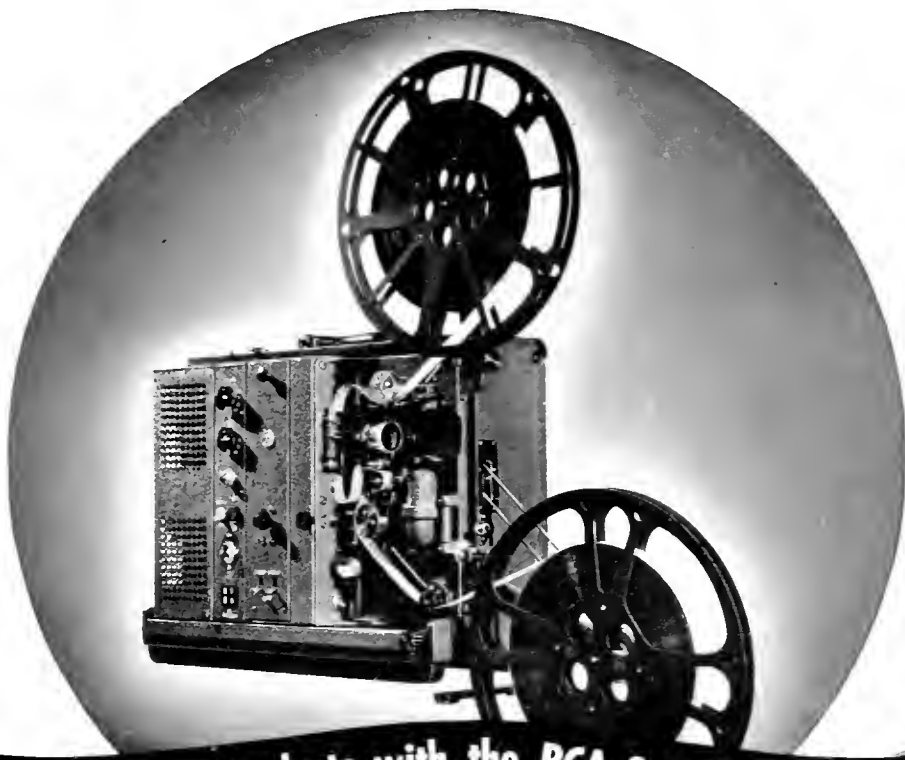
Here's why you'll want to be sure they're G-E

- 1** G-E Projection lamps are designed to fit the specific optical needs of equipment using them.
- 2** They have differentially coiled lamp filaments (on most popular sizes). That means more light—more uniform screen brightness.
- 3** They're precision built and rigidly inspected. That means uniformly dependable performance from replacements.
- 4** General Electric lamp research is constantly at work on further improvements.

Remember . . . for every photographic need

G-E LAMPS

GENERAL  ELECTRIC



Introduce New Products with the RCA Sound Film Projector

TO DISTRIBUTORS

SALESMEN

DEALERS

Give your entire sales force an opportunity to see the same tested demonstration of your product. Put the features of your new line into a film—show it on the efficient RCA 16mm Projector—it's easy to operate, simple to maintain.

RCA engineers have designed a projector that provides brilliant illumination and quality sound. This careful engineering is backed by RCA's constant research in the development of picture and sound reproduction. RCA projectors are built to give dependable performance under hard usage.

For detailed information on the RCA Sound Film Projector, send for descriptive booklet. Write: Radio Corporation of America, RCA Victor Division, Dept. 70-167G, Camden, N. J.

RCA 16mm Projectors



Buy More War Bonds

70-167G-167

RADIO CORPORATION OF AMERICA
RCA VICTOR DIVISION • CAMDEN, N. J.
LEADS THE WAY.. In Radio.. Television.. Tubes..
Phonographs.. Records.. Electronics

The Army Pictorial Issue of Business Screen Magazine

Publishing on December 28th, 1945

The publishers who brought you the great story of NAVY TRAINING FILMS now bring you this official announcement that the complete and fully authoritative wartime record of achievement in visual education, photography and training in the ARMY is in preparation for late December publication. Here are a few of the many outstanding features:

THE ROLE OF THE SIGNAL CORPS
IN THE DEVELOPMENT OF PHOTOGRAPHY
by Major General H. C. Ingles

ARMY PICTORIAL SERVICE
by Brig. General E. L. Munson, Jr.

A MEASUREMENT OF ARMY FILMS
by Lt. Colonel Paul Horgan

DISTRIBUTING THE ARMY'S FILMS
by Lt. Colonel Orton H. Hicks

A HISTORY OF ARMY PHOTOGRAPHY
by Captain Frank A. Liberman

PICTORIAL ENGINEERING & RESEARCH
Major Lloyd Goldsmith

SHOOTING ARMY COLOR
A Special Pictorial Feature

INDUSTRIAL INCENTIVE FILMS
Subject Matter and Techniques

THE COMBAT PHOTOGRAPHER
A Saga of Wartime Heroism

OPERATION AND MAINTENANCE OF
PROJECTION EQUIPMENT IN THE FIELD
by Captain Edwin B. Levinson

OPERATING AN ARMY FILM EXCHANGE
by Major Dennis R. Williams

FOREIGN LANGUAGE FILMS
by Captain Aldo Ermini

OVERSEAS MOTION PICTURE SERVICE
by Captain Seymour R. Mayer

SLIDEFILM PRODUCTION & USE
by Captain Leonard M. Barker

FILMS AS MEDICINE
The Vital Story of Reconditioning

TRAINING FILM UTILIZATION
A Factual Account of Army Research

INDUSTRY'S TRAINING CONTRIBUTION
Mechanized War and Visual Manuals

THE EFFECTIVENESS OF FILMS
A Research Project Report

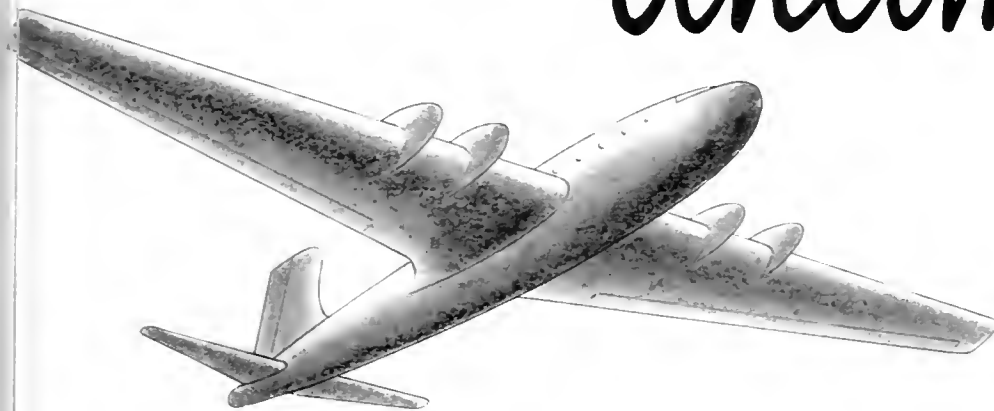
TRAINING THE ARMY CAMERAMAN
by Major Arthur Gaskill

SOUND EFFECTS AND MUSIC
Their Place in the Army Film Program

Reservations for additional copies as well as advertising display positions in this important special edition are now being accepted. Ask for special rates on bulk copies of the Army Pictorial issue for your personal distribution.

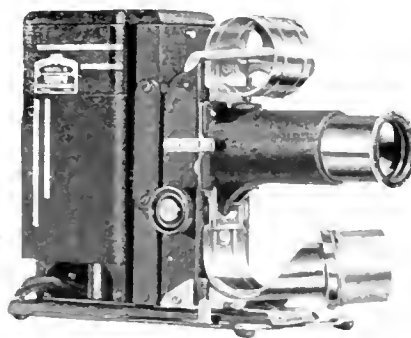
CEILING

Unlimited



When slidefilms are used to visualize selling or training programs, even the most abstract ideas can be visualized in a form easy to grasp and to remember. In the efficient projection of slidefilms, S. V. E. equipment has led for twenty-five years.

S. V. E. Projectors are also available for single and double frame slide-films and 2" x 2" slides ... from 100 to 300 watts. Catalogs on request. Write Dept. 8-B.



300 Watt Model G for single frame slidefilms only.



**SOCIETY FOR VISUAL
EDUCATION, INC.**

A Business Corporation

100 EAST OHIO STREET • CHICAGO 11, ILLINOIS
Manufacturers, Producers and Distributors of VISUAL AIDS

The Standard Reference of the Visual Industry

The BLUE BOOK of Visual Equipment

A Complete Index of Audio and Visual Equipment Manufactured by Established Concerns Together with the 1945-1946 Recognized Valuations of All Existing Models of Known Brands.

SPECIAL FEATURES

Standards and Specification Data

Lens and Screen Tables

Lamp Selection Guide

Register of Plant Executives
and Factory Representatives

Geographical Guide to Audio-Visual
Equipment Dealers

ENDORSED BY LEADING MANUFACTURERS
AND VISUAL EDUCATION DEALERS:

"The most essential publication project ever undertaken in the visual equipment field."

★ ★ ★

The long-needed Blue Book of this Industry is now being produced for the benefit of all established concerns and recognized visual dealers nationally. Provides the most complete single reference of its kind in the industry plus many special features of additional value to the equipment dealer. It is being produced to become the most authoritative standard reference of its kind.

Address all inquiries for participation to

DEALERS' BLUE BOOK of Visual Equipment

157 EAST ERIE STREET

CHICAGO 11, ILLINOIS

NEW 16MM SOUND FILM

Kodak Previews Film on Photo-Engraving

★ The new 1500-foot Kodachrome motion picture *Modern Photo-Engraving* was presented by Eastman Kodak at a special press preview luncheon in the Hotel Roosevelt, New York City, on Nov. 16.

Complete with sound, the film portrays step by step the production of four-color process plates from the art room to the press room. General release date has not yet been announced but the picture is expected to be widely available for graphic arts industry showings.

Don Bennett Joins Shappe-Wilkes, Inc.

★ DON BENNETT, motion picture specialist and magazine editor, has joined the staff of Shappe-Wilkes, Inc., New York advertising agency. It was announced recently. He will devote much of his time to writing on photography, radio and allied topics for clients of the agency and will act as technical advisor.

One-time editor of *PHOTONEWS*, weekly photographic magazine, Mr. Bennett also taught still and motion picture photography at the New York Institute of Photography. Recently he held the posts of advertising and service manager for the Kalart Company of Stamford, Conn. He served eight years as motion picture specialist and visual aids director for the U. S. Department of Agriculture.

Light Source Is Built Into New Army Camera

★ A new camera, which uses an ultra high-speed, high intensity, self-contained light source has been developed by the ARMY PICTORIAL SERVICE for use of the Surgeon General's Office, it was announced by the War Department. As simple as a box camera, is the description of the new device, which enables anyone to take color or black and white still pictures of the fastest action, indoors or outdoors, at distances of from six inches to 12 feet.

The "heart" of the new camera is a new flash tube developed in the General Electric laboratories, and which will be made available for industrial and professional uses and then to photographers in general.

The tube, made of quartz, contains a very rare gas. The tube is circular in shape and is recessed in a dough-nut shaped reflector which completely surrounds the camera's lens. The flashes are of 1/25,000th of a second duration, and it is estimated the tube is capable of withstanding the strain of 50,000 flashes. Because of its brilliance other light sources

may be disregarded, and its short duration of flash enables the camera to "freeze" motion. The lens setting is controlled by a mechanical cam device built into the camera. The camera weighs about five-and-a-half pounds and the portable electric power pack about 27 pounds. It can be plugged into any ordinary current line.

Karl T. Molin Appointed Du Pont Sales Director

★ Appointment of KARL T. MOLIN former assistant manager of the Defender Division as director of sales of the Photo Products Department with headquarters in Wilmington, Del., was announced by Du Pont. He succeeds the late L. L. Allison.

Leonard R. Moore, control manager of the Defender Division, becomes assistant manager of that division and C. Clifford Lyons, who has been with Defender for 25 years, succeeds Mr. Moore as control manager.

A native of Finland, Mr. Molin was graduated from the Swedish University of Abo, Finland in 1924 with a master's degree in chemical engineering. He came to the United States the same year, and became immediately associated with the Defender Photo Supply Company at Rochester, N. Y. He held various positions in production work and became vice-president on January 27, 1942.

The same quality and service that helped so many leading producers meet production schedules in wartime is now available to producers in the battle to win the peace.

THE KNIGHT STUDIO

Type Titles for Motion Picture
and Slidefilm Producers

341 EAST OHIO STREET - CHICAGO 11

OPPORTUNITY

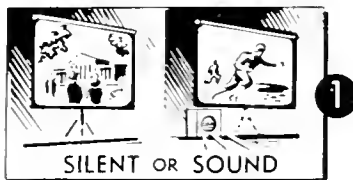
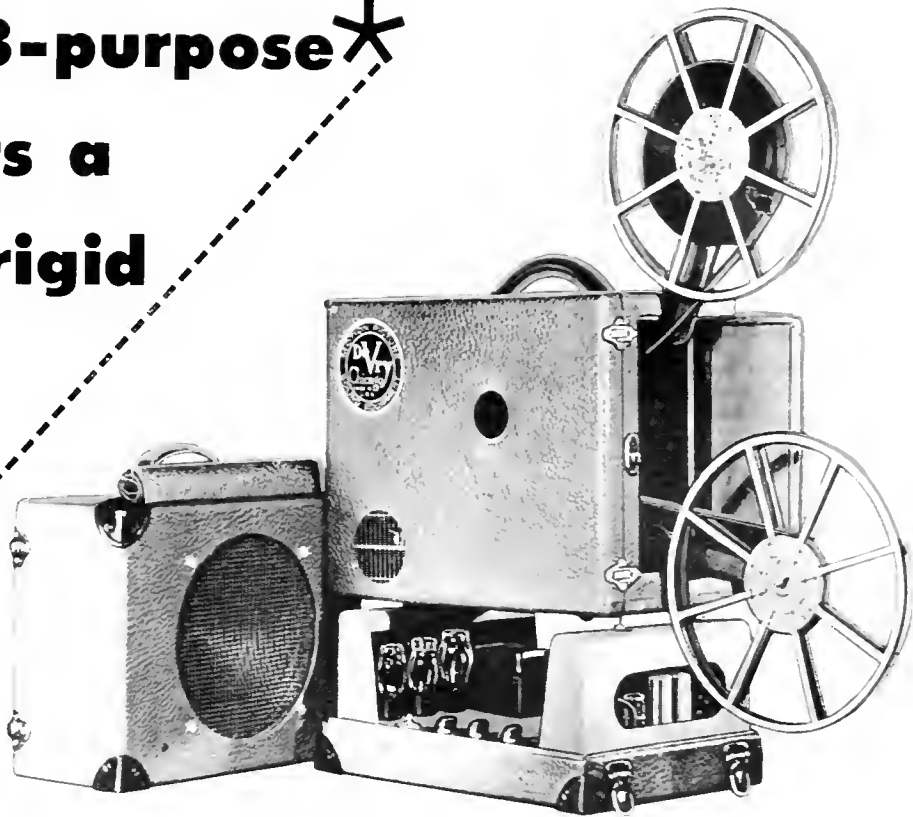
AN OUTSTANDING
OPPORTUNITY FOR AN
OUTSTANDING MAN!
NATIONALLY KNOWN
ORGANIZATION PRODUCING
AND DISTRIBUTING
VISUAL AIDS SEEKS
AN EXPERIENCED AND
AMBITIOUS SALES
MANAGER OF UNQUESTIONED
INTEGRITY.

Box 52

Business Screen
157 E. Erie, Chicago, Ill.

this 3-purpose*

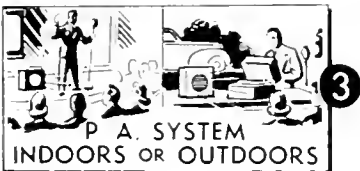
**DEVRY meets a
businessman's rigid
specifications**



The new DEVRY 16mm sound-on-film projector is a 3-purpose portable unit that SAFELY projects both sound and silent films



The new DEVRY portable 16mm, sound-on-film projector shows both black-and-white and color films without extra equipment



Separately housed 25-watt amplifier and sturdy 12-inch speaker afford portable Public Address facilities—indoors or out.

The new DEVRY portable 16mm. sound-on-film projector is a versatile tool for business, industry and the professions. For when it comes to taking its messages out to sales room, conference room, or consumer meeting, in one case it may be silent films that are to be projected—in another, sound films—in another, black-and-white or color films.

Again there may be need for the use of turn-table or microphone—with, without or in addition to silent or sound films.

All of these many and varied projection and amplifying needs of modern business are met with DEVRY's new 3-purpose 16mm. sound-on-film projector with its separate amplifier and speaker. . . . Built like a fine watch for day-in, day-out trouble-free service . . . the new DeVRY portable 16mm. sound-on-film projector is so simple to operate that a 12-year-old can set up, thread, focus and service it.

Learn more about DEVRY's new 16mm. sound-on-film projectors and other DEVRY audio-visual equipment—all of which are built to meet the most rigid specifications of the most exacting buyer. Write DEVRY CORPORATION, 1111 Armitage Ave., Chicago 14, Illinois.



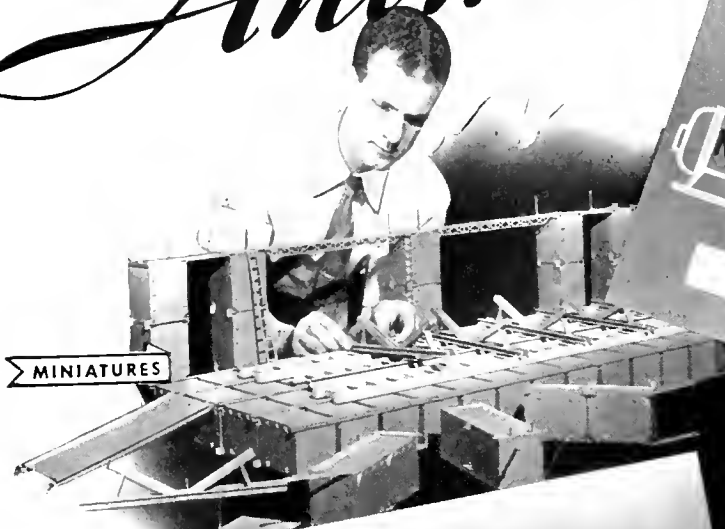
DeVRY alone has been awarded five consecutive Army-Navy E's for Excellence in the production of Motion Picture Sound and Electronic Training Equipment.

DEVRY CORPORATION, 1111 Armitage Ave., Dept. BS B11
Chicago 14, Illinois
Gentlemen: Please send us your latest complete catalog of Audio-Visual Training Aids, including 16mm. sound-on-film projectors, slide projectors and projectors, stereo microprojectors, etc.
We are interested in 35mm. film cameras & their accessories and public address equipment.

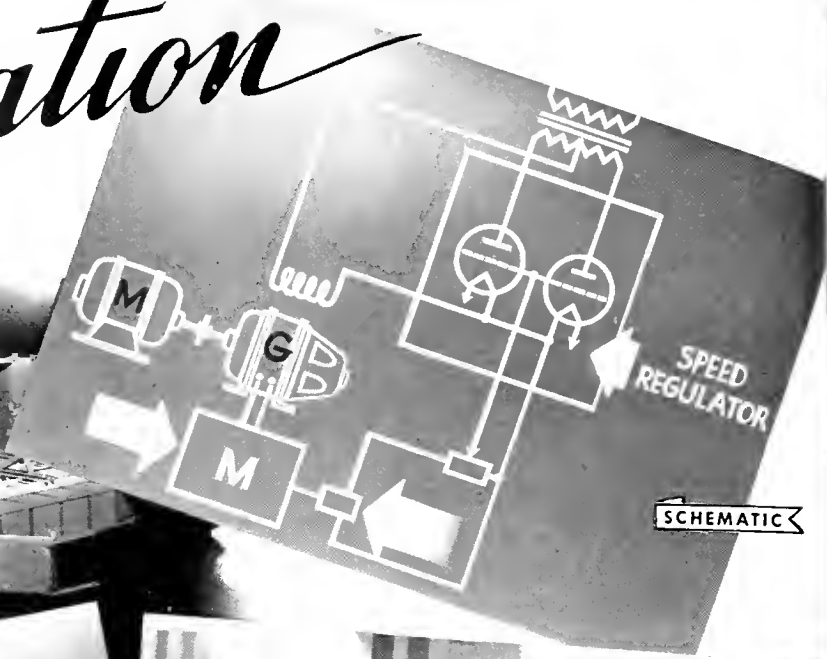
Buy War Bonds!

FOR 32 YEARS AN OUTSTANDING NAME IN AUDIO VISUAL TEACHING AND TRAINING

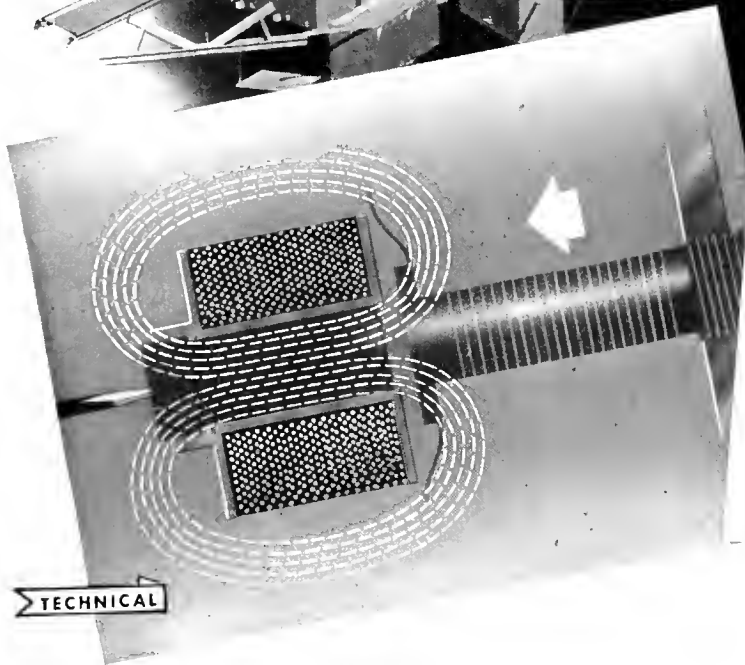
Animation



MINIATURES



SCHEMATIC



TECHNICAL



CARTOON

ANIMATION in its many forms is effectively employed in industrial, educational and theatrical films to show what the camera can not see . . . to clarify technical presentations . . . to vitalize statistics . . . to interpret abstract ideas . . . to inject the element of humor. The production values in your next motion picture can be increased by the talents and experience of our artists, animators and technicians.

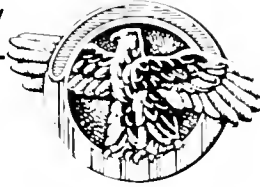


SOUND MASTERS, Inc.

165 WEST 46th STREET ★ NEW YORK 19, N. Y.
3010 BOOK TOWER ★ DETROIT 26, MICHIGAN

REMEMBER THIS EMBLEM

It Stands for Honorable Service to our Country



America - They're Back!

YOUR FILMS CAN HELP OUR VETERANS AND MEET A NATION'S FIRST PROBLEM

AMERICA'S *new* big problem, in the words of the War Advertising Council, is jobs for returning veterans. The Selective Service Act guarantees the veteran his old job back. The G. I. Bill of Rights enables him to resume his education, if he so desires. But there will be thousands of cases where its provisions will not cover veterans' specific problems. Here are a few of them:

- 1) Jobs for the veteran who has never worked before.
- 2) A job fitting to his skill for the veteran who does not want his old job back. Thousands of young men have matured in the service and many of them have acquired new skills which should be profitably employed to advance their station in life.
- 3) Jobs for the physically handicapped veteran. They gave most of the living, and deserve every possible chance for the future.
- 4) Understanding and cooperation of the "nervous" or "wounded" veteran.

General Omar N. Bradley, the nation's choice as Administrator of Veterans' Affairs and Chairman

of the Veterans Placement Service Board, has stated the case forcefully in a letter to American businessmen addressed through the Editors of BUSINESS SCREENS.

"The greatest and most successful fighting force in history is about to become the most constructive force in America.

"As veterans of the armed forces of the United States return to civilian life, they bring with them training and skills acquired in their service, training and skills which are of tremendous value to American industry. It is important, both to industry and to the veterans, that businessmen, employers and the general public know more of this knowledge gained by these men and women in the service of their country.

This problem is laid before the sponsors and producers of business and industrial films as a challenge and an opportunity for national service.

Photo: Taken from "Honor Men: They're Back" by Time, in Telephone Business Sections, August, 1945.

Here are important ways in which films can be of immediate service:

First. The story of veterans' assets must be brought before *all* employers, whether manufacturers, distributors, jobbers, wholesale establishments, chain operators or the humblest of local retailers. Sponsored films, placed before the thousands of luncheon clubs, lodges, dealer groups and other organized audiences, including theatres, would provide a clear and understandable statement of the problem and its opportunities.

Second. Specific internal training films can be used in the industrial, maintenance and service fields to speed the conversion of wartime skills to the peacetime occupations most closely approximating them.

Third. One could read of a flight trainee to operate a farm or business after the war, according to a survey conducted by the Information and Education Division, Army Service Forces. Many men are under-fulfilled, hopeless or a similar state. There is a great opportunity but an equally great responsibility on all of us in this country. Our losses were the heaviest of any time in our history. We have a heavy responsibility to the World War Veterans of our country. We must do our part to help them.

Source: "The Problem of the Returning Soldier," by S. L. ...

For Veterans' Guidance—

Title: "Heaven With a Fence Around It"

16mm. sound prints available for farm and community meetings.

Sponsored by Sinclair Refining Company and produced by Wilding Picture Productions.



(CONTINUED FROM THE PREVIOUS PAGE)
guidance films as well as specific skill training subjects to assist these men.

Fourth: Many special subjects can be conceived and produced by industry. For example, thousands of 16mm sound projectors and other audio-visual equipments are going into veterans' hospitals and occupational bases for continuous educational and recreational programs. There is no longer any Federal war agency source for films to supply these outlets. Films acceptable for this purpose would be welcomed by the Services.

In these pages other film ideas as well as reviews of current subjects will shed additional light on a real challenge and a national opportunity.

America faces a serious problem in wartime decline of apprentice training in many trades and professions. A constant rise in age levels has been noted and is already slowing production. The same techniques which were so successfully applied in the service and in war industry should now be utilized to speed the indoctrination and to improve the learning of these skills by returning veterans. A long period of low-income can be shortened by better training. Visual training can help.

CLEAR LINES FOR "VETS"

★ A new 11-minute sound motion picture *Hello Mom, I'm Back* is the latest public relations contribution of American Telephone and Telegraph produced by Caravel Films, Inc., in the interest of better long distance service for returning overseas veterans.

Made available for public showings, including theatrical distribution, during the period of demobilization the film is a timely presentation on a subject of paramount public relations interest to the veteran and the company. A talented cast does effective work in a highly useful picture.

To Improve Public Service—

"Hello Mom, I'm Back"

16mm sound print available through sponsor or Bell System companies; running time 11 minutes.

Sponsored by American Telephone and Telegraph Company and produced by Caravel Films, Inc.



Sinclair Shows Vets Farm Problems

• A NEW SOUND PICTURE FOR VETERAN GUIDANCE •

DURING the last war year more than a quarter of a million farmers and farmerettes saw the Sinclair Refining Company's farm film *Farm Work Simplification* at 1,751 meetings in small communities throughout 40 states. It was the seventh annual series of Sinclair farm meetings. Each year a different theme was used. The response to this type of meeting has been gratifying and it helps to identify the Company as a local business.

There are many subjects of interest for meetings of this type. The problem has been to select a theme with universal appeal. Rather than arbitrarily selecting a subject, Sinclair asked for recommendations of the people closest to the every day rural community problems—the farmers, farm paper editors, agricultural colleges and organizations and the U.S. Department of Agriculture. The majority recommended the returning soldier for the central theme. Sinclair accepted the idea since there isn't a family in the U.S. without a close tie-in with at least one man or woman in service.

Heaven with a Fence Around It is a film portrayal for the community telling a case history, with one returned veteran speaking for himself, while the audience looks over his shoulder, and in which the audience identifies itself with the actors on the screen, eventually discovering that there are certain things which they can do collectively and as individuals to help all returning veterans fit themselves comfortably into post-war work.

The trickle of returning veterans will grow to a flood, and that flood will roll over every county

and community in the country. Millions of the will want farms—full-time, part-time, big farm little farms, poultry farms. If present figures are at all accurate, about three times as many returning G.I.'s will want farms of some kind as the are farms available. Some will be disappointed. We have a chance to perform a real service to the community organizations and groups to see the problems a little clearer and to help them realize what they can do collectively and individually, give the returning G. I. a fair break.

The rehabilitation of all G.I. Joes in rural areas depends a good deal on just how well informed each community happens to be about what it can do for young Joe.

This film has been developed from the G.I. point of view. If the G.I. is the son of a farmer, raised on a farm, and has a farm to go back to—he has no problem. But suppose he has little or no farm experience. He's infected with this ten acres or independence dream. It's a nice dream with the fancied security of fertile land, full cellars, and all the rest of that which looks like heaven with a fence around it—from a foxhole.

Sure farming is a way of life—you can be independent and you can eat and you can do a lot of things on even a small, intensively farmed place if you know how, have the equipment, and the opportunity. You may not make a lot of money. You probably won't. But thousands and thousands of G.I.'s—some without any experience at all—will work their way up the agricultural ladder

a family farm which are the strong spinal
mn of our agriculture.

et's not make the mistake of doing nothing
shaking our heads and concentrating on nega-
s. On the other hand, let's not make the mis-
of pretending that anybody can have his own
en with a fence around it—just for the asking.

This is a big problem and it's very im-
tant now. It will continue to be important
next few years. The results of all constructive
ts, like this one, will make the difference
een young Joe coming home and becoming
ell-adjusted, happy, productive citizen—or be-
ng a political and economic disaster or worse.
he film *Heaven with a Fence Around It* is for
community. It's the story of a community as
n G.I. Joe saw it. The story is told through
ole—real people in situations that have suspense
n conflict, and applies to similar stories in all
ommunities because G.I.'s are returning to the
ry woods, the red clay hills, the black prairie
and the rocky, rounded New England fields.
The community used in this film might be in
eas or Minnesota, Ohio or New Jersey. Sons
n daughters have gone to war from all com-
munities, like this one, and they are coming back.
le and more will be coming back. What hap-
e to them concerns us all.

his 16 mm. sound film is presented by the Sin-
la Refining Company and is available for
eeting now. It will be shown by local Sinclair
representatives at farm and community meetings
er the auspices of local civic or other groups.



(Above) Scene from the *Victory Loan*
will now showing "Voyage to Recovery"

"VOYAGE TO RECOVERY"

★ throughout America, in towns and hamlets and
rural crossroads, volunteer projectionists are
eeting the U. S. Treasury sponsored Victory
en film programs which emphasize the tremen-
ous need for continued bond purchases to provide
aduate care for wounded and disabled veterans.
ost noteworthy of these films is the Army Pic-
orial Service production *Diary of a Sergeant* and
he Navy-produced sound motion picture on the
convalescent program in that service *Voyage to
Recovery*. This subject was originally produced as
a 3-minute color subject and is nationally available
in a 5-minute short version which may be added
to any veterans' information program for the gen-
eral public. Pictures serve the double purpose of
eeling bonds and informing the public of a vital
postwar veteran problem.

Several hundred film distribution sources make
this picture available without charge.



Films Can Serve Veterans and Industry

• COOPERATION AVAILABLE FROM FEDERAL AND STATE GROUPS •

IF sound motion pictures and sound slide
films are to fulfill their long-anticipated role in
public as well as business communications post
war, the most important challenge awaiting the
medium is that of information and training on
behalf of our returning veterans.

Veterans themselves are the subject of
one type of picture; for hundreds of others of a
skill-training and informational nature they are the
audience. Hundreds of thousands of wounded and
disabled men are today seeing films in hospitals;
other hundreds of thousands will continue to see
both training and recreational subjects at overseas
occupational bases and on the ships of our peace-
time Navy.

The following government agencies are directly
interested in this problem:

1. The Information and Education Division of the
Army and the Bureau of Naval Personnel in the
Navy.
2. The Bureau of Medicine and Surgery of the
Navy.
3. The Convalescent Training Division of the Of-
fice of the Air Surgeon.
4. The Reconditioning Convalescents Division of
the Office of the Surgeon General.
5. The Veterans Administration.

In addition, national veterans' organizations such
as the American Legion are most directly concern-
ed and active in this area and both management
and labor share a common viewpoint: to do all
possible to assist in a swift and equitable solution
of the veterans' economic future.

What films can do is self-evident. Begin-
ning in the services, before demobilization, they
are preparing the veteran for postwar adjustment.
Most noteworthy and far-reaching of the indoctr-
nation films yet attempted is the Army-produced
short *Don't Be a Sucker* which deals realistically
and directly with prejudice and intolerance.

According to John Morrow, Chief of the Audio-
Visual Section, Office of the Surgeon General,
films are also used "to contribute to the indivi-
dual's personal adjustment, to establish his self-
confidence, self-respect and to develop a sense of

"belonging." Audience participation in these show-
ings is encouraged to develop self-expression. The
Surgeon General's program also uses films to
teach both instructor personnel and patients various
skills in the arts and crafts. Finally, recreational
subjects of all kinds relieve the monotony of con-
valescence.

Out of the service, the veteran audience may
be reached in selective groups through their specific
organizations or by industries and business concern-
s of all kinds through selected groups. A good
many films are little different than those prepared
for any other type of employee audience; it is
simply that the veteran emphasizes an immediate
indoctrination and training need.

This visual industry, as a case in point,
has its own veteran public relations program to
think about. Distributors can make excellent use
of projector operation and maintenance skills
taught many thousands of service men; manu-
facturers may count among their future dealers
many enterprising and hard-working G.I.'s with
a war-born enthusiasm for visual aids. Finally pro-
ducers can add to their hard-pressed technical and
creative staffs from among the more experienced
craftsmen demobilized from Army, Navy, Air
Forces, Marine Corps or Coast Guard film pro-
grams.

There is a new world, won on the muddy
battlefields of Europe and the far Pacific. The old
ways will not be enough and none but this most
advanced form of idea com-
munication will serve to speed
the task of bringing them
back to economic independ-
ence and a happy future.



THE "ARMY PICTORIAL" IS COMING IN LATE DECEMBER

★ The long-awaited story of the Army's
worldwide film program and of the Army
Pictorial Service is now in full production
for late December publication. Reserve ad-
ditional copies now for personal distribution.

Industry Leadership and Cooperation Sets Notable Example in Victory Loan

• 16MM FILMS THAT EVERY AMERICAN SHOULD SEE •



16mm industry poster of the Army Air Forces convalescent training program series.

Three British Subjects

★ Three 16mm sound motion pictures of especial interest in veteran programs are available for U. S. showings through the local facilities of the British Information Services and British consulate offices. They are as follows:

Psychiatry in Action—16mm sound; 62 minutes

This film shows the treatment for war neuroses which is being carried on in British hospitals. It is intended to bring information about this treatment so that the outsider may better understand the problem with respect to the returning veteran. Besides the program of testing and treatment the film shows the work of physical rehabilitation, occupational therapy and the procedure in finding a job most suitable for the patient.

Back to Normal—16mm sound; 16 minutes

The end of the war will find men returning to civilian life with arms and legs missing. *Back to Normal* shows that a man can carry on a normal life and need not be a useless cripple. He can be taught a new trade or learn to do his old one by means of artificial limbs. This film shows carpenters, welders, brick layers, and skilled craftsmen working and enjoying recreation.

Life Begins Again—16mm sound; 21 minutes

One of the many problems the hospitalized veteran faces after his physical injuries have been healed is that of both mental and physical rehabilitation. He must go through a planned program of exercise and play designed to return him to a civilian job in the shortest possible time. *Life Begins Again* shows this process as it appears to the injured worker.

• Inquiries about these films should be directed to British Information Services, 30 Rockefeller Plaza, New York 20, New York, or to the office nearest you.

THE FULL STORY of the great War Finance film program and the 16mm industry is not yet to be told. Throughout December, showings of the fifteen outstanding 16mm sound motion pictures produced for the Victory Loan campaign will continue and not until 1945 draws to a close will the full record be ready for the nation to read.

Through the 5th, 6th, 7th and the Victory Loan campaigns, a completely mobilized industry has brought the film messages of the Treasury Department to hundreds of thousands of special audiences; film showings as long as two or three hours have been held. Men and women in all walks of life—workers, farmers, professional men, executives, housewives—have heard and seen the message of War Bonds and have answered with billions of dollars invested in the nation's future. They had but one thing in common—they were all bond prospects—and nearly every one of them bought.

This was no sinecure: every showing was a special effort by somebody. Far different from the theatrical field wherein only time and an exchange operation is required, each showing required the special operation of a 16mm sound

projector, the shipment and return of a film for subsequent inspection and a dozen other details vital to the successful showing.

When the story is told it should begin with the tireless efforts of C. R. Reagan and the Treasury film consultant, Merriman Holtz. The story can be written because of the interest and foresight of men like Ted Gamble, National Director of War Finance, and Ned Shugrue, head of the Special Events and Motion Picture branch in which this activity took form. In the first chapter there is to be a place for the original National 16mm Victory Loan Committee, headed throughout the 5th, 6th and 7th War Loans by Horace Jones, ably assisted by Tom Brandon, treasurer and Murray Goodwin, secretary and the Committee.

These were the organizers and the directors of the industry's first full-scale national 16mm Victory Loan campaigns: behind them lay the might of a hundred of organized 16mm commercial and educational distributors, visual dealers and the parent national companies whether in film distribution or equipment manufacturing.

In one campaign, the 7th War Loan, the industry contribution may be conservatively estimated

(Below) A scene from "Voyage to Recovery" 16mm Victory Loan sound motion picture



million dollars in value of personal services and cash expenditure. Each showing requiring a book-keeping, shipment, return inspection and reporting at a minimum; and many including the services of a generator and the use of a 16mm sound projector. The contribution has never been measured in these terms, however, for the entire program has been handled without expense to either the Treasury or the users other than the original supply of films.

More important was the evidence of nationwide cooperation. Advertising of the campaign by equipment manufacturers, mailings of a million pieces of literature, countless meetings and endless hours of personal time and effort by the consultants, the National Committee membership and the unselfish cooperation of the everyone involved—these were the elements of the final story to be told.

The Victory Loan films continue to be shown throughout December. The 15 short subjects on 16mm film are available through more than 300 volunteer 16mm film distributors located in nearly every town and city of importance in the country. No charge or obligation other than an accurate report of attendance is required. Call your local War Finance organization for other details.

Cooperating with the War Finance Division leading the Victory Loan drive is the National 16mm Victory Film Committee of which D. T. Lewis of Lexington, Kentucky, is Chairman, O. H. Cullen, Jr., is Secretary and Adolph Wertheimer, Treasurer. Seven Regional Chairmen and the Executive Committee are active participants in the drive. Arrangements for promotion and publicity, contributing to the financial support of the Committee were many of the leading firms in the visual industry. The burden of actual distribution is carried by the 300 16mm distributors throughout the country.

"Accident Service"

The British Information Services have just released a 16mm film of special interest to those concerned with the problem of returning the worker to his job after an industrial accident. The film, *Accident Service*, studies the services provided at a Hospital and Rehabilitation Center set up to treat such cases. The importance of this work is gained from the fact that 30% of all casualties in England are industrial accidents. The main emphasis of this picture is not on surgical treatment but on rehabilitation of the injured worker.

This work of rehabilitation is shown beginning at the moment the patient enters the care of the physician. An effort is made to make the worker mentally comfortable as well as physically comfortable. He is visited by the company physician, and from this learns that his employer is interested in his welfare. Preparation is made for the care of the patient's family during the recuperation. These preliminaries are an important step in physical recovery.

Once every worker in the modern industrial world is valuable because of the time and energy spent on his training, the importance of rehabilitation is rated high. The greater portion of the film is devoted to showing the progression of remedial exercises which brings weakened muscles back to their old tone, and how special occupational therapy brings to normal those muscles which the worker particularly needs on his job.

16mm Film Program Sells Victory Bonds

15 SHORT SUBJECTS AVAILABLE NATIONALLY

Scenes here are from current Victory Loan films now available for screenings. (Right) President Truman and Secretary Ainsworth (below) Ted Gamble, National War Finance Director, in "Peace Comes to America" a Treasury film. Showings continue in December.



PEACE
Comes To
America



FILM AUDIENCE TECHNIQUE

Railway Express Speeds Training

• VISUAL EDUCATION PROGRAM CUTS CLASSROOM TIME •

VISUALS, in the form of illustrated booklets, charts, diagrams and posters have long had an important place in the comprehensive employe training program of the Railway Express Agency, now in its third year. Today, the 75,000 employes of the company, located in the major cities and towns of the country, devote a part of each month to classroom study.

Under the carefully worked out system necessary for such an undertaking, these men and women are taken step by step from the elementary to the more advanced phases of the express business. Moreover, although meeting in many hundreds of separate groups in the various states, they take up the same subjects together each month.

After the Express Agency's remarkable employe training program had completed its first year, having thoroughly covered the rudiments of the business largely for information of new employes, it was felt desirable to provide additional visual features to lighten the monthly docket of subjects covering the more intricate and technical branches of express operations. The sound slidefilm seemed to be the best answer to the problem, but because of wartime shortages, it was not feasible to produce films especially for the express business in the beginning. Arrangements were therefore made to purchase films from outside firms, dealing with general subjects such as maintenance of good health and the prevention of accidents. These films were used during the second year of the program, along with two Agency subjects. The first of these two films dealt with its public relations policies and the second with methods by which loss and damage to shipments in transit could be

curtailed. These productions, with many scenes taken from background familiar to the employes proved especially popular and made a very deep impression upon them.

Because of this favorable reaction on the part of its personnel and the fact that the visuals can thus be made more direct to the subjects scheduled for discussion at the monthly training meetings, the Express Agency plans to utilize all its own sound slidefilms for such showings in 1946. Concerns, which specialize in making them, will be engaged to develop topics and treatments specified by the company. It has considerable projection equipment of its own for the purpose, carried over from before the war, and has also acquired additional units since.

The inauguration of this unique training system by the Express Agency was an answer to problems created by the war. After Pearl Harbor, express transportation became increasingly vital to the Government and its expanding war industries. The extent to which war traffic thereafter dominated express affairs is indicated in the fact that in 1944, it rose to seventy per cent of the business of the Express Agency, which that year handled some 200,000,000 shipments. At the same time, the effect on its working personnel was even more drastic. While the rapid expansion of the business volume required more employes than ever before, the armed services made heavy inroads into the express ranks and some 23,000 expressmen, many of considerable experience in various branches of the service, were called into the Army and Navy.

Despite these difficulties, the Express Agency was able to secure needed replacements; among



Scene from a recent Railway Express slidefilm

those volunteering were wives and relatives of the men serving Uncle Sam. The newcomers felt they were engaged in an important phase of war work and were eager to learn, but most of them had little previous association with or knowledge of the technicalities of the business. They receive painstaking instructions about the requirements of the positions to which they had been assigned by the supervising officers in charge and did the best they could in the emergency.

But it was only a makeshift arrangement, for the express business, being one of infinite detail and many ramifications, cannot be learned in a day or even in a year. There is no course of instruction anywhere, except the school of experience which can properly prepare employes who desire to make this their career. Moreover, wartime operating problems were becoming more vexing and complex, creating trends leading to decreased efficiency and lowering of customary service standards. L. C. Head, president of the Express Agency, saw the need of a long-ranged training program, not one to cover the war emergency, but one which the company could adopt as a permanent part of managerial activities afterwards.

As express employes make innumerable daily contacts with the American public, the training was considered properly a part of the public relations activities of the company. Consequently, the job of creating such a plan was assigned to the Department of Public Relations, directed by K. N. Merritt, general manager, at the New York executive headquarters. Alfred F. Hall, an official of wide experience in dealing with employes along educational lines, was designated Superintendent of Training, in charge of the program.

After intensive preparation and study, the training program was ready to function in September, 1943. The training in the field was carried on through the assistance of thirteen supervisors of training, one located in each operating general manager's department throughout the system. These men met for a period of intensive practical teaching techniques and the procedures established under the plan, since it was to be their duty to instruct some 5,000 local supervisors who, in turn, were to conduct the monthly classes of employes. The maximum number to be brought together at one time, not to exceed twenty-five.

At the outset, two important books were issued to lay the foundation for the program. The first was a guide for supervisors to give them a thorough understanding of how they were to proceed in training employes and in coordinating the subject and methods of presentation outlined in monthly training bulletins issued by the Superintendent of Training. The second was a handbook for employes.

(CONTINUED ON PAGE THIRTY-THREE)

Each company training classroom is well-equipped for the visual instruction program



USOE Shows Bus Operations

by Harry Sherrill

THE training of men and women to become competent bus operators is a great deal more than simply teaching the mechanics of operating the bus. Much must be learned about the more subtle problems of social relationships. For this reason the three training films on the subject, recently released by the United States Office of Education, Division of Visual Education, differ in treatment from the straight skill-teaching films used in most of the other 454 USOE releases.

Training bus operators involves not only the mechanics of driving but many intangible elements such as driving attitudes and the ability to get along with the persons who are or may become passengers. The ideal bus operator is a skilled and careful driver but, equally important, he is adept at human relations . . . he understands his passengers and gets along well with them.

In this field of human relations motion pictures become particularly effective. Incidents or episodes which typify the everyday problems of the operators of buses everywhere are used to demonstrate ways in which these problems can be handled. These incidents also bring out the interrelationship of mechanical skill, safe driving habits, and human relationship . . . factors which are never separated in actual practice yet they are separate training problems because each of them requires the development of special skills and attitudes by the operator.

Each of the three motion pictures, related film strips, and instructor's guides places emphasis on a different aspect of the training problem. They can be used not only with beginning trainees in courses which precede actual on-the-job operation of a bus but also for regularly scheduled conferences with experienced bus operators to re-emphasize correct attitudes and to serve as a springboard for discussion of these and other problems which they may have encountered from day to day.

The films make no attempt to cover all driving and human relations problems. Typical incidents point up safe driving practices and techniques of handling people in a number of selected and authentic situations. All of these films should lead to constructive group discussions of similar or related problems common to all operators.

They can also be effectively used to foster public relations in a more general way by showing them to civic groups, service clubs and schools. The operator's problems are, in most instances, passenger problems too. The films can not only help the driver to understand and get along with his passengers but give the passengers an understanding of the operator's problems and teach them to have a greater appreciation of his services.

The first film *The Operator and His Job*

THE OPERATOR AND HIS JOB

The introductory film illustrates the bus driver's job, shows the types of people who ride the bus, and indicates the scope of the job.



Start the run on time.



Drive safely.

THE OPERATOR AND HIS PASSENGERS

This film, using a series of typical incidents, shows the daily problems in human relations which confront the driver.



A correct destination sign makes the job easier.



Courtesy to passengers is important.

THE OPERATOR AND SAFETY

This third subject depicts the possible hazards to be encountered and emphasizes the more important factors in safe operation.



Careless pedestrians are an accident hazard.



Passing on a blind curve is often dangerous.

is introductory. It tells the kind of a job bus driving is, the types of people who may ride the bus during the day's work, and indicates the scope of the work. Some of the points emphasized in this film are safe driving, reliable, on-schedule service, and courteous, friendly and helpful attitude to passengers.

The second film, *The Operator and His Passengers*, uses a series of typical incidents to illustrate problems in human relations. Among the incidents chosen are the passenger who presents an expired transfer; the passenger who thinks she has been short changed; the passenger who forgets to pay the fare; the irate passenger who (having been passed up by the bus ahead) boards the bus; the passenger who is carried past the desired stop; the passenger who wants to get off at an unauthorized stop; the passenger who insists on talking to the operator; the passenger who boards the wrong bus; the passenger who soils her dress on a greasy seat, and passengers who won't move to the rear of a crowded bus.

The third film, *The Operator and Safety*, emphasizes some of the more important factors in safe driving such as careful checking of the bus before the start of the day's run; the right attitude toward and understanding of the local vehicle code; safety in relation to other users of the streets;

what is meant by safe following distance; the necessary precautions to be taken in passing other cars and crossing blind streets, intersections and railroad crossings.

The films were produced by De Frenes and Company in Philadelphia with the cooperation of the Philadelphia Transportation Company. Supervising the films for the Office of Education were Harry A. Sherrill, Specialist in Visual Aids and Leigh M. Nason, Technical Specialist. Inez Lyle Griswold, Specialist in Training Techniques, had charge of the production of the instructor's manuals. For De Frenes and Company, George W. Chapman wrote the script and supervised production, C. George Bastier directed, and Michael Levamos Jr. handled the camera.

A committee of outstanding experts in the field of transportation training worked with the Office of Education and De Frenes and Company through every stage of the production to make these films authentic and applicable to the problems of transportation companies throughout the country. They were Merwan A. Kratt, American Transit Association, New York; W. W. Harris, Manager, De Frenes Coach Company, Wilmington, Delaware; W. F. Hochstetler, Superintendent, Operating Instruction, Pittsburgh Railway Company, Pittsburgh, Pa.

Slidefilm and Quiz Put Over Meetings

• ALLIED LIQUOR GROUP CLICKS WITH SCREINDEX GAME ON TOUR •

DILLNESS took a Mickey Finn at a meeting of tavern owners when a film and quiz game, frankly experimental, gripped group interest while enforcing salient story points through audience participation. Unveiled at a preliminary test session of the alcoholic beverage industry early this summer in Cincinnati, the arousing new formula has been applied with excellent results in quick succession before large and small groups across the country.

The meetings, conducted by Allied Liquor Industries, a public relations organization, began with three and a half hours of business addresses—enough to kill even the stoutest enthusiasm for a new idea.

Then followed a sound slide film *Meet the Martins*, subtitled *A Pledge of Faith to the American Public from the Liquor Dealers of Your Town*, and produced by Transfilm, Inc.

The film itself represented something new—not the usual succession of slides accompanied by a narrator's observations, but a motion picture story told in sound slide film form by a selected group of actors and trained radio voices. To achieve maximum story-telling impact, emphasis was placed on characterization and human interest. A buzz was substituted for the usual gong. So intense was the emotional appeal of the story climax that tears were brought to the eyes of many in the audience.

Depicted is an average tavern owner, "Dan Martin," living the normal life of the majority of persons and confronted with typical business and personal problems. Representing the majority of law-abiding retailers in a community, the tavern man pledges himself not to serve alcoholic beverages

to anyone under legal age, to abide strictly by legal opening and closing hours, to spread the principle and practice of moderation, to conduct his premises in a clean, orderly manner consistent with law and good public conscience, and to observe the letter and spirit of all laws.

Into Dan Martin's home comes his good friend Dr. Tuttle, the town's physician. The local Community Club has asked him to speak on "The Liquor Industry and the Community." Dan Martin helps him prepare the address. Major theme throughout the film is Mrs. Martin's concern over their son Tom. Overseas, he has not been heard from for some months. Her description of events at home, related in the form of letters to him, reach a climax at the film's end when Tom unexpectedly telephones home from San Francisco.

Following the film showing, came the easy road to learning idea. *Screindex* cards were distributed to the audience. Developed and copyrighted by Harold Austin Ripley of Colfax, Wisconsin, *Screindex* is based on the "Observe" technique widely used by the Army in its training program.

The cards contained fifteen questions relating to the film. Each could be answered by a "yes" or "no" punched out through perforations on the card. Then the correct answers to the questions were read to the audience, and a nominal prize—usually a \$5 bill—was given to the person who answered most questions correctly.

Within this quiz procedure, simple as it is, are educational potentials giving promise of a revolutionary new approach in film showings for a thousand different purposes.

In the first place, from the moment the ex-



(Above) Scene from "Meet the Martins"

periment began, no one left the room until it was completed. The quiz technique itself was based on time-proved fundamentals that maintain enthusiastic interest and participation, giving pre-arranged emphasis on the most important issues.

a) It utilized the principle of neighborly rivalry. As answers to the questions were being checked, members of the audience were prone to compare results with their neighbors. This tendency became so prevalent that audiences were humorously warned that "side bets are against the house rules."

b) While the \$5 prize of itself was not important, winning a contest in which many participated was a distinction worth striving for on an equal basis.

c) Most important, from the point of view of the job for which Allied Liquor Industries was organized, the program made possible the delivery of an important message which its audiences would not listen to nor consider attentively if it had been presented in a platform-pacing, haranguing manner.

In addition to providing for visual and audile recall of the main points of the film, playing of the game made it possible to drive home again and again principle points and messages.

For example, one of the questions asked was, "Did the film mention anything about the need for a general industry-wide clean-up and renovation program?" The answer was "No—no men- (CONTINUED ON PAGE TWENTY-SEVEN)"

Questions were read to the audience after the showing



Checking the answers on the Screindex cards for prizes



A Check Sheet for Sound Training Films

• FORMER USOE SPECIALIST SUGGESTS NEW EVALUATION FORM •

ED Christiansen, well known to producers and many industrial companies with whom he worked in close cooperation during his recent years of wartime service as Technical Specialist in the Division of Visual Aids for Training, U. S. Office of Education, has submitted a new check sheet to the Editors of BUSINESS SCREENS which will prove of real value to training men and others directly concerned with the use of sound films for training purposes.

Although space does not permit full publication this month of the interesting article which accompanies the form it is immediately reproduced for review purposes. According to Mr. Christiansen, who is now Machine Shop Head at the Collinwood High School, Cleveland, Ohio, "some of the points mentioned on the check sheet may have a higher rank in evaluation than others, so a final check to sum up all the points would be necessary to have an overall estimation after the preview. It

is also well to note if an instruction manual or a filmstrip accompanies the film."

Suggestions and comments by readers on this form reproduced below will be welcomed and will be passed along to its creator. The check sheet will be reprinted on request later. Address all inquiries to the Reader Service Bureau, Business Screen Magazine, 157 East Erie Street, Chicago (11).

Argus Shows New Film

★ To tell the story of the part played by Argus Incorporated, Ann Arbor, Mich., lens and photographic equipment manufacturers, in helping the Armed Forces achieve victory, the Argus Sales Department has taken its new film on a 14,000-mile junket around the country. The film, produced by Wilding Picture Productions, Inc. of Chicago, is a pictorial report of the company's wartime activities.



(Above) Scene from Gregg Sound Slidefilm

NEW SOUND SLIDEFILM

"Taking Dictation and Transcribing"

★ Gregg Publishing Company, publishers of Gregg Shorthand and other business books, has released the first of a series of audio-visual aids on secretarial training, a 10-minute, 35mm. sound slidefilm entitled *Taking Dictation and Transcribing*.

Containing more than 50 illustrations of techniques and procedures used by a successful secretary, the pictures check each part of the taking and writing of a perfect letter. The film is concluded with a personal, inspirational message by Dr. John Robert Gregg, inventor of Gregg Shorthand and president of the publishing company.

The film is available for projection on either a sound or silent 35mm. slidefilm projector. A 78 rpm or 33 1/3 rpm recording can be supplied. The film is for sale through the Gregg Publishing Company office at 270 Madison Avenue, New York City, or its offices in Chicago, Boston, San Francisco, Dallas, Toronto Canada and London, England.

Peter Vogel Joins Willard Pictures

★ WILLARD PICTURES, 45 West Forty-fifth street, New York City, announces the appointment of PETER VOGEL as Account Executive. He was formerly advertising manager of International Plastic Corporation in Morristown, N. J.

A CHECK SHEET FOR VISUAL AIDS

Sound Motion Pictures

TITLE:

(A) Operational

(B) Instructional

(C) Comb. of A & B

1. Material organized in learning steps:		Yes	No
2. Emphasis placed correctly:		Yes	No
3. Choice of action good:		Yes	No
4. Tools used correctly:		Yes	No
5. Good behavior pattern set up by operator:		Yes	No
6. Length of film:	Adequate	Too Long	Too Short
7. Length of scenes:	Adequate	Too Long	Too Short
8. Scope:	Enough	Too Much	Too Little
9. Pace:	Even	Too Fast	Too Slow
10. Camera movement:		Enough	Too Little
11. Operator:		Enough	Too Little
12. Continuity of action:		Yes	No
13. Quality of photography:	Good	Adequate	Poor
14. Integration with films in a series:		Yes	No
15. Quality of sound reproduction:		True	False
16. Voice suited to film and audience:		Yes	No
17. Commentary: balance between "how & why"		Yes	No
18. Music:	Effective	Non Effective	
19. Humor:	Good Taste	Poor Taste	
20. Instructional value:	High	Average	Low
	Instruction Manual:	Yes	No
	Filmstrip:	Yes	No

Comments:

COPYRIGHT 1944 BY ED CHRISTIANSEN





S.V.E.'s Chicago plant serves a worldwide market



Care and precision are watchwords for assemblers

★ The Society for Visual Education, Inc., 20-year-old Chicago manufacturer and producer of slide and slidefilm projection equipment and accessories, recently acquired the modern daylight factory building at 1345 Diversey Parkway in Chicago and has now consolidated all manufacturing facilities in the new quarters.

ENTIRE BUILDING IS UTILIZED

The entire building is exclusively devoted to the manufacture of SVE slide and slidefilm projectors for home, educational, religious and industrial uses. Plans for enlarging the present building are going forward and construction of a modern air-conditioned studio and laboratory is planned for the adjacent vacant property owned by the corporation. Marie Witham is SVE's President and with Bertel J. Kleerup, Vice-President, owns all of the stock in the corporation. Creator of more than 35 SVE models during the 21 years that he has been with the Society, Mr. Kleerup has also designed numerous special devices for the Army and Navy during the war.

IMPROVES PRODUCTION DELIVERY

According to Miss Witham, with current business on the books and in delivery at its highest peak in SVE history (including top war production periods), the new factory consolidation assures distributors and dealers of immediate and regular deliveries. Currently, SVE is manufacturing large numbers of single frame projectors, which form a component part of sound slidefilm units made by the outstanding manufacturers of sound equipment, as well as three dimensional projectors and microfilm readers. The firm has already resumed the delivery to distributors of projector models for showing 2" x 2" Kodachromes and is rapidly meeting the backlog of orders for "Tri Purpose" models.

An interview with Mr. Kleerup, who is in charge of the factory and under whose direction the move into the new quarters was accomplished almost without a moment's loss in operation, the modern production

S. V. E. Consolidates Manufacturing Facilities in Modern Chicago Factory

lines now set up are largely staffed by veteran employees. Typical of the men who make SVE products are George Dickman, Plant Superintend-

ent, who has eighteen years' experience directing assembly of SVE projectors, together with Chief Inspector James Carrigan, who has held this

position on SVE equipment since 1923. On the assembly lines are many employees who have had years of training and experience on SVE projectors.

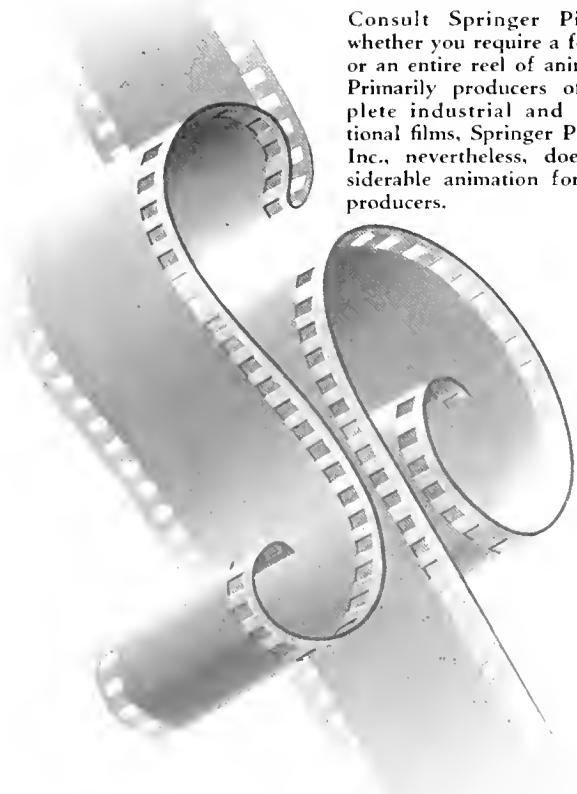
MORE PROJECTORS AVAILABLE

To distributors and dealers, as well as consumers, SVE gave promise that projectors and accessories are again becoming available in quantities, and this is borne out by substantially increased deliveries now being made of all projector models, and all types of SVE Slide Binders. Camera stores will have SVE equipments and accessories in ample time for the December trade.

The new plant is situated at 1345 Diversey Parkway, Chicago. General Offices and Editorial Department as well as the Kodachrome and Strip Film Libraries of the Society for Visual Education, Inc., remain at 100 East Ohio Street, Chicago.

ANIMATION

Consult Springer Pictures whether you require a few feet or an entire reel of animation. Primarily producers of complete industrial and educational films, Springer Pictures, Inc., nevertheless, does considerable animation for other producers.



(Above) George Dickman and James Carrigan, S.V.E. plant veterans.

I. T. & T. New Orleans Branch to Serve All Louisiana

★ International Theatrical & Television Corporation has just announced the opening of a branch exchange office in New Orleans, to be known as International Theatrical & Television Corporation of New Orleans. The office will handle all International's bookings for the State of Louisiana, with a possible extension of activities to adjoining territory later. Name of the exchange manager has not yet been announced. The office is located at 815 Poydros Street.

SPRINGER PICTURES, INC.

FISHER BUILDING
DETROIT, MICHIGAN
MOTION PICTURES • ANIMATION • SLIDE FILMS

35 WEST 45th STREET
NEW YORK, N. Y.

Booklet describing our facilities mailed on request.

(Right) Bertel Klecrup, vice-president of the Society for Visual Education, Inc., in new office quarters at the firm's Chicago factory.



On Getting Audience Participation

(CONTINUED FROM PAGE 24) tion was made of any clean-up campaign, but it is a darn good idea you might very well consider." From this point, it was relatively simple to mention or ask questions about local tavern conditions: health requirements, general cleanliness of the premises and other matters relating to tidier tavern operation.

The procedure also made possible repetition of salient facts. For example, Dr. Tuttle in his address to the Community Club points out that the liquor industry collected approximately thirteen billion dollars in taxes for Federal, state and local governments from repeal through 1944. The audience is asked whether thirteen

billion dollars is the amount of revenue collected (a repetition of the figure) and, when the correct answer to the question is given, the thirteen billion dollar figure is repeated once more.

QUIZ REVEALS PROMOTION NEEDS

Quizzing revealed still another advantage. For example, one of the main purposes of the tavernmen's meetings was to sell the tavern owners on a cooperative advertising program in which, over their own signatures, in their home newspapers and at their own expense, they will state their adherence to a five-point program designed to merit public good will.

Thus, one of the questions asked was "Was it the annual meeting of Dan Martin's tavern organization that Dr. Tuttle addressed?" The answer was "No." Then the leader of the Sordex game explained: "It was the Community Club meeting he addressed. We ought to stop telling each other how good we are and get the public in on the secret. That's the reason for the ads, another hint to the tavern owners to undertake the advertising campaign."

Another question was "There was a good deal of talk about moderation in the film. Was there a sign on Dan Martin's backbar which read 'Be Moderate'?"

The audience was then asked "How many people answered 'Yes' to this question? Just raise your hand." (It was astonishing to see how many did answer "Yes.") "Sorry, friends, you're wrong. The answer is 'No.'" (At this point members of the audience nudged one another smilingly.) "The 'Be Moderate' sign was prominently displayed in the package store."

AUDIENCES REACT FAVORABLY

The impact of the sound slide film quiz procedure was equally impressive on every size of audience. In Cincinnati, some 400 tavern owners were gathered; in Indianapolis, the

same program was put on before twelve persons. Surprisingly or not, the same audience reactions were repeated throughout the tour, regardless of circumstances.

Commenting on the success of the new campaign, Stan A. Baar, Executive Vice President of Allied Liquor Industries, Inc., said: "The use of sound slide and motion picture films in the alcoholic beverage industry, as a most promising future, thanks to this very auspicious start, made possible by Transfilm. Certainly the power of films as visual aids to education is conceded and recognized. In an industry which has a large educational job to do with the American public, I feel that the visual field has potentialities which so far have only been scratched."



Y.M.C.A. Announces Return of Former Executive

♦ Lt. CHESTER SILKOWSKI, Int. Res., formerly with the U. S. Army Recruiting Publicity Bureau and recruiting Public Relations Officer, took charge of promotion for the Y.M.C.A. Motion Picture Bureau, with executive offices at 347 Madison Avenue, New York 17, N. Y., on October 16, after being placed on inactive duty status with the Army.

TRANS

FILM

TRANSFILM

INCORPORATED

35 WEST 45 STREET

NEW YORK CITY

**Business Screen Salutes
Victory Film Distributor**

♦ A curiosity-arousing promotional stunt to catch the fancy of the 350 persons in the audience helped to put over a recent showing of the Treasury Department's Victory Loan Drive film, *It's Your America*.

The idea is deserving of special editorial merit—BUSINESS SCREEN salutes a Chicago Victory Film volunteer distributor.

Louis Friedman of Mayfair Movies, Chicago rental and projection service, is the distributor honored. The film tells the story of a soldier's skepticism of what he is fighting for. As the plot unfolds, he learns his lesson in democracy from the inscriptions on a Lincoln penny . . . *E Pluribus Unum, In God We Trust, Liberty*, the date, the portrait of Lincoln and the wheat . . . each contributing to a more complete understanding of America.

Therefore, before the film was shown, Friedman distributed pennies to everyone present. The immediate reaction was one of amazement . . . here, instead of paying to see movies, they were being paid. Results were extremely gratifying, he reports. Everyone left with his penny, accepting it as the soldier had in the picture . . . as a good luck token.

Since then, Mayfair has received additional bookings for the show from representatives of other organizations who had been present that evening. This quick response is attributed to the promotional idea which preceded the film.

* * *

**Chicago Film Workshop
Presents Forum Program**

♦ Headquarters of CHICAGO FILM WORKSHOP now in the International Relations Center, 84 East Randolph Street, is attracting leaders of discussion groups by its film forum program. Here the leaders preview films dealing with current problems of social and international significance, discuss technique of using visual media to stimulate discussion, and secure bibliographies of correlated reading materials.

Director of the Film Workshop is June M. Hamilton. Sponsored by the International Relations Center (represented on the Workshop Committee by Mrs. John Alden Carpenter) and by the Adult Education Council of Chicago (represented by Ralph McCallister), the Committee is headed by L. Harry Strauss of the National Council of Y.M.C.A.s. Chairman of the subcommittee on film forums is J. Margaret Carter of the National Film Board of Canada. Other members of the Workshop Committee are Mildred L. Batchelder, American Li-



(Above) scene and title frame from a Victory Loan film

News in the Field of Visuals

brary Association; Alice M. Farquhar, Chicago Public Library Adult Education Department; Mrs. M. L. Weinstein who heads up the community utilization program; Stephen M. Corey and Cyril O. Houle of the University of Chicago in an advisory capacity to the workshop program, and Walter R. Sassaman who represents labor organizations.

News Digest Film Subjects

♦ Pictorial Films, Inc., always ready to pioneer new ideas in the 16mm field, have now undertaken the release of a News Digest series, thus establishing a new form of informative and topical entertainment. This series, produced by the Newsreel Distributors and Telenews Theatres, comprised of 1-reel, 16mm, sound

**FILMS for
INDUSTRY**

— in many fields

Boilers and watches . . . soil conditioners and rubber products . . . telephones, copper, brass and polarization of light—railroads—these are some of the industrial subjects currently in work at Loucks and Norling.

To each of these pictures, we are competent to apply the technique that fits it best: color or black and white with trick photography, cartoon or technical animation, two or three dimensions.

To each of their sponsors, we offer the complete, personalized service which film-wise companies have known and valued for twenty years.

LOUCKS & NORLING

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

only, black-and-white films, with an approximate running time of 10 minutes, is distributed exclusively by Pictorial Films in their famous PICTOREEL line.

The first of the three films now available, entitled *I Live For Tomorrow*, presents Capt. Eddie Rickenbacker as the commentator. The second one, *Freedom of Speech*, presents W. G. Chandler, President of the American Newspaper Publishers Association and Mr. Wilbur Forrester, Vice-President of the American Society of News Editors, in a discussion of the meaning of Free Press and other related topics. Number 3, *Headlines in Celluloid*, is a graphic history of the development of the newsreel, showing major events of past and present years, based upon a story which appeared in a September issue of the *Saturday Evening Post*.

* * *

New Coronet Film Catalog

♦ A new catalog of approximately fifty 16mm, sound motion pictures for classroom and other group instruction has been announced by Coronet Instructional Films. One of the most unusual features of this new film catalog is that the majority of the films listed have been produced in Kodachrome and prints are available either in full natural color or black and white. Another unusual feature is that the catalog, itself, is attractively and appropriately illustrated with full color "stills" from the motion pictures.

The various groups of motion pictures announced in the new catalog include the Biological Sciences, Civics, Economics, Psychology, Health, Industry, Physical Education, the Physical Sciences, the Social Studies, and Vocational Guidance. The new catalog, *Coronet Instructional Films*, is available free to those who use 16mm, sound motion pictures for training purposes. Requests for it should be addressed to Coronet Instructional Films, Glenview, Ill.

* * *

**Official Films' New Catalog
Ready for Distribution**

♦ Just off the press, and available FREE to all projector owners, is Official Films' new 32-page catalog, listing more than 115 entertaining and educational films. Official's ever-growing line, recently supplemented by 15 brand new subjects, is fully described and illustrated in this new catalog, which incorporates a handy order form for the convenience of the movie enthusiast.

For your FREE copy of this illustrated catalog, write to OFFICIAL FILMS, INC., 625 Madison Avenue, New York 22, N. Y.

VISUAL REVIEW

NEWS OF PEOPLE AND FILMS
ACTIVE DURING THE MONTH

Gardner Hart Addresses Washington Visual Group

♦ GARDNER L. HART, Director of the Commission on Motion Pictures, American Council on Education, discussed the work of that organization at the Nov. 14 meeting of the Washington Visual Workers. Previously Mr. Hart was Director of Audio-Visual Education of the Oakland, California public schools, and Senior Education Officer of the Training Film Branch in the Navy Department's Bureau of Aeronautics.

An October meeting was addressed by Esther L. Berg, Assistant to the Principal, Junior High School, Board of Education, New York City. She discussed "The Documentary in the Classroom."

Salzburg Acquires New Subjects for Pictorial Films

♦ MILTON J. SALZBURG, president of PICTORIAL FILMS, INC., 1270 Sixth Avenue, New York City, recently returned from an extended trip to Hollywood. Prime purpose of the trip was the acquisition of new productions for distribution to the 16mm educational and home movie fields.

Pictorial Films are distributors of Pictoreels, 8mm and 10mm sound and silent films for home movie consumption. During his stay in Hollywood Mr. Salzburg made his headquarters at the P.R.C. studios.

Dubberly Returns to Alexander Film Company

♦ RALPH C. DUBBERLY has returned to the ALEXANDER FILM COMPANY, Colorado Springs, Colo., after three

years and eight months service in the U. S. Navy. Mr. Dubberly was Aviation Chief Metalsmith and spent 24 months in the South Pacific battle zones. He returns to the company as Acting Merchandise Manager.

Allen B. Cooke has joined the Alexander firm as a member of the publicity and sales promotion staff. He formerly served advertising agencies on the West Coast, and spent 11 years in the newspaper field in the advertising and editorial departments. He will handle sales contracts and script writing.

Andre Lord to Executive Post in Intercontinental

♦ Election of ANDRE LORD, former banker and film executive as Executive Vice-President of the Endowment Film Division of Intercontinental Audio Video Corporation, has been announced by MARK H. HAWLEY, president.

A veteran of the Navy in World War I and of the Army Air Forces in World War II, Mr. Lord was formerly associated with Transfilm, Inc., as Vice-President and Secretary. Assigned to the Intelligence Service in World War II, he became Assistant Chief of Staff, A-2, of the Second Air Force. He was a member of the U. S. Military Mission to Moscow from July 1944 to March 1945, and was placed on inactive duty in September of this year.

The Endowment Film Division is one of the largest expanding units of Intercontinental Audio Video Corporation, Mr. Hawley said.

N. E. A. Issues "The Public and Education" Bulletin

♦ A new periodical, *The Public and Education*, is being published by the National Education Association.

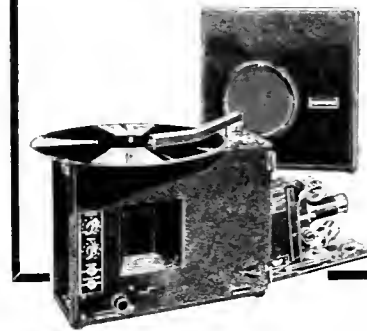
ANFA Increases Chicago Effort

♦ Plans for increased activity by the Allied Nontheatrical Film Association in the Chicago area were discussed at a meeting of a group of Chicago ANFA members and Wiltred L. Knighton, Executive Secretary. The members present included representatives of Bell & Howell Co., Ideal Pictures Corporation, Projected Visual Aids, Inc., Radiant Screen Corporation, and Soundics Distributing Corporation.

Periodical open meetings are being planned that will be of interest to the various phases of the non-theatrical film.

ILLUSTRAVOX...

The One Best Way to introduce new products



To salesmen... trains speedily, efficiently and uniformly.

To distributors... explains products and company policy dramatically and effectively.

To consumers... reaches public in their homes or in mass demonstrations... always doing a thorough selling job.

IN training salesmen and educating the public as to the advantages of new products, Illustravox sound slidefilm equipment is the most effective... the least expensive.

●● Truly the scientific training method. Illustravox is a portable sound slidefilm projector that uses records and slidefilm to present your story in attention-arresting pictures and spoken words.



Quick, Efficient Training

●● With Illustravox presentation, your story can be told everywhere at the same time in the same way...

always accurate. In individual consultations or mass demonstrations, Illustravox proves its superiority, presenting



Send for Booklet

●● You will find the Illustravox booklet, "The Illustrated Voice" helpful in planning your postwar training program. Commercial film producers are experienced in the writing and production of film and recordings for use with the Illustravox. The Magnavox Co., Illustravox Division, Dept. BS-9, Fort Wayne 4, Indiana.

ILLUSTRAVOX

THE ILLUSTRATED VOICE

DIVISION OF THE **Magnavox** COMPANY • FT. WAYNE
MAKERS OF THE FINE RADIO-PHONOGRAPHS

THE 1946 INDEX OF TRAINING FILMS IS COMING: Are your available industrial or Chicago (11). All available 16mm business films listed? Send catalog sound motion pictures; sound or logs or film lists to the Index of silent filmstrips, etc., are wanted Training Films, Editor, c/o Business Screen Magazine, 157 E. Erie, for listing. There is no charge for this editorial service.

PROTECTION FOR MOVIE FILM

against WEAR... OIL WATER CLIMATE SCRATCHES FINGER-MARKS



RATE

ONE TREATMENT LASTS THE LIFE OF THE FILM

ASK YOUR DEALER

VAPORATE CO., Inc. BELL & HOWELL CO.
130 W. 46th St. 1801 Lerchmont, Chicago
New York City 716 N. Labrea, Hollywood

16MM & 35MM

motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility one-time or long runs in New York New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.

340 THIRD AVE. at 25th ST., NEW YORK 10 LE 2-6781



W. B. BENNETT

Movie-Mite Names Bennett as Sales Manager

★ Announcement of W. B. BENNETT as Sales Manager for Movie-Mite Corporation of 1105 East 15th Street, Kansas City, Missouri, was made by William G. Wilson, General Manager of the firm. Movie-Mite Corporation claims manufacture of the smallest, most compact and simple, and lightest weight sound-on-film projector for industrial, educational, and home use.

Mr. Bennett, formerly connected with Bell & Howell Company as manager of industrial sales, and having spent ten years with that company in various capacities in their sales department, is well qualified to organize Movie-Mite's post-war sales program.

More recently, Mr. Bennett has been associated in sales and manufacturing capacities with Swain-Nelson Company, a midwestern organization making a strong bid in the photographic and optical fields.

* * *

Official Films Promises Nationwide Dealer Setup

★ Dealer service on 16mm. films will be stepped up by Official Films, Inc., New York, when the company completes establishment of thirty offices in key cities in an expansion program being pushed forward by PHINEAS T. BLUETOCK, sales manager for the past six years. The company has been purchased by a syndicate headed by GEORGE A. HURLIMAN, HARRY J. ROTHMAN and ARON KATZ. President up to the time of purchase was Leslie Winik, who has entered the producing field, specializing in the production of musicals and entertainment films.

New productions and purchases planned by Official Films include topics never before offered to users. The line will encompass cartoons, documentaries, sports, travelogues, musicals, and the like.

Industry Personalities in the News

Bruce Findlay to New Post In Los Angeles Schools

★ The Los Angeles Board of Education announces the promotion of BRUCE A. FINDLAY to the position of Head Supervisor of the Instructional Aids and Services Branch of the city's schools. The department is composed of three sections: Library and Textbook, Audio-Visual Aids and Guidance and Counseling Sections.

Mr. Findlay was formerly supervisor of Audio-Visual Education of the Los Angeles City Schools. In his new position, a greater opportunity is presented to develop a cohesive formula of education in which the screen and the printed word will interact to supplement each other to fullest advantage.

Dartmouth College Films Appoints Watson as Director

★ The appointment of JOHN BLAIR WATSON, JR. of Hartford, Conn., a veteran of the 12th Army Air Force, as Director of Dartmouth College Films was announced recently by the college.

Mr. Watson comes to Hanover following three and a half years service as a pilot of fighter-bomber aircraft. Thirteen months of his tour of duty was spent in North Africa, Italy and Corsica where he completed 97 missions as a member of the 12th AAF. He holds the Air Medal with three clusters and the Distinguished Flying Cross and was a Captain at the time of his honorable discharge.

A graduate of the University of

New Hampshire, with the Class of 1943, Mr. Watson specialized there in the educational use of motion pictures and was student assistant in its visual aids library and photographic laboratory. At Dartmouth he will supervise production and use of motion pictures on the campus and will help direct the photographic activities of the students.

Lantz Offers New Cartune Technique for Industrials

★ An animated cartoon background is now being offered to potential industrial clients by WALTER LANTZ, Hollywood, whose entertainment subjects are distributed throughout the world by Universal Pictures. *Reddy Kilowatt* marks his debut into the industrial film field. Augmenting the thirteen *Cartunes* he produces in Technicolor each year for Universal, Lantz made twenty-three training films for the U. S. Navy. His most ambitious picture is *Enemy Bacteria*, featurette produced in both "live action" and *Cartune*.

Latest Film Ideas in Y.M.C.A. News Letter Service

★ The Y.M.C.A. Motion Picture Bureau announces a new service to its exhibitors—a bi-monthly publication—to be called ASSOCIATION FILM NEWS.

This four-page News Letter will be forwarded to the churches, schools, clubs, industries, Y.M.C.A.'s and other community organizations who comprise the Bureau's exhibitors, and will furnish information of new developments in audio-visual education. It will also contain a complete list and description of all new films added to the Motion Picture Bureau's library.

It is intended that this publication shall be a clearing house for new ideas in the educational film field. For that reason, readers are urged to contribute reports of significant and successful projects.

Harry Strauss, new regional director at Chicago for the Motion Picture Bureau of the Y.M.C.A.



Demonstrate
your product
to MILLIONS!

WITH **Minute Movies**
IN 10,627 THEATERS!

To advertisers who cry: "If we could only demonstrate the features of our product on a mass basis, our selling problems would be no more!"—here is a tested, proved solution. Through the medium of advertising motion pictures—now available on regular schedules in approximately 11,000 of the 18,000 motion picture theaters in the forty-eight states—you can obtain millions of low-cost demonstrations.

These MINUTE MOVIES combine color, motion and sound to create a dramatic, living presentation of your sales story. In one minute they pack an amazing amount of selling that reaches the eyes and ears simultaneously!

MINUTE MOVIES reach an undistracted audience, in darkened theatres where all attention is focused on a huge screen. They can be purchased on a pattern that matches your distribution. They are sold at a reasonable standard rate per thousand attendance.

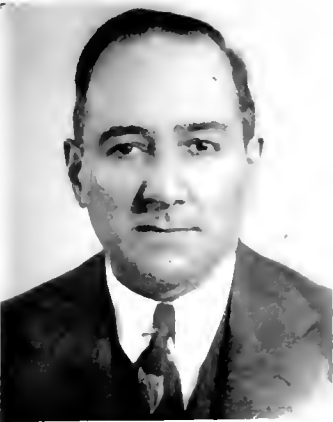
Leading national advertisers, who appreciate the value of extensive demonstrations, are now booking MINUTE MOVIES through this organization which has handled all phases of the operation for many years. For case histories, rates, and full information on MINUTE MOVIES telephone or write today.



GENERAL SCREEN ADVERTISING, INC.

NATIONAL HEADQUARTERS FOR MINUTE MOVIES

2300 Wrigley Building, Chicago 11 • 500 Fifth Avenue, New York City 18



ROBERT H. KULKA

Victor Appoints Kulka As Latin Export Manager

Following an extensive tour through Latin-America, where he is well known in business and diplomatic circles, ROBERT H. KULKA has been appointed Latin-American export manager for Victor Animatograph Corporation, Davenport.

Mr. Kulka, who joined Victor in 1942, started a south of the border trip last March to establish contacts with government agencies, educational establishments, business houses and other potential 16mm. equipment buyers. He is continuing his sales and educational tour, which "has been very productive of results," according to S. G. ROSE, Victor vice-president.

For years prior to joining Victor, Mr. Kulka had traveled widely in all of the 20 republics. He was consul general for the Dominican Republic in London, and served on the League of Nations as permanent delegate to the International Sugar Council in London. In 1939 he left England for Colombia, taking on the Victor agency for that country, and adding a film distributorship to his business.

By 1942, when he came to the United States, all sections of Colombia were "sold" on American visual education equipment and techniques.

(BELOW) ALBERT ROSENBERG



Scientific Films Forms New Sales Organization

JERRY FAIRBANKS, production chief of SCIENTIFIC FILMS, INC., recently announced the formation of a national sales organization as the first move in his firm's expansion plans for 1946. The new coast-to-coast set-up, known as Jerry Fairbanks, Inc., will represent Scientific in the fields of commercial, educational and television films.

Winner of two Academy Awards, Fairbanks is beginning his eighteenth year as a producer of short subjects. The past eleven years have been with Paramount, for whom he produces the *Unusual Occupations*, *Speaking of Animals* and *Popular Science* series of shorts.

Fairbanks recently completed a 16mm color feature starring Bob Burns for the Union Pacific Railroad, and is now finishing two additional pictures for nationally known companies, the Boeing Aircraft Company and the Fiberglas Company, a division of Owens-Illinois Glass Corporation.



GORDON C. GODBEY

D. T. Davis Co. In Cincinnati

Long established in Lexington, Kentucky, the D. T. Davis Co., distributors of audio-visual equipment, have opened an office in Cincinnati, Ohio with a Bell and Howell authorized Optomes Service Station. Returned veteran Harvey F. Barr, in charge, is also technical advisor to the Davis Company, according to Gordon C. Godbey, manager.

McGraw-Hill Books Will Include Film Notes

Many of the forthcoming technical books from McGraw-Hill are expected to include valuable film references. This work is the special assignment of Albert Rosenberg, formerly visual aids specialist for the U. S. Office of Education, now Visual Aids Editor of the publishing firm.



If Your SCREENS Could Tell You What They Go Through!

Portable screens in industrial service have to take a lot of punishment. Da-Lite Challenger screens have proved in war plants, schools and in the Armed forces that they have the *extra stamina* needed for industrial service. Their *patented automatic-locking* feature at correct picture proportions prevents tearing fabric from roller in setting up screen or adjusting the height.

For *brilliance, clarity* and *long service*, choose a Da-Lite Glass-Beaded Screen in the convenient Challenger tripod mounting! Ask your dealer to show you the sturdily built Da-Lite Challenger Screen. The Challenger is one of many styles in the Da-Lite line which includes models, sizes and surfaces for every projection requirement. Descriptive literature sent on request.



DA-LITE CHALLENGER



DA-LITE SCREEN COMPANY, INC.
 2711-23 No. Crawford Ave., Chicago 39, Ill.
Quality Screens for 36 Years

**Deering Milliken Previews
Pathescope Color Production**

A new color motion picture produced by the PATHESCOPE COMPANY of AMERICA, was given a brilliant premiere by DEERING MILLIKEN & COMPANY in the main ball room of the Waldorf-Astoria on October 23. Over thirteen hundred leading representatives of other textile firms, apparel manufacturers, financial and banking organizations, trade associations, and both trade and fashion press were entertained at dinner by Deering Milliken as the preface to the showing of the film, which was the main event of the evening.

COVERS VAST OPERATIONS

The Kodachrome film, four reels in length, outlines the scope of Deering Milliken—over a score of mills, capable of seven hundred million yards of cloth, of all kinds, in one year—and then devotes itself to the most modern woolen mill in the industry, which was completely equipped with brand new machinery in 1941.

While this mill offered unusual opportunities for color photography, it also posed some special problems. One of these resulted from the fact that highly efficient placing of machines for woolen production is not necessarily the best arrangement for photography. Besides complicated camera placement in many instances, lighting, in itself, was a major problem. Sufficient illumination for machines forty or fifty feet long, working with the relatively slow Kodachrome, meant dozens of lights in all sizes—literally a carload of lighting equipment.

MANY TECHNIQUES USED

The scenes shot in the mill included many steps too fast, too microscopic, or too huge for straight photographic rendition, so liberal use was made of slow motion, microscopic photography, and color animation to clarify and point up the story.

Aside from the featured mill itself, the film called for over thirty individual locations, some of them to obtain only one scene. A considerable part of this was for the fashion sequences which conclude the film. These show garments, specially styled for the film in Deering Milliken fabrics, by outstanding designers, against natural backgrounds, with the models playing naturally according to their locale.

The film was received with generous enthusiasm, by all the widely varied groups in the audience, and the sponsors are confident that the message they sought to impart was effectively interpreted.

Mr. Roger Milliken and Miss

News of Industrial Films & Programs

• NEW DEERING-MILLIKEN FILM; FORD PROGRAM OUTLINED •

Louise Josephs were in charge for Deering Milliken, and collaborated closely with Pathescope personnel. The latter, under direction of Thomas F. Hale, Jr., included John Fierbacher on the camera, George Freedland, film editor; and Harvey Plants, whose script was narrated by Hugh James.

**Standard Machinery Shows
"Swaging Process" in 16mm**

♦ An exceedingly interesting and informative motion picture film on the subject of *Swaging* is now available to educational, employer and employee groups throughout the world.

This 16mm film with sound commentary has been prepared in Eng-

lish, French, Russian and Spanish for preliminary distribution. Its 26 minute run gives a popular Hollywood style portrayal of the many applications of the "swaging process" in today's mass production methods for pointing, shaping, and attaching fittings to bar, cable and tube.

It features the one operation—fast—precision—no scrap—forming type of manufacture which played such a prominent part in the establishment of war time production records. Steel—including stainless—copper, aluminum and even wood products are shown by the film to be included within the processing scope of the Swager and its derivatives.

The movie has been made avail-

able without charge by the Standard Machinery Company of Providence, Rhode Island, where this and a short U. S. Office of Education movie on swaging were filmed. The educational film has been incorporated in the complete "Standard" film.

Copies of the film can be reserved for local showings with Maxwell-Roney, 35-36-76th Street, Jackson Heights, Long Island; The Swind Machinery Company, Philadelphia, Pennsylvania; Wm. K. Stamets Company, Pittsburgh, Pennsylvania and Cleveland, Ohio; Neff Kohlbusch & Bissell, Inc., Chicago, Illinois; Smith Booth Usher & Co., Los Angeles, California; and for export showings with Mr. Stanley H. Rose, 111 South Ferry Building, New York, N. Y.

**Ford Plans Mass
Selling Film Program**

♦ "Ford plans call for a mass selling program with movies being used extensively," according to J. R. DAVIS, director of Ford sales and advertising. Theatrical as well as non-theatrical channels of distribution will be used; production is planned for all types of pictures, including travelogues, "minute movies," one-reel theatricals, institutional subjects, and various training pictures for internal use. The entire Ford visual program is under the supervision of J. Walter Thompson Company's motion picture department, headed by GEORGE GLADDEN.

Currently two three-reel subjects are being distributed through non-theatrical channels, *In the Service of America* and *The Story of Willow Run*. The first depicts Ford's immense war production in general, the second tells how the company produced 8,685 Liberator bombers at Willow Run.

Soon to be released is a theatrical series of "minute movies" announcing the 1946 Ford line. Also in production are a number of subjects showing how new cars are designed, how the popular-priced car originated by Henry Ford has contributed to the growth of America and how gliding has developed in this country. A series of documentary-travelogues, and another on school-room popular science subjects are also in production, plus various other institutional type pictures.

Another and lesser known of the Ford contributions in the film field is a soil conservation feature sponsored for the nationwide use of Kiwanis International. Kiwanis Clubs program on soil conservation is a national campaign centering in rural areas where this subject is of primary importance in postwar agriculture. Ford's visual contribution visualizes the problem.

**SOMETHING
IMPORTANT
IS missing**



**... AND TOO OFTEN IT'S A
first-rate PROJECTION SCREEN**

As foolish as using an umbrella without a cover . . . operating a projector without a RADIANT Projection Screen. You will be amazed at the increased brilliance, clarity and richness of color you can get by projecting your pictures on the RADIANT "Hy-Flect" Glass Beaded Screen Surface. Thousands of tiny glass beads reflect light instead of absorbing it.

There is a RADIANT Screen for every purpose. Ask for new 8-page brochure containing valuable information, price card, descriptive folder, etc.

RADIANT
PROJECTION SCREENS

RADIANT MANUFACTURING CORP. 1140-46 WEST SUPERIOR STREET, CHICAGO 22, ILL.

RAILWAY EXPRESS FILM GETS RESULTS

(CONTINUED FROM PAGE 22)

ployes, giving them essential information about the express business and the company employing them; about their jobs, working conditions, vacations and other features of their duties. The departmental training supervisors were to hold monthly conferences with local supervisors at the larger points for an exchange of ideas and experiences to advance their work.

SHOWINGS SCHEDULED REGULARLY

With this closely-knit organizational set-up ready for action, the first employes meetings began in November, 1943, under most auspicious conditions. Because December is a month in which the express organization is usually absorbed in handling a heavy holiday traffic, it is omitted from the meeting schedule, but throughout 1944, up to this writing, the expressmen throughout the United States have been meeting monthly and have obtained a more intimate and searching understanding of their business than they had previously gained by years of experience.

Since the Express Agency has made its training a permanent institution of its business, it has given special attention to providing adequate meeting rooms for these sessions. In practically every terminal or other building where large numbers of men work, special space has been set aside and equipped with everything that might add to the comfort and concentration of the men while training. In New York City, for example, there are eighteen such training rooms, each with its speaker's rostrum, chairs, blackboards—and even ash trays. Each employe is informed as to what group he should attend, the date, time and place of meeting. It is here that the sound-slide films are projected and the conditions seem ideal for effective presentation. The average supervisor, or some employe he may assign to it, is thoroughly familiar with the projection machine and knows how to operate it.

While transportation calls for adequate mechanical facilities like trains, planes and trucks, the quality of the service it renders to the public depends in the main upon the knowledge, skill and attitude of the human element which operates them. These are especially involved in express service and to improve these factors in the work of its employes is the major purpose of the Express Agency's educational system. But it also has several specific objectives,



*Railway Express slidefilm scene—
(PRODUCTION BY SARRA, INC.)*

which have to do with its current effort to bring its vast shipping facilities, which suffered from the heavy burdens placed upon them during the war, back to the standards to which the public has been accustomed when using express transportation.

All of these objectives, which will later be subjects for sound-slide films, are headed by the determination to make express service more acceptable to and better understood by the American people. The second is to develop leadership among its employes and to assist those with ambitions to fit themselves for advancement in the future. With comparatively few exceptions, officials now in high positions have come up from the ranks and have years of varied experience in posts of responsibility behind them. Undoubtedly, many officials of the future are studying assiduously in the Agency's training classes today.

FILMS SIMPLIFY COMPLEX METHODS

There is a right way of doing everything in the express business, as in everything else. But the job of the expressman, moving all kinds of commodities requiring different kinds of handling, records and receipts, is a particularly complex one. The "procedure errors," which result when he doesn't do it right, often have serious consequences for the sender or receiver of express packages. When the training program better equips the individual man to avoid such mistakes, it does much for him and for the service generally.

This has close relationship to the old bugbear of the transportation business loss and damage claims. During the past two years, they have shown an alarming upward trend, mainly for reasons beyond the control of the carriers. "Loss" may be due to the "procedure errors" referred to above but "damage" presupposes that some one is responsible for it because of mishandling. Prevention of loss and damage has been the subject of urgers and reminders to express employes for a period far beyond the memory of the oldest of them. It is such a backneved topic

(CONTINUED ON PAGE 38)



Home Again!

Our boys and girls are coming home. Ten million of them will be returning to schools, JOBS, and personal businesses.

MILLIONS more civilians will be changing jobs, but all of them are eager to earn and produce goods for a world once more at peace.

The SPEED with which these millions are put back to work will depend greatly upon effective TRAINING. The Army and Navy did it with MOTION PICTURES and SLIDEFILMS.

For your job training, sales promotion, advertising, personnel relations, and dealer development use SARRA films. From scripts to finished prints!

SARRA, Inc.

NEW YORK • CHICAGO • HOLLYWOOD

PRODUCERS OF FINE QUALITY MOTION PICTURES AND SLIDEFILMS

A PEACETIME program involving careful study of industry problems and projects is scheduled by the Society of Motion Picture Engineers, the high engineering standards of whom will be rigidly maintained in the future as they have in the past.

According to a recent report by President D. E. Hyndman, the Society plans the following broad operations:

(1) Group engineering at an accelerated rate on problems and projects directly related to production, distribution, exhibition, film, equipment, accessories, etc.

TO STUDY TELEVISION

(2) Further detailed work on the interrelations of the television art and the entertainment field of motion pictures, involving such specific projects as: studies of frequency allocation and band width requirements in relation to screen definition, private addressee systems, study of problems in installing and operating television equipment in theaters, follow-up on hearings before the Federal Communications Commission, etc.

(3) More efficient work in standardizing procedures, methods, data, specifications, equipment, and the like, which brings economy to production, distribution, and exhibition.

(4) Careful supervision of all engineering and technical projects on Motion Pictures with the American Standards Association and any International Standardizing Groups in order to maintain the Motion Picture Industry in a position to steer equipment design throughout the world. This would tend to assure that American Motion Pictures could be distributed or exhibited anywhere. Much of this cooperative work has been done in the past, but as a result of the war it is imperative that this international cooperative engineering be followed to the fullest extent.

FURTHER REFERENCE WORK

(5) Correlating, assembling, editing, and original preparation of material for needed engineering reference books and/or reports on: (a) Cinematography; (b) Sound Recording and Reproduction for Motion Pictures; (c) Motion Picture Laboratory Practice; (d) Film Exchange Practice; (e) Motion Picture Process Photography; (f) Motion Picture Projection; (g) Motion Picture Theater Engineering; (h) Preservation of Motion Picture Film for Valuable Record Purposes; (i) Theater Television Installation and Operation.

These books or reports are urgently needed not only in the industry but also as text books for the teaching of courses on Motion Pictures in

colleges and universities. Such courses are now proposed in answer to numerous requests from members of the Armed Forces as well as from civilians who, in past years, have often asked the Society to recommend institutions giving courses in Motion Picture Production, Distribution, and Exhibition.

The Society is an engineering organization of a group of individuals associated in general partnership to conduct a business paying no salaries to officers or members, but operating on a non-monetary principle to recommend engineering procedures, to guide to some extent research and development, to encourage improve-

ment, and to lead standardization in the Motion Picture Industry. From the initial organization of the Society in 1916 it has led the Motion Picture Industry to accept technical improvements that have been major contributions for continually increasing the efficiency of operation in production, distribution, and exhibition, and patronage at the box office.

Technical Reports from Recent S.M.P.E. Meeting

IMPORTANT developments of interest to the 16mm. industry were revealed at the 58th Semi-Annual Technical Conference of the Society of Motion Picture Engineers, held in

Review of S.M.P.E. Fall Reports

• PROGRAM OF OPERATIONS SET FORTH FOR FUTURE •

New York October 15, 16 and 17. *Business Screen* here presents summaries of a few of the thirty-two papers presented:

Application of Positive Sound Track by Duplication Method

♦ by G. C. Misener and G. Lewin, *Photographic Center, U.S. Army Signal Corps.*

♦ When dupe negatives are employed to make large releases on 16mm. positive, three successive printing operations are normally involved in arriving at the release print. That is, the master positive, dupe negative and release print are made in order. Since each printing operation is attended by some degree of quality degeneration, it is desirable to reduce the operations to a minimum. In the application described, the first printing is eliminated by re-recording to direct positive on 16mm. film. The amplifier channel feeding the direct positive recorder is suitably equalized and compressed for 16mm. projection conditions, and bridges the channel used to make the normal re-recorded negative for 35mm. release. The 32mm. release negative is made on a non-slip printer from the 16mm. direct positive.

New 16mm Buzz Track Recorder

♦ by M. G. Townsley, *Bell & Howell Company.*

♦ A buzz track recorder has been developed for making 16mm buzz track directly, which produces a superior type of buzz track having a very low noise to signal ratio and very high accuracy of track location.

Nonintermittent Projector With Variable Magnification

♦ by F. G. Back, *Research and Development Laboratory.*

♦ In the course of the Navy aviation training program, a projector had to be designed to project the image of a target vessel on a curved cyclorama screen, and to make this projected image perform all the real and apparent motions of a real battleship, as seen from the cockpit of a maneuvering aircraft.

The projected image has to wander all around the horizon. It has to become larger and smaller under due consideration of the angle of depression corresponding to that particular range. Besides, the projected target



On Tuesday evening, October 23rd, 1945, a new Pathescope color production was premiered by Deering Milliken & Co. before an enthusiastic audience of over 1,300 leading representatives of the textile and allied industries in the Grand Ball Room of the Waldorf Astoria Hotel, New York. The acclaim accorded this film is a direct result of close collaboration between sponsor and producer—a sound basis for successful industrial motion picture production.

THE
PATHESCOPE
COMPANY OF AMERICA, INC.
580 FIFTH AVE. • NEW YORK 19, N. Y.

Army Pictorial

♦The complete and fully authoritative story of visual education in the Army is now in preparation.

Reserve Copies Today!

has to be able to make all kinds of turns and maneuvers to simulate actual combat conditions. To achieve all this, a special nonintermittent 16mm film projector for variable speed and variable magnification had to be built.

Wide Angle 35mm Fastax Camera

♦ by John H. Waddell, Member of Technical Staff, Bell Telephone Laboratories, Inc.

♦ High speed motion picture photography has played a very important part in the development of machines and working devices by providing a convenient means for analyzing the behavior of moving parts. A wide angle high speed picture camera has recently been designed. The camera takes pictures at rates up to 3,500 per second and has a 40 degree field of view. This field of view allows the camera to photograph a 71 foot field when 100 feet away. The problems of design and applications of the camera are discussed.

Goldcello Laboratory Film Ink

♦ by Armour Wallingsford, Editorial Sound Dept., Republic Studio.

♦ A new type of ink has been developed for use on standard film numbering machines. It may be used either on the emulsion or the base of the film and it will adhere equally well to nitrate or acetate stock.

It has the unusual characteristic of drying to form a bright golden iridescent coating when printed on black material which is very readily legible by reflected light, while it is a deep violet when read by transmitted light on clear, transparent or translucent stocks.

The ink is perfectly stable in solution and the printed numbers are permanent and will withstand perfectly the use of the customary cleaning solvents for film. This ink is also very useful for identification of still negatives, for spotting and for general marking, as it may also be used with a pen or brush.

PHOTOGRAPHER

• Large chemical company in midwest has opening for young man with recent Army experience in motion picture training films for work in motion and time study laboratory. State age, education, experience, salary expected, when available. Write to Box 51 —

BUSINESS SCREENS: 157 E. Erie; Chicago (11), Illinois

Raw Stock Production Reaches New High in 1915

♦ Production of photographic film reached an all time high in the first quarter of 1945, with an output of 156,587,000 square feet of film, which decreased slightly in the second quarter to 148,692,000 square feet.

The total production in the first quarter in 1944 was 134,689,000, and 141,669,000 in the corresponding 1943 period. Shipments for military and export purposes did not show a falling off in the first half of 1945, since the war was in full progress.

Packard Film Depicts Company's War Role

♦ Hugh W. Hitchcock, Director of Advertising and Public Relations for the PACKARD MOTOR COMPANY, has just announced the completion of Packard's newest motion picture entitled *Men Bet Their Lives On It*. Depicting Packard's war role as producer of precision built engines for aircraft and marine use, the new film was scheduled for release in the current season.

Produced by The Princeton Film Center, *Men Bet Their Lives On It* was directed by Robert Elwyn. Exclusive nation-wide distribution will be handled by The Film Center and a wide variety of adult and school audiences will be reached with the new film.

BUS OPERATIONS

(CONTINUED FROM PAGE 23)

Robert A. McArthur, Director of Personnel, Public Service Coordinated Transport, Newark, N.J.; Walter McCausland, Supervisor of Public Relations, International Railway Company, Buffalo, N.Y.; J. B. Moran, Executive Assistant, International Railway Company, Buffalo, N.Y.; John T. Murley, Safety Supervisor, Connecticut Railway and Lighting Company, Bridgeport, Conn.; Alexander Shapiro, Director of Personnel, Capital Transit Company, Washington, D.C.; George W. Cramer, Superintendent of Transportation Personnel, Capital Transit Company, Washington, D.C.; N. S. Wiggins, Assistant Superintendent of Transportation, Philadelphia Transportation Company, Philadelphia, Pa.

The films can be purchased at Castle Films, 30 Rocketteller Plaza, New York or through any of their authorized dealers. The prices depend upon the length of the films and are as follows: *The Operator and His Job*, \$18.50; *The Operator and His Passengers*, \$25.22; *The Operator and Safety*, \$25.22. For each film the cost of the coordinated filmstrip is \$1.00 and the Instructor's Guide, or manual is free.

Color-Correct

16-mm prints in 72 hours. Full fidelity of sound and definition . . . often excelling the original. "Byron-ize" your prints for perfection.

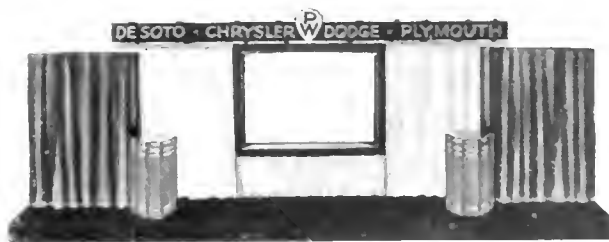
Byron

the most complete 16mm sound studio in the east
Studio: 1712 Connecticut Ave., N. W.
Laboratory: 1704 17th St., N. W.
Washington 6, D. C.



Portable Stagette

For Product Presentations
For Dealer Meetings



Another TSI Development to
"Make it easy to show"

TECHNICAL SERVICE, INC.

693 Monroe Street
Detroit 26 Michigan

Remember the T S I Suitcase Projector

FILMS IN TELEVISION

Firestone Sponsors Tele Films of Nimitz Arrival

♦ First films of Fleet Admiral Chester W. Nimitz' arrival at the Naval Air Station in Anacostia were rushed to New York City by Naval planes, processed, cut and edited in New York for immediate presentation on NBC's video outlet WNET.

Cameramen also covered the fleet commander's tour of Washington and his subsequent address before both houses of Congress. The films were flown to New York for immediate presentation over WNET. Later his welcome by millions of New Yorkers was filmed, and televised the same night, the station coming on the air expressly for the purpose of presenting the historic films.

Paramount Prepares for Television Potentialities

♦ Marshalling the entire resources of Paramount behind TELEVISION PRODUCTIONS, INC., the parent company has announced its readiness as a major factor in the development of television for worldwide public good.

In an article *Television Networks Are Now Vitally Important*, PAUL RAIBORN, president of Television Productions recently stated that, in the atomic bomb, "man has at last perfected the means for destroying himself.

"Humanity is indeed fortunate that it has available for the education of all mankind a new instrument, television, which has the potentiality of bringing the eyes and ears of all together to see and hear the same things at the same instant of time. All men must then think alike and agree in peace.

"Television alone holds the promise of being the medium that can bring the people of far places emotionally face to face with each others' manners, customs and problems and thus make them understand that they are all essentially human.

"The first step in this design is the establishment of national networks to gather the peaceful spirit of America and then international networks to send it world wide.

"Paramount expects to be in the front line, using the best of its physical means and show knowledge for the realization of television's 'one world' possibilities. To this end, any facilities which may be developed and any technique which showmen may know must be made available to our statesmen, churchmen and

educators to carry their messages to the world."

Audiview to Replace Transcription for Video?

♦ "Radio's favored sales tool, the audion transcription, may be superseded (in video) by the motion picture audiview or talking film," according to GEORGE H. PLAGENS, copy chief of CBS, Hollywood Sales Promotion. "A parallel to today's package presentation might be found in the sound slidefilm." Filmed television shows, he believes, will play a considerable part not only as sponsored entertainment but as sales promotion audiviews, while sound slidefilms will offer an adequate reasonable vehicle for presenting to the

sponsor in the privacy of his office the salable features of any television show.

Spot Commercials on Film To Meet Television Needs

♦ "Television will require spot commercials on film just as radio does on discs," states ALEXANDER ELIOT in the October 19 issue of *Printers Ink*. "A large and lucrative field will develop for those who anticipate the demand and are prepared to produce quality material." The author dissects an imaginary problem, dreaming up a suitable television commercial. He translates a well known radio jingle into video, and also analyzes the problem of visualizing trade-names and slogans.



☆☆☆ **IN STEP**

... with a permanent and growing staff, complete facilities and the experience of years in the production of films that do their jobs well—these are **AUDIO** assets which answer the call of **INDUSTRY** and **GOVERNMENT** for services urgently needed in those all-important tasks of training on every front.

AUDIO PRODUCTIONS, INC.
630 Ninth Avenue • New York City
Film Center Building

Christensen Tells Hazards in Tele Film Production

♦ TELEVISION has begun a series of articles on video film production, written by H. G. Christensen, one of the film industry's top commercial short producers for almost thirty years.

In his introductory suggestions, the author states in part: "There will undoubtedly be a tendency upon the part of many, particularly in the early days of television programming, to try to show how economically a film can be produced or bought. This attitude can be very dangerous. It is easy to assume that all one needs is a cameraman with a 16mm. camera, that one of the executives offices or the factory might easily do for the locale and that a cute girl in the front office can take care of the "little acting" required in a one-minute short. But to get a professional job, professional techniques must be used and even the cute girl may be pure ham in front of a camera, making that one minute film just 60 seconds too long for future audiences.

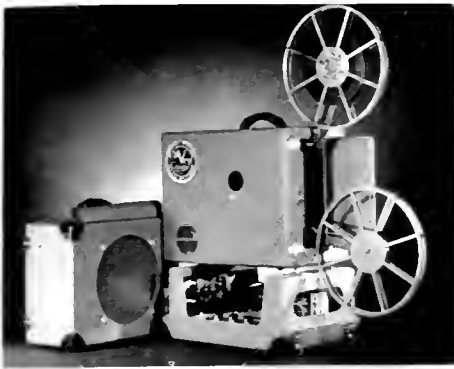
"Another pitfall which must be watched for is the many new 16mm. production companies which are springing up everywhere overnight. Practically everyone that has had a camera in their hands is convinced that they can produce films for television. Undoubtedly, some of them will make the grade. But there are many elements and basic fundamentals in film production which cannot be overlooked.

"Basic costs are present in every film operation, no matter how small, and before venturing into the field of independent production, it would be well for prospective entrants to give them some thought."

New Tube Circuits Provide Video Effects

♦ Storage tube circuits providing slow motion for television transmitters and reverse motion are covered by patents awarded recently by the United States Patent Office.

The patented circuits are aimed at providing in television some of the mechanical tricks which have added considerably to the enjoyment of motion pictures. The close finish of a horse race, for instance, is interesting to watch in slow motion, as are the broken-field run of a halfback, or a close play at home plate. Many semi-technical processes may be better explained visually by slow motion. The reverse-action circuit would make it possible in television to duplicate the out-of-the-water-and-back-to-the-diving-board gag which enlivens dull moments in sport short movies. Two separate television pick-up cameras are employed.



The new DeVry 16mm sound projector is now being delivered to industrials and schools whose orders rank them as fortunate "early birds"

ON THE VISUAL EQUIPMENT LINE

DeVry Resumes Projector Production for Civilian Use

Featuring their triple-purpose functioning to meet today's expanding needs of the school plant, DeVry Corporation, 1111 Armitage Ave., Chicago 14, announces its 16mm, sound-on-film equipment is again being built for civilian uses. Projector and separate sound system are housed in two beautifully streamlined, balanced carrying cases. This makes it possible to use the 25-watt amplifier and 12-inch electro-dynamic speaker separately with turntable, or with microphone as a public address system. The DeVry projector may be used to project either sound or silent films and natural color without extra equipment.

Dr. Clark Named DuPont General Supt.

DuPont's Dr. JOHN M. CLARK, formerly assistant production super-

intendent of the Chambers Works, Deepwater, N. J., has been appointed to the newly created position of general superintendent of the Photo Products Department with headquarters in Wilmington.

A native of Chicago, Dr. Clark is 38 and a graduate of Cornell University. He received his master's degree in industrial chemistry in 1931 and his Ph.D. degree two years later, after which he joined the DuPont Company as a chemist in the Organic Chemicals Department.

Westinghouse Announces New Lamp Booklet

A complete line of photographic and projection lamps is described in a new 20-page booklet announced by the Westinghouse Electric Corporation. This new illustrated booklet gives practical application information concerning photo-flash, photoflood, color photography, motion picture production, spotlight, fluorescent, photographic enlarger, projection and sound reproducer lamps.

Specification tables for quick selection cover rating, bulb shape and diameter, burning position, temperature, lumens, and other data, as well as list price and ordering numbers. Curves are also included indicating "time-lights" characteristics of photo-flash lamps. Copies of the 20-page booklet (A-4754) may be secured from the Lamp Division, Westinghouse Electric Corporation, Bloomfield, N. J.

Philadelphia Station Uses Films to Maintain Television

Operating mainly with films, WPTZ, Philadelphia, is using popular releases from the Navy, Coast Guard and other government agencies, and from the National Film Board of Canada. Occasionally some are secured from industrial concerns, and a few feature films from Philadelphia film distributors.



For 16mm. Film—400 to 2000 Reels FIBERBILT Cases are approved for Service by the Armed Forces, for shipping of 16mm. film.



16mm. and 35mm.	<h1>SERVICES</h1>
<h2>LABORATORY</h2>	<p>for FILM PRODUCERS at the BIG LAB in BURBANK—</p> <ul style="list-style-type: none"> • BETTER KODACHROME DUPLICATES • 16mm BLACK AND WHITE PRINTS • 16mm. SOUND RECORDING • PORTABLE SOUND UNITS • BLOWUPS AND REDUCTIONS At the STUDIO in Hollywood • SHOOTING STAGE • SOUND RECORDING <p>HOLLYWOOD COLORFILM CORPORATION 230 West Olive Ave Burbank Calif CHarleston 8-5554</p>



Panorama of exhibits at the Omaha Institute seen above (from l. to r.) are Eloff Peterson and E. M. Anderson, DeVry Corp. representatives, Harry Erickson (fourth) representing R.C.A., Adolph Westheimer, Radiant's dynamic sales executive, Keith Smith of Modern Sound Pictures, Omaha, representing Victor, and Ivy Nelson, Ampro's educational director.

★ One of the features at the Omaha Institute were the commercial exhibits. Among those represented were: Ampro Corporation, Bell & Howell, Besseler Company, Cathedral Films, Inc., DeVry Corporation, Encyclopaedia Britannica Films, J. G. Kretschmer & Company, Marco Company, Modern Sound Films, News Map of America, A. I. Nystrom Company,

RAILWAY EXPRESS
(CONTINUED FROM PAGE 33)

that little can be accomplished by talking about it. But visually it can be quite successfully attacked, and so it has been the subject of a two-part sound-slide film, entitled "Perfect Performance," which the Express Agency had Sarra, Inc. produce for its series. This film has been well received by the employees, because it is specifically aimed at bad practices which they have seen for themselves. This illustrates, however, that even the most difficult of subjects can be successfully handled by the visual treatment.

Another, but by no means the least important of the objectives of the training program for expressmen, is to reduce personal injuries and accidents in the operation of express vehicles. This, too, is a subject that can be most effectively presented in a specific way through the sound-slide method and is destined to an even more prominent place on the screens of the Agency's many employee training rooms.

(Left) A scene from DeVry's Eloff Peterson and E. M. Anderson's exhibit at Omaha.



VISUAL EXHIBITORS WELL REPRESENTED AT OMAHA

A well-represented equipment show was one of the features at the recent Omaha Audio-Visual Institute. As equipment becomes

available, further exhibits such as this may again be expected on the national scene. A feature story on the Institute appears elsewhere.

Omaha School Supply Company, Radio Corp. of America (Victor Division), University Publishing Company, Victor Animatograph Corp., and Western Theatre Supply Company. The industry was well represented.

Language Master Recorder Offers Low-Cost Spotting

★ Potential sales training applications are noted for the LANGUAGE MASTER, first low-cost record player with spotting mechanism. Manufactured by Fairchild Camera and Instrument Corp., the player is equipped to spot and repeat accurately passages which require replaying for analysis, emphasis or study. Taking speech passages or any other material off recorded broadcast and talks is handled by starting and stopping the records at will.

The Language Master is expected also to have many uses in classroom and library work and private study.

Developed by Wentworth D. Fling while at Hamilton College, the unit has been tested under constant use for several years in the teaching of language and music at Hamilton, Columbia and Hill School. With it, Hamilton students developed an ability to understand and speak French and Spanish in a fourth the time ordinarily required.

The Language Master comes complete with synchronous motor driving the turntable at 78 rpm, standard crystal pickup, spotting mechanism, three-tube amplifier, and five-inch permanent magnet dynamic speaker.

(Below) Harry Erickson, R.C.A. sound sales executive, shows visitors how at Omaha.



For your greater film enjoyment



RADIANT PROJECTION LAMPS

RADIANT LAMP CORPORATION
300 Jelliff Avenue Newark 8, N. J.

PROJECTION • SPOTLIGHT • FLOODLIGHT • EXCITER • MOTION PICTURE PRODUCTION



View of University of Omaha's beautiful campus scene



THE BATTLE CRY OF FREEDOM

Soon the streets of every city in the United States will be alive with youths—breathing the air of freedom which they helped to maintain. Every man, woman and child is happy to have them home and is saying a silent prayer for those left behind.

With those returning, we are privileged to work out the American way of life.



FILMCRAFT Productions

201 W. JACKSON BLVD. • CHICAGO 6, ILL.
Division of SOUNDIES DISTRIBUTING CORP. OF AMERICA, INC.
Eastern Office: 2826 Decatur Ave., Bronx, N. Y. — FORDHAM 7-9300

pace with the fast-mounting world importance of visuals in the field of education, the University of Omaha conducted a second stimulating Iowa-Nebraska Audio-Visual Institute on October 4, 5 and 6 on a greatly expanded yet more comprehensive scale than that of the highly successful first such conference held in 1944.

Attended by more than 600 persons from several states, the institute offered addresses by topflight authorities and provided elaborate exhibits, many of which were supplied by equipment manufacturers. The program was arranged in five separate divisions—one each for grade school level, high school, college, and adult education, with one complete division throughout all three days devoted to religious education. During the three-day period, each division had one demonstration with its age or interest group participants under classroom conditions, of each of the following: (1) sound film, (2) silent film, (3) radio, (4) maps, globes and charts, and (5) slides and strip film.

PROGRAM IS DIVERSIFIED

As additional features, Dr. Frank Sorenson, University of Nebraska professor spoke on "Making Your Own Teaching and Study Guides". Ray Mertes of the United Airlines Education Department and Miss Gertrude LePetri of the Santa Fe Railway showed several types of free films and slides available to schools, and Mrs. Dorothea Pellett, director of visual education of the Topeka public schools, conducted a general teacher evaluation demonstration in the use of teaching film. Expert material-finding assistance was available from Film Librarians John Hedges of the University of Iowa and David McCulley, University of Nebraska.

At one general session, "Equipment problems Now Facing the Schools" were discussed by Joseph Dickman, director of visual education, Chicago Public Schools.

DOCUMENTARY DISCUSSED

A dinner session on the second evening was devoted to a consideration of documentary film with explanation of the purpose and the plans of production and distribution used by the various groups. Miss Margaret Carter, director of distribution for the Canadian Film Board; (CONTINUED ON PAGE FORTY-ONE)

15 SOUND FILMS FOR The Victory Loan for Industrial Plants, Clubs, Farm Groups, Churches, and School and Community Use!



THESE FEATURED 16mm SOUND SUBJECTS:
Diary of a Sergeant; Voyage to Recovery; The Fleet That Came to Stay; It's Your America; Peace Comes to America; Stilwell Road; Target Invisible; Objective Security, etc.

and THESE SHORT "IMPACT" BULLETINS:
To Win the Peace; Secrets; Our Children; Condition Black; and Bonds of Victory.

Showings Continue Throughout
December; Make Your Advance Booking Now!

IDEAL PICTURES CORPORATION

ADDRESS YOUR
ORDERS TO OUR
NEAREST OFFICE

BERTRAM WILLOUGHBY PICTURES, Inc., Suite 600, 1600 Broadway, N.Y.C.
IDEAL PICTURES CORP., 28 E. 8th St., Chicago, Ill.
IDEAL PICTURES CORP., 18 S. 3rd St., Memphis, Tenn.
IDEAL PICTURES CORP., 2403 W. 7th St., Los Angeles, Calif.
IDEAL PICTURES CORP., 1739 Onoda St., Denver, Colo.
STEVENS IDEAL PICTURES, 89 Lane St., N.W., Atlanta, Ga.
NATIONAL IDEAL PICTURES, 2024 Main St., Dallas, Texas
IDEAL PICTURES CORP., 915 S.W. 10th Ave., Portland, Oregon
IDEAL SOUTHERN PICTURES CO., 9536 N.E. Second Ave., Miami, Fla.
IDEAL PICTURES, 210 E. Franklin Street, Richmond, Va.
IDEAL PICTURES, Rm. 1, 926 McGee St., Kansas City, Mo.
IDEAL SOUTHERN PICTURES CO., 336 Barrone St., New Orleans, La.

A NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

- CONNECTICUT •
Hebert Studios, Inc., 53 Allyn St., Hartford 3.
- DISTRICT OF COLUMBIA •
I. T. & T. Corp. of Washington, 51 H. Street NW.
Jam Handy Organization, Inc., Transport'n Bldg., Washington 6.
Paul L. Brand, 816 Connecticut Ave., Washington 6.
- MAINE •
D. K. Hammett, Inc., 8 Brown St., Portland.
- MARYLAND •
Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.
Stark Films, 537 N. Howard St., Baltimore 1.
- MASSACHUSETTS •
I. T. and T. Co. of New England, 115 Newbury St., Boston 16.
Jarrell-Ash Company, 165 Newbury St., Boston 16.
Visual Education Service, Inc., 116 Newbury St., Boston 16.
- NEW HAMPSHIRE •
A. H. Rice and Co., Hollis, N. H.
- NEW JERSEY •
Art Zeiller, 868 Broad St., Newark 2.
- NEW YORK •
Hallenbeck & Riley, 562 Broadway, Albany 7.
Buchan Pictures, 79 Allen St., Buffalo.
Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.
Catholic Movies, 220 W. 42nd St., New York.
The New York I. T. & T. Co., 25 W. 45th St., New York 19.
The Jam Handy Organization, Inc., 1775 Broadway, New York 18.
Institutional Cinema Service, Inc., 1560 Broadway, New York 19.
King Cole's Sound Service, 340 Third Ave. at 25th St., N. Y. C. 10.
Nu-Art Films, Inc., 145 W. 45th St., New York 19.
S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18.
Y.M.C.A. Motion Picture Bureau, 347 Madison Ave., New York 17.
John E. Allen, Inc., Box 383, Rochester 7.
- PENNSYLVANIA •
Kunz Motion Picture Service, 1319 Vmc St., Philadelphia 7.
Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.
- WEST VIRGINIA •
J. G. Haley, P. O. Box 703, Charleston 23.

SOUTHERN STATES

- ALABAMA •
Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1.

These qualified visual education dealers offer the finest in products and services for the use of training and informational aids; including film subjects for every occasion, screens, projectors and accessories. Projection facilities, including operator and equipment, are also available. Address inquiries concerning these dealers or listings on this page to Reader Service Bureau, Business Screen Magazine, 157 E. Erie St., Chicago 11, Ill. Your inquiry is welcomed.

John R. Moffitt Co., 191 1/2 S. Perry St., Montgomery.

• FLORIDA •

Ideal Southern Pictures Co., 9536 N. E. Second Ave., Miami.
Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

• GEORGIA •

I. T. & T. Corporation of the South, 756 W. Peachtree St., N.W., Atlanta.
Calhoun Company, 101 Marietta St., Atlanta 3.

• KENTUCKY •

D. T. Davis Co., 178 Walnut St., Lexington 34. (Also Louisville.)

• LOUISIANA •

Stanley Projection Company, 211 1/2 Murray St., Alexandria.
Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.
Feltus B. Stirling, 2005 Ferndale Ave., Baton Rouge 15.
Ideal Southern Pictures Co., 336 Barrone St., New Orleans.
I. T. & T. Corp. of New Orleans, 318 Carondelet St., New Orleans.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., P.O. Box 1187, Jackson 110.

• TENNESSEE •

Ideal Pictures Corp., 18 S. 3rd St., Memphis.
Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.

• VIRGINIA •

Walker C. Cottrell, Jr., 408-10 E. Main St., Richmond 19.
Ideal Pictures, 219 E. Main St., Richmond 19.

MIDWESTERN STATES

• ARKANSAS •

Arkansas Visual Education Service, Conway.

• ILLINOIS •

Ideal Pictures Corp., 28 E. 8th St., Chicago.
Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.
McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4 (HAR-ri-son 3329).
Y.M.C.A. Motion Picture Bureau, 19 So. La Salle St., Chicago 3.

Stinson Projector Sales, 521 S. Lombard Ave., Oak Park.
Fletcher Visual Education Service, 218 W. Mam St., Urbana.

• IOWA •

Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids.
Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

• KANSAS-MISSOURI •

Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas.
Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)
Erker Bros. Optical Co., 610 Olive St., St. Louis 1.
I. T. & T. Corp. of Missouri, 3326 Olive St., St. Louis.
Swank Motion Pictures, 620 Skinker Blvd., St. Louis.

• MICHIGAN •

Olson Anderson, 1113 McKinley Ave., Bay City.
Engleman Visual Education Service, 701 W. Warren Ave., Detroit 1.
Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.
Capital Film Service, 1043 E. Grand River, East Lansing.

• MINNESOTA •

Film Preview, 1504 Hennepin Ave., Minneapolis.
National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• OHIO •

Lockard Visual Education Service, 922 Roslyn Ave., Akron 2.
Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.
Fryan Film Service, Film Bldg., Cleveland 14.
Film Associates, 429 Ridgewood Dr., Dayton 9.
Jam Handy Organization, Inc., 310 Talbot Building, Dayton 2.
Murray Motion Picture Service Co., 782 Reibold Bldg., Dayton 2.
Twyman Films, Inc., 29 Central Ave., Dayton 1.
Martin Sound Systems, 50 Charles Ave., S.E., Massillon.
• WISCONSIN •
Photoart House, 844 N. Plankinton Ave., Milwaukee.
Gallagher Film Service, Green Bay.

WESTERN STATE

• CALIFORNIA •

Donald J. Clausonhue, 1829 Craig Ave., Altadena.
Ideal Pictures Corp., 2408 W. St., Los Angeles.
I. T. & T. of the West, 3123 8th St., Los Angeles 5.
Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.
Screen Adettes, Inc., 1709 W. 1st St., Los Angeles 14.
I. T. & T. of the West, 4247 Piedmont Ave., Oakland 11.
Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11.
Hirsch & Kaye, 239 Grant Ave., San Francisco 8.
Photo & Sound, Inc., 153 Kearny St., San Francisco.
Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.
Y.M.C.A. Motion Picture Bureau, 351 Turk St., San Francisco 2.

• COLORADO •

Ideal Pictures Corp., 1739 Oneida St., Denver.

• OREGON •

Ideal Pictures Corp., 915 S. A 10th Ave., Portland.
Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5.
Screen Adettes, Inc., 314 S. V. Ninth Ave., Portland 5.

• TEXAS •

The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.
I. T. & T. Corp. of the South, 302 1/2 S. Harwood St., Dallas 1.
National-Ideal Pictures, 2024 Main St., Dallas.
Visual Education, Inc., Twelfth & Lamar, Austin. Also, Cotton Exchange Bldg., Dallas 1, and M & M Bldg., Houston 2.
Y.M.C.A. Motion Picture Bureau, 1700 Patterson Ave., Dallas 1.

• WASHINGTON •

Rarig Motion Picture Co., 5511 University Way, Seattle 5.

• HAWAII •

Motion Picture Enterprises, 121 S. Beretania Honolulu, T. 11.

CANADA

General Films Limited
Head Office:
1924 Rose St., Regina, Sask.
Branches:
535 W. Georgia St., Vancouver B. C.
810 Confederation Life Bldg., Winnipeg, Man.
156 King St., West, Toronto, Ont.
1396 St. Catherine St., Montreal.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION SERVICE

MAHA'S SECOND VISUAL INSTITUTE

(CONTINUED FROM PAGE THIRTY-NINE)

In Hamilton, British Information Service; Mr. Brooker, U. S. Office of Education; and Oscar Sams, Office of Inter-American Affairs participated.

RELIGIOUS AREA REVIEWED

Other headline speakers at the institute included Dr. Mary Palmer, Chicago, visual education specialist, who had just conducted her second summer school on the study of visual aids for the International Council on Religious Education at Lake Geneva; Esworth Dent, general manager of the Society for Visual Education, Chicago; R. E. Scott, Minneapolis county superintendent, who is believed to be the first county superintendent to develop a circulating film library program where classroom films are usually taken to rural schools; and Roger Albright, Motion Picture Processors and Distributors of America, New York.

PROPAGANDA IS EVALUATED

The final morning was devoted to discussion of the recognition and evaluation of propaganda in films. This was an attempt to show teachers and other leaders how to use such film and how to help observers make their own evaluation.

Miss Betty Gurling and Dean Douglas, Regional Education Director of RCA, conducted a demonstration of an adult education film forum. Club groups showed great interest in the demonstration of film forum, directed by Miss Margaret Carter and John Hamilton. Besides these forum demonstrations, the institute also provided classroom audio demonstrations.

Pictorial Films Announces Latest Short Releases

At a cocktail party given at the City Gardens, St. Moritz Hotel, on Wednesday, September 26 by Pictorial Films, Inc., a special preview of the new PICTOREEL fall releases

(8 mm and 16mm sound and silent films) was held for the metropolitan photographic dealers and the trade press. Hosts were MILTON J. SALZBURG, President and HAROLD BAUNSTONE, Vice-President of Pictorial Films, Inc.

PICTOREEL releases—available now for the fall and Christmas season—include 18 *Musical Miniatures*, offering a wide selection of soloists, dancers, hillbilly musicians, famous name bands and band leaders. The famous Harmonising cartoons, combining music, humor and entertainment for the young of all ages, offering six newcomers for this fall season, were represented by a feature of particular interest for the Christmas holiday season—*Thus St. Nick*—a riot of fun in which Cheezer and his pals find out the truth about Santa Claus.

Another set of PICTOREELS, the thrilling, fast-moving *Sportsopes*, were represented at the preview by a film called *Flying Feathers*, an exciting, play-by-play action film, featuring two of the world's ace badminton players—Ken Davidson and Hugh Forgie.

New Training Course in Use of Audio-Visual Aids

THE TOWN CRIER (published by THE TOWN HALL, Inc.) recently announced a new special course offered staff members and other leaders of community organizations, in audio-visual education as applied to the programs of such agencies. RAY BINGHAM, Director of the Audio-Visual Education Services (Y.M.C.A. Motion Picture Bureau) of the National Council of Y.M.C.A.'s will be in charge.

Mr. Bingham has designed the course, co-sponsored by the N.Y. Adult Education Council, to provide program supervisors and leaders in community organizations with (1) a working knowledge of the equipment required; (2) the available materials in films, slide films, recordings, etc.; and (3) planning suggestions for the effective utilization of these program aids.



C. R. CRAKES Demonstrates To Classes

The classroom scene at right is typical of many demonstrations carried on this year by C. R. Crakes, DeVry educational director and visual authority.

MUSIC FOR FILMS

Music can make or break your picture. The more factual the picture the more it needs the strong emotional appeal of good music. Today's standard of quality is higher than ever before in the history of industrial films.

The time, effort and money you put into production deserve the best in music. You can not afford less. Music scoring is a specialized, professional branch of the film business requiring musicianship and experience.

Emil Velazco, musician of National reputation, orchestra leader, composer and recently officer in charge of music for U. S. Navy films, knows pictures as well as he knows music. He can help you choose the type to fit your particular budget.

Whether from his library of film music by really great orchestras, effective low cost scores by electric organ or original composition for your individual needs you can turn over your picture for completion with music without headaches or regrets to

emil VELAZCO

1697 Broadway, N. Y.

Circle 7-5097

FILMATIC

**TRIPLE-PURPOSE
FILM-SLIDE PROJECTOR**

MORE ILLUMINATION PER WATT

NO REWINDING NECESSARY

MOTOR DRIVEN
FORCED AIR-COOLED

3-WAY USE

- For 2 x 2 Paper or Glass Slides
- For Single Frame Slidefilm
- For Double Frame Slidefilm

Instantly Set up

Corrected Lens—Can Be Cleaned Easily

Film Loops Naturally ... Will Not Scratch

Conveniently Portable —Yet Very Stable

It's easier, more economical to use this versatile 3-in-1 projector. Gives more illumination per watt — assures perfect clarity of image. Can be changed from film to slide showing — in a jiffy! Has Manumatic slide carrier — Kwik-Lok spiral focusing — smooth tilting — accurately centered optical system. 300 watt lamp capacity. Complete with custom-built carrying case.

NOW AVAILABLE

GoldE Manufacturing Co.

Dept. B, 1220 W. Madison St.
Chicago 7, U.S.A.



ERWIN M. SOLMS

Erwin M. Solms to Head Transfilm Advisory Service

♦ Cap-setting for the anticipated flow of peacetime business, Transfilm announces the appointment of ERWIN M. SOLMS as Vice-President. Consultant for the past few years on motion pictures for sales training and merchandising programs, Mr. Solms will be in charge of a newly created advisory service at Transfilm, where he will offer counsel on the use of films in sales, merchandising, advertising and public relations programs. In addition he will participate in the production of industrial motion pictures and slide films, drawing from previous experience with Paramount Pictures and the Jam Handy Organization. As part of its recent expansion, Transfilm has acquired a staff of research and analysis specialists to study markets and sales methods for its clients and plan the use of visual aids to increase the effectiveness of promotion and training programs.

* * *

Dr. Theodore Switz Heads Overseas Britannica Sales

♦ The appointment has been announced of DR. THEODORE M. SWITZ, as vice-president in charge of overseas sales for Encyclopaedia Britannica Films, Inc.

Dr. Switz is now in Europe attending visual education conferences in England, Switzerland, and Sweden. Formerly director of the export department of the Hercules Powder Company, he will now be responsible for the world wide distribution of classroom films produced by the film company, many of whose 500 teaching films are available in Spanish, Portuguese, French, Afrikaans, Chinese, Turkish and Arabic. Foreign sound tracks are in production for more titles and in other languages.

"We believe that in a world grown small, every nation is the family across the way—and its peoples are

People in Pictures
TRANSFILM ANNOUNCES SERVICES; BRITANNICA EXPORTS

our neighbors," Mr. E. H. Powell, president of Encyclopaedia Britannica Films recently stated. "Whether or not we remain good neighbors depends upon how well we understand one another.

"In no way can interest in those world neighbors of ours—and their interest in us—be so dramatically and completely satisfied as through the medium of the authentic classroom film. Pictures speak a universal language. The classroom film is the closest approach to a basis for complete and mutual understanding—without bias or special pleading."

♦ Dr. V. C. Araspiger was named executive vice-president of the film company at a recent meeting of the

Board of Directors in New York.

Other new officers named were H. R. Lissack, vice-president in charge of sales; Dr. Melvin Brodshaug, vice-president in charge of research; and J. A. Brill, vice-president in charge of production.

Pat Dowling Reopens Own Production Facilities

♦ PAT DOWLING who has been an industrial film producer in Hollywood since 1929 is re-opening his own business known as PAT DOWLING PICTURES in a new building which has been acquired at 1056 N. Robertson Blvd., Los Angeles.

During the war years Dowling was with the Training Division of Douglas Aircraft Company, managing



ELMER L. SYLVESTER
Vice-Pres., Director of Florez, Inc.

production on 16 pictures, and more recently was production manager for Tradefilms, Inc., handling production on more than thirty films for the Navy and private corporations.

* * *

Avia Films to Specialize in Aviation Subjects

♦ Aviation Films, Inc., Los Angeles and Hollywood, has launched an intensified program in the production of industrial and special feature films under the trade name AVIA FILMS. Stress will be placed on aviation subjects. The present list, soon to be announced, is also projected toward the Latin American trade.

President RICHARD R. GEARING will draw on his experience in color process work, short subjects released through Metro, and his technical and mechanical engineering experience with B. F. Goodrich photography in connection with engineering coordination for Lockheed. He is credited with contributions in the development of third dimensional cartoons.

* * *

Picture Features Announces New Production Facilities

♦ Picture Features, Inc. has formed DAVID ROBBINS PRODUCTIONS, a 16mm film unit under the supervision of DAVID ROBBINS, writer, photographer and magazine contributor, whose experience in photo-journalism technique will be applied to film-making. The result: entertainment films, carrying an informational and educational touch.

The organization is available for production of industrial films, with emphasis on lively short spots for television. Production will be on 16mm color film. Before the cameras now are these shorts: *Your Child Is A Genius!*, *Coney Island*, and *Times Square*. Scripted and awaiting the cameras are *There's A Village In The City*, *Fifth Avenue Safari* and *Let's Call On The Artist*.

In San Francisco
its
PHOTO & SOUND
offering
Complete Production

- Treatment
- Script
- Photography
- Animation
- Sound Recording
- Film Editing

PHOTO & SOUND
Incorporated
San Francisco

Indispensable then



**Inevitable
now**



**Enlightened opinion regards sound films not as
a "might" but as a MUST for better selling and promotion**

EVERYBODY knows that the promotional film has proved itself. Almost everyone understands its advantages. What many don't yet realize is the *extent* to which the promotional film has proved itself over every other means of modern selling—making it *the most powerful* merchandising medium available today.

Ask any Army or Navy man in charge of troop morale. Ask any G. I. Ask anyone in authority. You'll learn that for transmitting ideas and information in the quickest, the most graphic, the most convincing way possible, the motion picture is indispensable.

Do you know the *possibilities*—the *real* possibilities of

promotional films? Do you realize that highly professional pictures are available to every business? Do you know the extent to which technics are being perfected, distribution improved? Do you know how inevitable the promotional film is in your business—if you are to meet tomorrow's powerful competition?

Right now your commercial producer can help you plan sales building motion pictures or slide films, with or without sound, for the keenly active days ahead. It will pay to get in touch with your producer very soon. Don't overlook a *must!* . . .

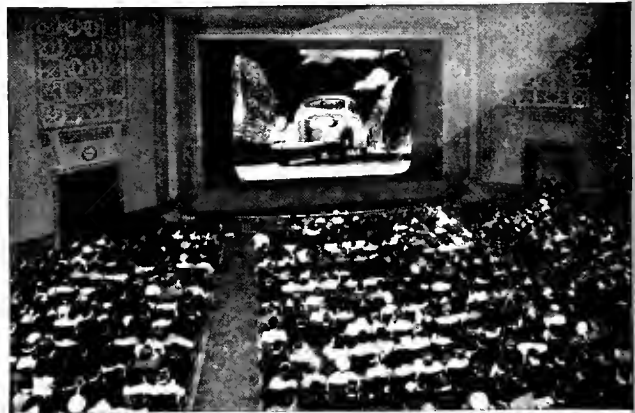
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Sales-Promotional Films

Kodak



Commercial Motion Pictures ON YOUR DOORSTEP....



To be of any value

they must have selective distribution

Successful use of commercial motion pictures is built of five important elements—*planning, writing, casting, producing and distribution.* Without a definite, practical program and adequate facilities for obtaining *distribution*, all previous steps are of no avail . . . and you find yourself with a "baby on your doorstep."

The opportunity to help plan, write, cast and control studio pro-

duction of business pictures for outstanding business leaders has been the privilege of The Jam Handy Organization for many, many years.

As a further service to our clients, we provide distribution together with our "know-how" in booking, exploitation and projection. We also provide dependable reports of audience reaction and *actual* attendance.

Pictures to a Purpose Are Made by **The JAM HANDY**
Organization

VISUALIZATIONS • EDUCATIONAL SOUND PICTURES • TRAINING ASSISTANCE • SLIDEFILMS

NEW YORK * WASHINGTON * DETROIT * DAYTON * CHICAGO * LOS ANGELES

BUSINESS SCREEN



Army Pictorial

A REPORT ON ACTIVITIES OF
ARMY PICTORIAL SERVICE
• SIGNAL CORPS •

A SPECIAL ISSUE OF THE NATIONAL MAGAZINE OF AUDIO AND VISUAL AIDS

The Preferred PROJECTORS



The selection by all branches of the Armed Forces of thousands of S.V.E. Projectors is further significant proof of the superiority of S.V.E. equipment for showing 2" x 2" slides and slidefilms. S.V.E. Projectors are also widely preferred by civilian users. They are standard equipment in all of the leading sound-slidefilm units.



FEATURES...



include *efficient lamphouse* for fast cooling and complete film protection, *multiple-condensing lens system* for uniform, brilliant screen illumination, new non-jamming *semi-automatic slide changer* and *wide choice of objective lenses* for any length of throw or desired picture size.

SOCIETY FOR VISUAL EDUCATION, INC.

A Business Corporation

100 EAST OHIO STREET • CHICAGO 11, ILLINOIS

ADVERTISING'S MOST IMPORTANT JOB

Selling the American Way of Life to the Young People who will one day rule America

PROOF

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

American Bible Society
 American Can Company
 American Viscose Corporation
 The Bates Manufacturing Company
 Bethlehem Steel Company
 Black & Decker Manufacturing Company
 The Borden Company
 Calco Chemical Company, Inc.
 Cluett, Peabody & Company, Inc.
 Dictaphone Corporation
 E. I. duPont de Nemours
 Eberhard Faber Pencil Co.
 Ethyl Gasoline Corp.
 General Motors Corporation
 Godfrey L. Cabot, Inc.
 The B. F. Goodrich Company
 Hart Schaffner & Marx
 Jenkins Bros.
 Johns-Manville Corporation
 Kenwood Mills
 Mohawk Carpet Mills, Inc.
 National Biscuit Company
 National Lead Company
 Pepsi-Cola Co.
 Remington Arms Company
 Socony-Vacuum Oil Company, Inc.
 The Texas Company
 United States Rubber Company
 OR ANY OTHER CARAVEL CLIENT



TO BUSINESS MEN: If, as you so fervently declare, the American Way of Life is worth *defending*, then by all that's holy it is worth *explaining* . . .

—For what it is: not merely the most practical way of providing the people of a great nation with the things they need for safe and comfortable living *but the most effective way of insuring good jobs, at increasingly better pay, for everyone willing to do his level best to turn out the goods!*

—Worth *explaining*, we say, to the millions of young people, now in secondary schools and colleges, who will shortly need a stout-hearted faith in the American system of free enterprise in order to preserve it and direct it into proper patterns.

* * *

Granted the premise, where is the logical place to start?

Why, in the **SCHOOLS** and **COLLEGES**, of course—and to this end the motion picture screens *in many thousands of classrooms and assembly halls* are all set up to convey the message of American business to the future rulers of America.

Two warnings: (1) Your motion picture must be educational, free from self-exploitation; (2) It should be made by a producer experienced in school distribution.

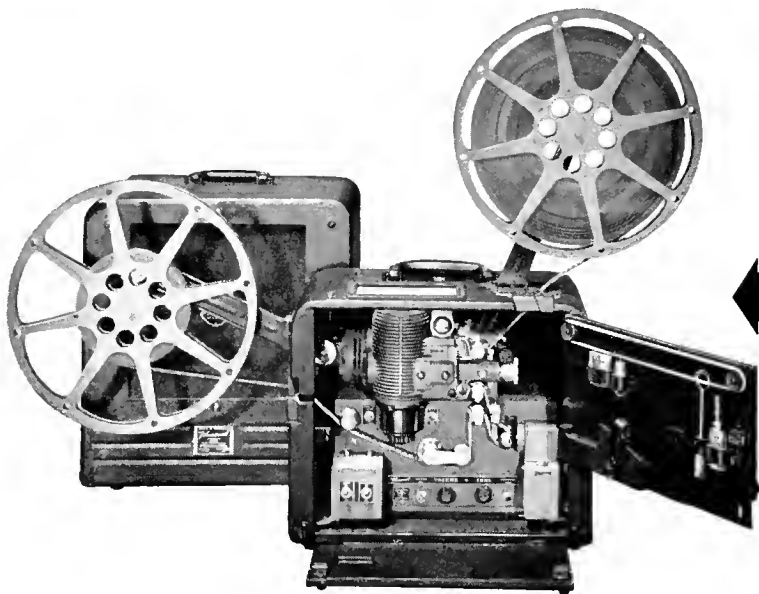
If your company qualifies, we can readily show you how you can take a vital and profitable part in "Advertising's Most Important Job." Write today for full particulars.

CARAVEL FILMS

INCORPORATED

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

B & H



179

Refined and improved during war years, this 16mm sound-on-film projector is cooler and easier to operate than ever before. Compact, sturdy, precision-built, it is performing today in all corners of the world. Send the coupon for complete information.

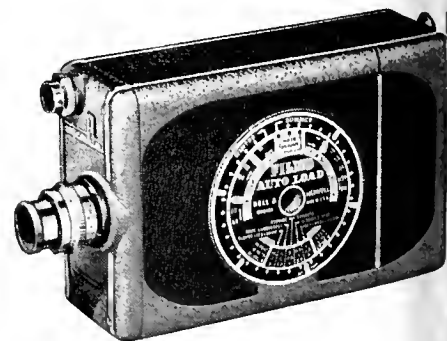
FILMOSOUND LIBRARY

At your service—for rental or purchase—are Filmosound Library's thousands of sound and silent films . . . for technical training, general education entertainment. Send the coupon for complete information and catalogs.

AUTO LOAD

16mm magazine-loading camera produces excellent movies in both color and black-and-white. Loads instantly . . . just slip in a pre-threaded film cartridge. Single-frame exposure device permits making animated movies — cartoons, trick titles, maps, diagrams, miniature sets. Various types of lenses, quickly interchangeable, for long shots, in close quarters, or under poor lighting conditions. Built-in exposure calculator gives correct lens setting for every outdoor daytime atmospheric condition and kind of scene, whether Kodachrome or black-and-white film is used.

Filmo Auto Master offers, plus all Filmo Auto Load features, versatility of three-lens turret for instant switch from one kind of lens to another.



OPTI-ONICS — products combining the sciences of OPTics • electrONics • mechanICS

PRECISION-MADE BY



Bell & Howell

TURN IDEAS INTO ACTION



You will read on other pages the remarkable account of how motion pictures went to work for victory; how, as a ranking Army official stated, motion pictures helped train soldiers in 40 per cent less time than it took in 1917.

Bell & Howell Company is proud to have made significant contributions to this giant training program, the biggest and most successful the world has ever seen. Numbers of Army Air Forces personnel were trained in our plants to operate and maintain sound-on-film equipment. Filmosound Projectors were widely used throughout the Army, in every other branch of the Armed Forces, the Red Cross, and war industries.

Filmosounds were employed, as tools of war, to turn ideas into action—to provide audio-visual experiences that virtually overnight helped transform everyday citizens into the most technically

expert fighting force in all history.

Yet the end of war has not ended the superb teaching power of sound-on-film motion pictures. In training production employees, training salesmen, carrying dramatic demonstrations into the prospect's office, in turning ideas into action, Filmosounds can work for you.

Everywhere you have a story to tell, you can tell it quicker and more convincingly with sound motion pictures.

HOW MOVIES CAN WORK FOR YOU

Bell & Howell has published a short, right-to-the-point booklet called "Movies Go to Work." It tells you *where* you can use motion pictures in your business, and *how*. Send for your copy today. Just clip the coupon to your business letterhead.

SINCE 1907 THE LARGEST MANUFACTURER
OF PRECISION MOTION PICTURE EQUIPMENT
FOR HOLLYWOOD AND THE WORLD



BELL & HOWELL COMPANY
7108 McCormick Road, Chicago 45

Without obligation, please send my copy of "Movies Go to Work." Send also information on () Filmosound 179; Filmo () 8mm, () 16mm silent projectors and cameras, () Filmosound Library.

Name.....

Firm.....

Address.....

City.....State.....

TRANSFILM

SALUTES THE ARMY



IT HAS BEEN OUR PLEASURE TO WORK ON MANY FILMS FOR THE U. S. ARMY AND IT HAS BEEN PARTICULARLY GRATIFYING TO SEE THE TREMENDOUS STEPS THE ARMY HAS MADE IN PLANNING AND PRODUCING FILMS THAT DO THEIR JOB.

WE OF TRANSFILM SALUTE THE ARMY FOR A JOB WELL-DONE.

SLIDE FILMS • MOTION PICTURES • THREE DIMENSIONAL PHOTOGRAPHY

TRANSFILM

INCORPORATED
35 W. 45th ST. • NEW YORK 19, N.Y.



The Army Pictorial Issue of Business Screen Magazine

★ ISSUE ONE OF VOLUME SEVEN ★

• Contents •

A History of Army Photography by <i>Captain Frank P. Liberman</i>	15
A Word of Introduction by <i>Major General H. C. Ingles</i>	30
Organization of the Army Pictorial Service: <i>A Graphic Chart</i>	32
Army Pictorial Service by <i>Brigadier General E. L. Munson, Jr.</i>	33

PRODUCTION AND TRAINING RESULTS

The Signal Corps Photographic Center by <i>Colonel R. C. Barrett</i>	35
The Measure of Army Films by <i>Lt. Col. Paul Morgan</i>	38
Three Reports on Film Results: Soldier Reactions to Training Films	40
Army Film Utilization by <i>Lt. Thomas C. Brown</i>	41
"Why We Fight": A Report on the Army's Great Documentary Series	42
"Film Is a Weapon" by <i>Colonel Emanuel Cohen</i>	43
Animation for Army Films by <i>Captain Rodell C. Johnson</i>	44
Photographic Operations in the Pacific by <i>Lt. Morton Sonthoimer</i>	45
Films as Medicine	46
Still Pictures by <i>Major Frank Muto</i>	47
Filmstrip Production in the Army by <i>Captain Leonard M. Barker</i>	48
Shooting Army Color by <i>Tech. Sgt. Frank S. Errigo</i>	50
Foreign Language Films by <i>Captain Aldo Ermini</i>	52

DISTRIBUTION OF THE ARMY FILMS

Army Pictures Reach 'Round the World by <i>Lt. Col. Orton H. Hicks</i>	53
Right Time, Right Place and Right Film by <i>Major Dennis R. Williams</i>	55
Operation of a Central Film Library by <i>Captain William C. Ralke</i>	58
Army's Projectors Follow the Flag: <i>A BUSINESS SCREEN Pictorial Review</i>	59
Operation and Maintenance of Projectors in the Field by <i>Captain Edwin B. Levinson</i>	63
Overseas Motion Picture Service by <i>Captain Seymour R. Mayo</i>	65
Pictorial Engineering and Research by <i>Major Lloyd T. Goldsmith</i>	66

ARMY CAMERA: PHOTOGRAPHY IN ACTION

The Combat Photographer by <i>Lt. Leonard Spinrad</i>	67
Training the Army Cameraman by <i>Major Arthur L. Gashill</i>	68
How Is Combat Footage Used? by <i>Major Warren Wade</i>	70
Sound Effects and Film Music by <i>Major Alphons M. Dillinger</i>	86

A Word of Acknowledgment

★ With these hundred pages, we add another chapter to the great record of "visuals" in World War II which began with our own Navy edition of 1945.

We are especially indebted to the two liaison officers of the Service who were our constant help and inspiration: CAPT. FRANK LIBERMAN at Washington, D. C., and 1st Lt. LEONARD SPINRAD of the Signal Corps

Photographic Center, New York. Their invaluable help in gathering material, checking accuracy and photographs is deeply appreciated.

Finally, a word of real credit for the cover of this issue goes to Sgt. HENRY STEINBART, in prewar days one of the East's best artist-designers and soon to return to that position of eminence from wartime duties in the Animation Branch, SCPC, New York.

COVER DESIGN AND ILLUSTRATION BY S. SGT. HENRY STEINBART, SCPC

Issue One, Volume Seven of Business Screen, the National Magazine of the Audio and Visual Arts, issued by Business Screen Magazines, Inc., 457 East Erie Street, Chicago 11, Illinois, on December 30, 1945. O. H. Coellin, Jr., Editor and Publisher; E. T. Lundgren, Director of Production; Helen Hvie, Editorial Assistant. Staff members in service: Capt. Robert Seymour, Sgt. Herbert L. Mitchell. Subscription: \$2.00 for eight consecutive numbers (one complete volume); \$3.00 foreign; \$3.50 in Canada. Entire contents copyright 1945 by Business Screen Magazines.

SOUND Pictoreels!

350 FOOT, 35MM. SOUND SUBJECTS
 IDEAL ENTERTAINMENT!
 ALL RECENT RELEASES \$17.50

PUPPETOONS

- 125—Cavalcade of Music.
- 126—Sleeping Beauty.
- 127—The Big Broadcast.

CARTOONS

- 115—Little Cheezer.
- 116—Buck Cheezer; Little Cheezer turns Buck Rogers.
- 117—Two Little Pups.
- 118—Wayward Pups; unsuccessful attempt at Horatio Alger stuff.
- 119—Honeyland; Love life of a bee.
- 120—The Old Pioneer; The '49 gold rush.
- 131—The Discontented Canary.
- 134—The Colico Dragon.
- 136—Barnyard Babies; ugly duckling and the old red rooster.
- 137—Alias St. Nick; big bad wolf in Santa's clothing.
- 139—The Pups Picnic.
- 142—The Little Bentam-weight; Little Chick gets tough!

SPORTS

- 113—Here Comes Malicious; the story of a race-horse.
- 114—Chinook's Children; Commander Byrd's lead dog.
- 121—On The Wing; bird hunting.
- 122—Fishermen's Parasite.
- 123—Devil Divers; auto racing.
- 128—Bil and Dridler; sleepchasing.
- 129—Smooth Approach; golfing.
- 130—Underwater; swimming sports.
- 140—Flying Feathers; badminton.
- 152—Snow Falls; skiing.
- 153—Sporting Wings; aviation.

Cartoons and Sports available in:
 100 ft., 8 mm.\$5.50 List
 360 ft., 16 mm.\$30.75 List

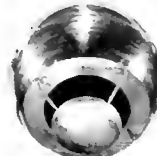
SUBJECT TO DEALER DISCOUNT



A—CRAIG REWINDS!
 B—BAIA PRECISION SPLICER!
 C—CEMENT!

3-way combination in one unit! 6½" x 21" solid oak base board, natural finish. Non-slip rubber legs. Splicer cuts and cements in single operation. For silent or sound film. Individually boxed. Complete.....\$13.95 List

Arel "BAFFLE BALL" Speaker



The solution for acoustical problems!
 Guaranteed, aluminum speaker adaptable for public address systems and sound projectors.

- Distributes sound EVENLY.
- Prevents "rattle" at high peaks!
- Dust Proof!
- Checks Echo!

Model No. 6—For Public Address systems, \$39.50 List
 Model No. 500—For Sound Projectors, \$42.50 List

RADIANT SCREENS



THE QUALITY SCREEN!

SIZE	MODEL	LIST
40 x 40	DS	\$17.75
36 x 48	DS	\$18.75
48 x 48	DS	\$21.50
39 x 52	DS	\$21.50
52 x 52	DS	\$21.95
45 x 60	DS	\$27.50
52 x 72	DS	\$33.00

TO SUPPLY NEW YORK CITY
 225 5th AVE.
 SHAW • ST. LOUIS (10), MO.

TRANSFILM

SALUTES THE ARMY



IT HAS BEEN OUR PLEASURE TO WORK ON MANY FILMS FOR THE U. S. ARMY AND IT HAS BEEN PARTICULARLY GRATIFYING TO SEE THE TREMENDOUS STEPS THE ARMY HAS MADE IN PLANNING AND PRODUCING FILMS THAT DO THEIR JOB.

WE OF TRANSFILM SALUTE THE ARMY FOR A JOB WELL-DONE.

SLIDE FILMS • MOTION PICTURES • THREE DIMENSIONAL PHOTOGRAPHY

TRANSFILM
INCORPORATED
35 W. 45th ST. • NEW YORK 19, N.Y.



The Army Pictorial Issue of Business Screen Magazine

★ ISSUE ONE OF VOLUME SEVEN ★

• Contents •

A History of Army Photography by <i>Captain Frank P. Liberman</i>	15
A Word of Introduction by <i>Major General H. C. Ingles</i>	30
Organization of the Army Pictorial Service: <i>A Graphic Chart</i>	32
Army Pictorial Service by <i>Brigadier General E. L. Munson, Jr.</i>	33

PRODUCTION AND TRAINING RESULTS

The Signal Corps Photographic Center by <i>Colonel R. C. Barrett</i>	35
The Measure of Army Films by <i>Lt. Col. Paul Horgan</i>	38
Three Reports on Film Results: Soldier Reactions to Training Films	40
Army Film Utilization by <i>Lt. Thomas C. Brown</i>	41
"Why We Fight": A Report on the Army's Great Documentary Series	42
"Film Is a Weapon" by <i>Colonel Emanuel Cohen</i>	43
Animation for Army Films by <i>Captain Rodell C. Johnson</i>	44
Photographic Operations in the Pacific by <i>Lt. Morton Southwimer</i>	45
Films as Medicine	46
Still Pictures by <i>Major Frank Muto</i>	47
Filmstrip Production in the Army by <i>Captain Leonard M. Barker</i>	48
Shooting Army Color by <i>Tech. Sgt. Frank S. Errigo</i>	50
Foreign Language Films by <i>Captain Aldo Ermini</i>	52

DISTRIBUTION OF THE ARMY FILMS

Army Pictures Reach 'Round the World by <i>Lt. Col. Orton H. Hicks</i>	53
Right Time, Right Place and Right Film by <i>Major Dennis R. Williams</i>	55
Operation of a Central Film Library by <i>Captain William C. Rakc</i>	58
Army's Projectors Follow the Flag: <i>A BUSINESS SCREEN Pictorial Review</i>	59
Operation and Maintenance of Projectors in the Field by <i>Captain Edwin B. Levinson</i>	63
Overseas Motion Picture Service by <i>Captain Seymour R. Mayer</i>	65
Pictorial Engineering and Research by <i>Major Lloyd T. Goldsmith</i>	66

ARMY CAMERA: PHOTOGRAPHY IN ACTION

The Combat Photographer by <i>Lt. Leonard Spinrad</i>	67
Training the Army Cameraman by <i>Major Arthur L. Gaskill</i>	68
How Is Combat Footage Used? by <i>Major Warren Wade</i>	70
Sound Effects and Film Music by <i>Major Alphonse M. Dillinger</i>	80

A Word of Acknowledgment

★ With these hundred pages, we add another chapter to the great record of "visuals" in World War II which began with our own Navy edition of 1945.

We are especially indebted to the two liaison officers of the Service who were our constant help and inspiration: CAPT. FRANK LIBERMAN at Washington, D. C., and 1st Lt. LEONARD SPINRAD of the Signal Corps

Photographic Center, New York. Their invaluable help in gathering material, checking accuracy and photographs is deeply appreciated.

Finally, a word of real credit for the cover of this issue goes to SER. HENRY STEINBART, in prewar days one of the East's best artist-designers and soon to return to that position of eminence from wartime duties in the Animation Branch, SCPC, New York.

COVER DESIGN AND ILLUSTRATION BY S. SGT. HENRY STEINBART, SCPC

Issue One, Volume Seven of Business Screen, the National Magazine of the Audio and Visual Arts, issued by Business Screen Magazines, Inc., 157 East Erie Street, Chicago 11, Illinois, on December 30, 1945. O. H. Corliss, Jr., Editor and Publisher; E. T. Lundgren, Director of Production; Helen Hyle, Editorial Assistant. Staff members in service: Capt. Robert Seymour, Sgt. Herbert L. Mitchell. Subscription: \$2.00 for eight consecutive numbers (one complete volume); \$3.00 foreign; \$3.50 in Canada. Entire contents copyright 1945 by Business Screen Magazines.

SOUND Pictoreels!

350 FOOT, 16MM. SOUND SUBJECTS
 IDEAL ENTERTAINMENT!
 ALL RECENT RELEASES \$17.50

PUPPETOONS

- 125—Cavalcade of Music.
- 126—Sleeping Beauty.
- 127—The Big Broadcast.

CARTOONS

- 115—Little Cheeser.
- 116—Buck Cheeser; Little Cheeser turns Buck Rogers.
- 117—Two Little Pups.
- 118—Wayward Pups; unsuccessful attempt at Mordecai Alger stuff.
- 119—Honeyland; Love life of a bee.
- 120—The Old Pioneer; The '49 gold rush.
- 131—The Discontented Canary.
- 134—The Colic Dragon.
- 136—Barnyard Babies; ugly duckling and the old red rooster.
- 137—Alice St. Nick; big bad wolf in Santa's clothing.
- 139—The Pups Picnic.
- 142—The Little Bantam-weight; Little Chick gets tough!

SPORTS

- 113—Here Comes Melicious; the story of a race-horse.
- 114—Chinook's Children; Commander Byrd's lead dog.
- 121—On The Wing; bird hunting.
- 122—Fisherman's Paradise.
- 123—Devil Divers; auto racing.
- 126—Bit and Bridle; sleepstacking.
- 129—Smooth Approach; golfing.
- 130—Underwater; swimming sports.
- 140—Flying Feathers; badminton.
- 152—Snow Falls; skiing.
- 153—Sporting Wings; aviation.

Cartoons and Sports available in:
 180 ft., 8 mm. \$5.50 List
 360 ft., 16 mm. \$9.75 List

SUBJECT TO DEALER DISCOUNT



A—CRAIG REWINDS!
 B—BAIA PRECISION SPLICER!
 C—CEMENT!

3-way combination in one unit! 6½" x 21" solid oak base board, natural finish. Non-slip rubber legs. Splicer cuts and cements in single operation. For silent or sound film. Individually boxed. Complete. \$13.95 List

Arel "BAFFLE BALL" Speaker



The solution for acoustical problems!
 Guaranteed, aluminum speaker adoptable for public address systems and sound projectors.

- Distributes sound EVENLY.
- Prevents "rattle" at high peaks!
- Dust Proof!
- Checks Echo!

Model No. 6—For Public Address systems, \$39.50 List
 Model No. 500—For Sound Projectors, \$42.50 List

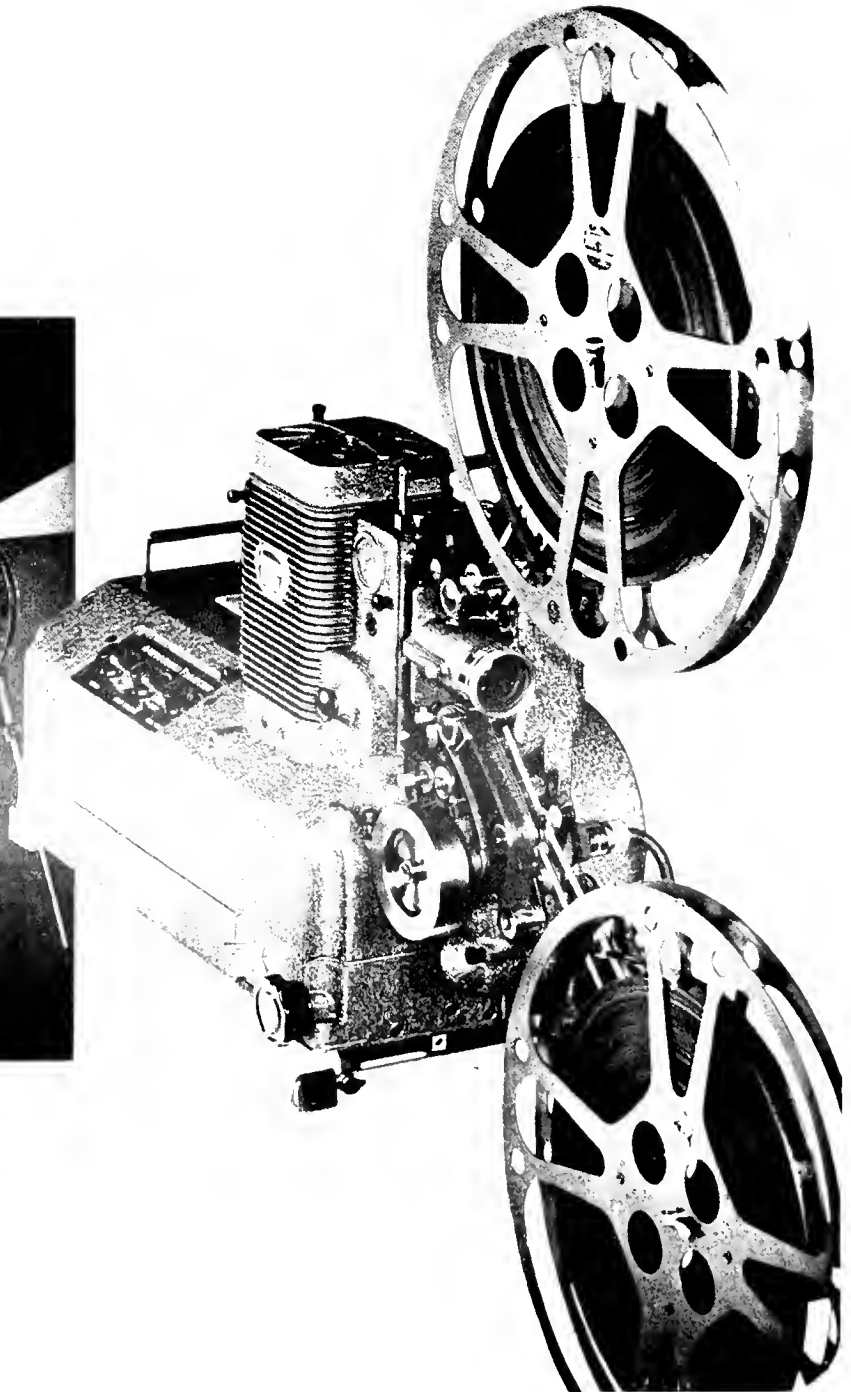
RADIANT SCREENS



THE QUALITY SCREEN!

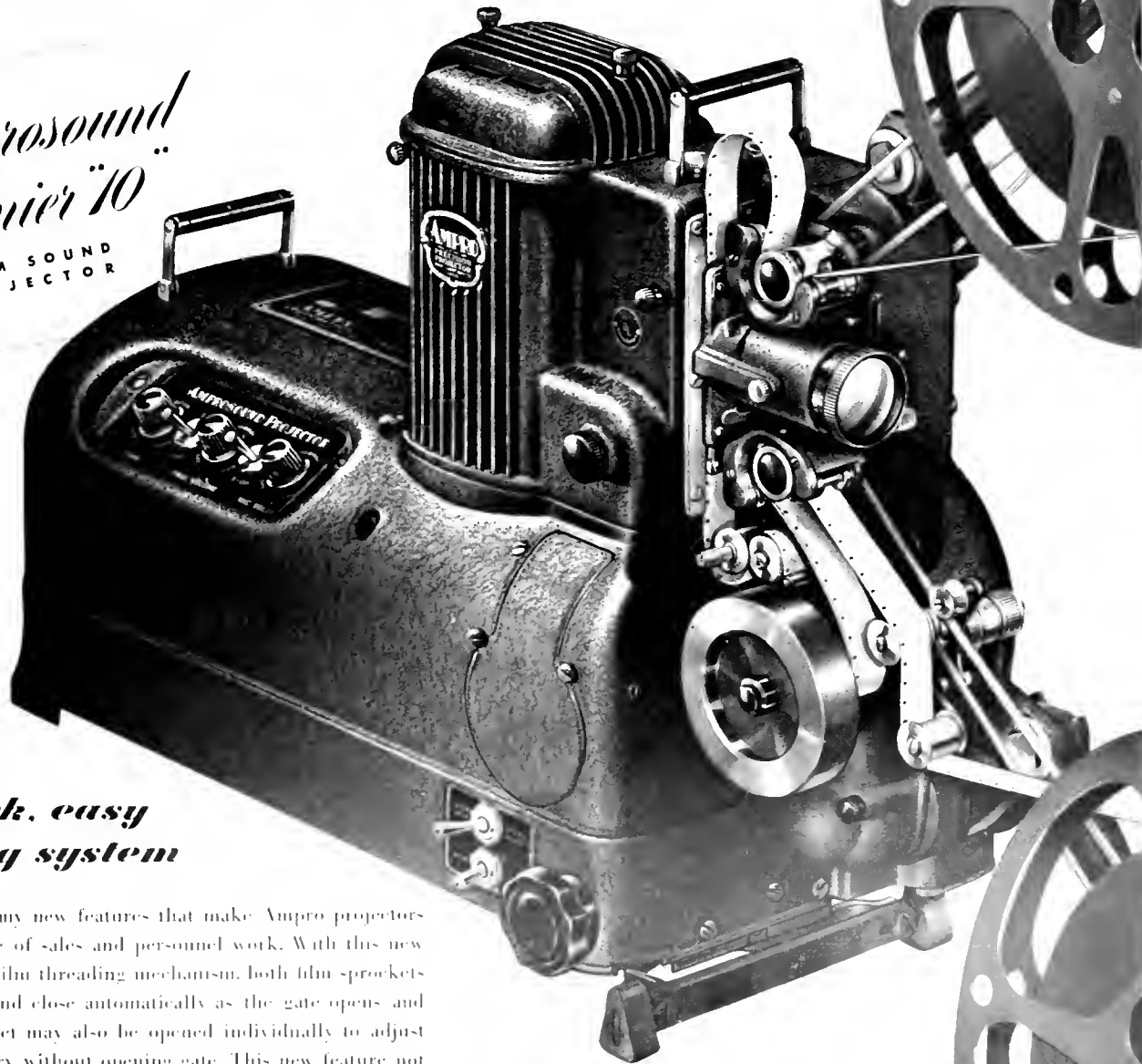
SIZE	MODEL	LIST
40 x 40	DS	\$17.75
36 x 48	DS	\$18.75
48 x 48	DS	\$21.50
39 x 52	DS	\$21.50
52 x 52	DS	\$21.95
45 x 60	DS	\$27.50
52 x 72	DS	\$33.00

TO SUPPLY NEW YORK CITY
 225 5th AVE.
 SHAW • ST. LOUIS (10), MO.



***Ampro maintains its leadership
with a new 16mm sound projector***

*Amprosound
Premier "10"*
16MM SOUND
PROJECTOR



***new, quick, easy
threading system***

It's one of the many new features that make Ampro projectors ideal for every phase of sales and personnel work. With this new improved design of film threading mechanism, both film sprockets open for threading and close automatically as the gate opens and closes. Either sprocket may also be opened individually to adjust film loops if necessary without opening gate. This new feature not only saves time, but eliminates possibility of damaging valuable film because of improper threading.

Ampro production for the time being is allocated to the accumulation of civilian orders. However, we expect to be in full swing on government deliveries by early 1946. If you wish Ampro quality and features—and they are well worth waiting for—we urge you to place your orders now so that delivery can be made at the earliest possible date. Your patience will be rewarded by the superb quality and features of the new Ampro projectors.

8mm silent — 16mm silent — 16mm
sound motion film — 16mm an-
nouncement projectors — accessories



*The Army-Navy "E" has been awarded
to Ampro for excellence in the production
of 16 mm motion picture projectors*

"MITCHELL 16"



The 16mm camera for the producers of commercial and educational pictures.

The "MITCHELL 16" was designed to meet the requirements for a high grade 16mm camera. Incorporated in this camera are many of the well known features of the famous 35mm Mitchell camera that has been the standard of the motion picture industry for 25 years.

Engineered designed and manufactured in Hollywood.

MITCHELL CAMERA CORPORATION

665 No. Roberson Boulevard
West Hollywood 46, California

Cable Address "MITCAMCO"

Phone BR. 2-3209

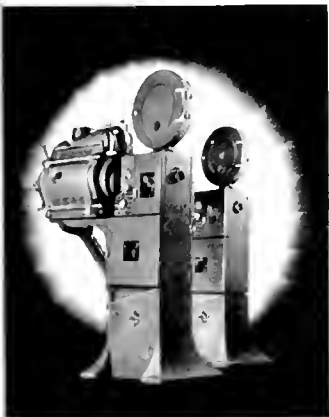
PERFECTION.... in Sight and Sound

TRUE ARTISTS know that the "sweet singing" tone qualities of a Stradivarius are not produced by the musician's skill alone . . . that it is the *designing* genius, the superb *workmanship* and the master *craftsmanship* of Antonio Stradivari that makes this violin the *perfect* instrument — that endows it with *completeness* of tone and finish never since excelled.

Like that of Antonio Stradivari, DeVRY's goal is a unit of *complete* performance — a *motion picture* SOUND projector "built from the ground up" to blend high-frequency sound and clear-cut imagery into a complete oneness of what you see and what you hear.

Your NEW DeVRY 16mm. sound-on-film projector is a *precision electronic instrument*, built by the same master craftsmen who build 35mm. equipment for the world's finest theatres . . . the projector that is built for years of day-in, day-out, economical, dependable, trouble-free service . . . the projector that is so simple to thread, focus and maintain that a 12-year old can operate it. DeVRY CORPORATION, 1111 Armitage, Chicago.

35MM PROJECTORS TO COUNT ON FOR A PERFECT SHOW



For Auditorium, Assembly Hall and Company Theaters, where 35 mm. films are to be shown, get the facts about your best buy — the DeVRY:

1. DeVRY Theatre Projector — the big, rugged DeVRY 35mm. precision projector (illustrated) — that made famous the slogan "A Great Pair to Draw to For a Full House" — with *Ac Lamps* and sturdy base for permanent installation — model that is setting new performance standards in the world's finer theatres.
2. DeVRY TRANSPORTABLE — 35mm. Sound-on-Film Projector with 1000 watt Mazda illumination. Ideal for Auditoriums in which projector throw does not exceed 60 feet.
3. DeVRY PORTABLE — 35 mm. Sound-on-Film projector with 1000 watt Mazda illumination. Two matched cases — projector in one — amplifier and speaker in the other for exhibiting regular 35mm. Hollywood film releases wherever audiences might gather.

Whatever your 35mm motion picture equipment needs might be — DeVRY has a model to project the perfect show.

All 35mm. models have SOUND HEAD incorporated with Picture Mechanism in one effective SINGLE UNIT. Get the facts: No obligation — mail the coupon.

BUY THE 3-PURPOSE DEVRY

1. The NEW 16mm. DeVRY SAFETY projects both sound and silent films.
2. The NEW 16mm. DeVRY shows both black-and-white and color film without extra equipment.
3. The NEW 16mm. DeVRY has separately housed 25 watt amplifier and sturdy 12 inch electro-dynamic speaker which afford portable Public Address facilities — indoors and out.



MODEL 16-1966
SOUND-ON-FILM PROJECTOR



DeVRY alone has been awarded five consecutive Army-Navy E's for Excellence in the production of Motion Picture Sound and Electronic Training Equipment.



DEVRY CORPORATION, 1111 Armitage Ave., Dept. BS-C1
Chicago 14, Illinois

Gentlemen: Please send us your latest complete catalog of Audio-Visual training aids — 16mm. motion picture sound projectors, slide film and slide projectors, stereopticons, projection screens, etc.

We are interested in 35mm. transportable & theater-type motion picture sound equipment.

Name _____

Business _____

Address _____

City _____

State _____

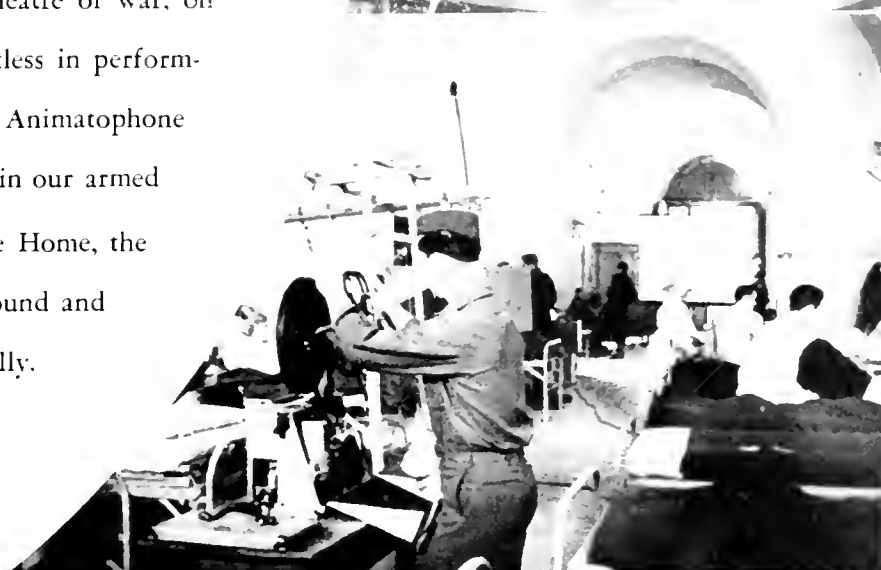
In Canada, contact Arrow Films, Ltd., 43 Victoria St., Toronto, Ontario, Canada

Buy War Bonds!



**"A job well done" on every training
and fighting front . . . the world over**

During the war, VICTOR Equipment was set up in every theatre of war, on
every ocean, and in training camps at home. Faultless in perform-
ance, never failing in rendering its valuable service, the Animatophone
contributed to the education and entertainment of millions in our armed
forces. Now, in Peace, VICTOR stands ready to serve the Home, the
School, the Church and Industry. Better pictures, better sound and
reliability put VICTOR in First Place . . . unequivocally.



VICTOR

ANIMATOGRAPH CORPORATION

HOME OFFICE AND FACTORY: DAVENPORT, IOWA
NEW YORK (18) McGraw-Hill Building, 330 W. 42nd Street
CHICAGO (1) 188 W. Randolph





Simplified Selling *with Sono-Vision*

An *easier* way to use the advantages of sound motion pictures—that's Sono-Vision, a cabinet projector which contains the screen, speaker, amplifier, projector, and all controls.

One button starts it . . . another stops it . . . and no darkened room is necessary. It makes application of sound films simpler, more comfortable, *much more easily absorbed and accepted.*

An illustrated, descriptive booklet will be sent without obligation.



Industries, Incorporated

4100 FULLERTON AVENUE, CHICAGO 39, ILLINOIS

Visualizing the Nation in War Since Brady in 1862

A History of Army Photography

A WORD AND PICTURE TRIBUTE TO MATHEW BRADY, AMERICA'S FIRST MILITARY PICTORIALIST

by Captain Frank P. Liberman

SIGNAL CORPS combat photographers have brought the image of war to the front pages of every American newspaper. Their complete coverage of every phase of military operations has earned the men who fought with film the title of pictorial pioneers. Yet their wars have "sat" for their portraits, too. Let's examine the dusty, almost forgotten files and unearth the story of military photography throughout America's history.

Before photography became a regular military function, some of it was performed for the War Department by civilians. A few European photographers were used in mapping. Even before the Civil War when field photography was delicate and arduous task, the Engineers took pictures on their Western explorations. Bear in mind that the first daguerreotype had been invented in 1839. Despite this fact, enterprising photographers were recording the action at Bull Run a mere 22 years later.

Forerunner of all combat photographers was Mathew B. Brady. At the time of the War between the States, this Irish immigrant had launched a successful career as the leading fashionable photographer of the day. His clientele included the notables of New York and Washington society. His pictures had won prizes at the World's Fair in London. Although his future was comfortably assured, the ambitious Brady saw an opportunity for even greater renown, and at the outbreak of hostilities succeeded in obtaining permission from President Lincoln and Mr. Pinkerton of the Secret Service to take pictures at the front.

The difficulties of this undertaking were staggering. Brady had to outfit his men, bearing the expenses. Photography in 1861 was a slow and laborious procedure. Roll film had not even been invented. Yet this remarkable civilian photographer worked right up to the trenches, using cumbersome cameras, sensitizing and developing his plates on the spot. Although his status of non-combatant gave him the right to immunity from danger, bursting shells were no specters of personages. This never-fazed Brady, who sometimes missed death by inches, his laboratory, consisting of a bulky tent and horse-drawn wagon, evoked much humorous comment. In addition to risking sniper and shell fire, Brady and his assistants had to carry hundreds of glass plates over rough roads. His wagon plowed through mud. It was tormented by rivers in constant danger of being dumped on the board, and all the precious equipment lost



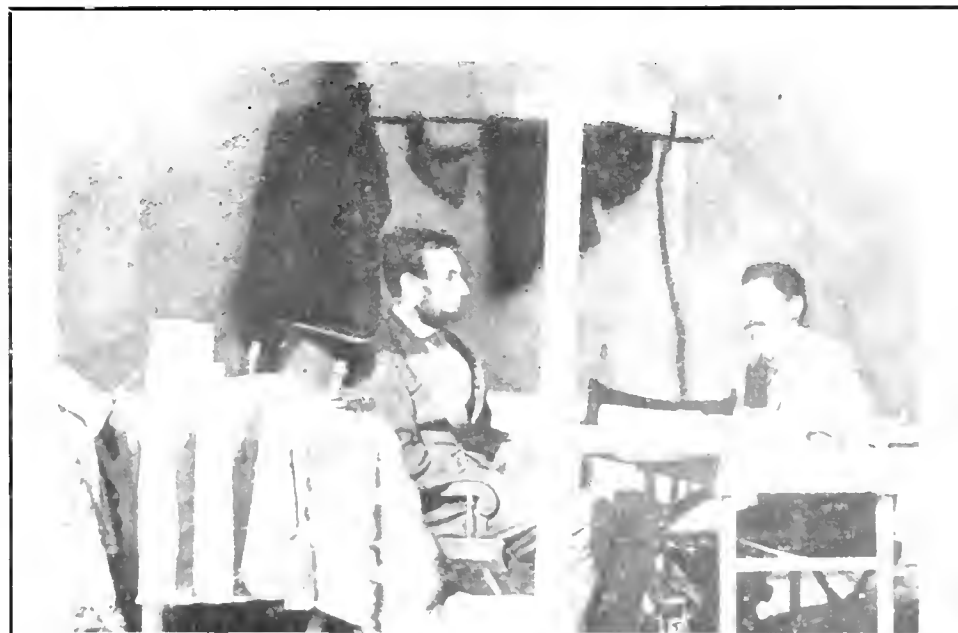
Mathew B. Brady
America's Pioneer Military Pictorialist

Brady's first documentation by photography of the Civil War era was the forerunner of today's vital military and naval organizations.

During four terrible years, Brady with the strange-looking wagon bearing his equipment went everywhere with Farragut on the Mississippi, with Sherman into Georgia, and with a score of other Union generals. He was at the Gettysburg and Antietam battles and his pictures still tell a graphic story of the horror of war. Lack of high speed lenses made "action" shots impossible; nevertheless, his pictures speak for themselves.

Brady worked feverishly during those four long years. He was busily taking pictures near Henry House when Johnston drove down upon the Union rear and started the Northern route. Separated from his equipment, Brady was carried along by the fleeing troops, and by nightfall he was lost in the thick woods along Bull Run. Armed with only a broadsword discarded by a retreating soldier, Brady spent the night on the battlefield, arriving in Washington three days later with a few negatives still intact.

Later in the war, just before the Battle of Fredericksburg, Brady had a still more dangerous experience. Arriving in the Union lines, he saw Jackson fortifying the heights along the right bank of the Rappahannock. Brady, on the left bank, set up his camera to take some



Instant of the great battle of Antietam. Brady's Lincoln & McClellan. President Lincoln's visit to General George B. McClellan.



(Above) Brady and his camera visit Federal troops in the trenches before Petersburg, Virginia



(Above) Artillery prepares for action and Brady's camera

(Below) Then as now, the "other side of glory" a deserted camp and a wounded Zouave



pictures. But the glint of his apparatus attracted the attention of the Confederate sharpshooters, who thought the cameras were a Union battery, and within a few minutes Brady was the target of a good many bullets. With characteristic good luck, however, he escaped without harm to himself or his cameras.

One of his famous pictures, the Federal battery before Petersburg, also has an exciting story. The battery was not firing when Brady arrived, and Captain Cooper, commanding, obligingly put his men to their posts for a picture. The Confederates, however, seeing the movement, thought the battery was preparing for action and immediately opened fire. At the scream of the shells, gun crews threw themselves to the ground, and Brady's horse bolted to the rear with the "what-is-it" wagon, breaking some of the plates and spilling chemicals far and wide. But when the firing died down, Brady returned to take the picture.

By 1865, Brady and his intrepid assistants had a collection of 7,000 photographs. Despite the fact that Congress voted him \$25,000 for his services, Brady had incurred debts totalling more than \$100,000 and he faced bitterness and defeat. One set of his priceless pictures went to the government, but no publisher wanted his negatives. They finally went to a photographic supply house to cover a bill for equipment, and it was not until 1900 that an enterprising publisher (E. B. Eaton of Hartford, Conn.) acquired the collection and made it the nucleus of the famous *Photographic History of the Civil War*, compiled and published in 1911.

The once indefatigable Brady failed to re-establish himself as a commercial photographer. Disappearing from public view, he died in New York City in 1897, a forgotten pauper.

Though Brady was the leading significant photographer of the war, other men also contributed a share. There was A. D. Lytle, of Baton Rouge, La., a photographer in the service of the Confederacy. When Federal troops occupied Baton Rouge in 1864, Lytle, at the risk of being shot as a spy, took many photographs of the Union Forces. Then after developing the plates, he would steal up into the observation tower atop the ruins of the capital, and signal the near-by Confederates that prints were ready to be smuggled through the lines. Another photographer was Gardner, a partner of Brady's. A Captain A. T. Russell, whose branch of service is unknown, took pictures for intelligence purposes. There also were Sam A. Cooley, attached to the Tenth Army Corps, and G. S. Cook, a Confederate photographer.

It was G. S. Cook who took the photograph of Fort Sumter, an action shot difficult to equal, even today. At the time the photograph was taken, September 8, 1863, Fort Sumter had already been bombarded once and was then being shelled a second time by a fleet of Federal ironclads.

Shortly before the war, terrain photography from balloons had been suggested by Horace Greeley's *New York Tribune* and the American Photographic Society. However, ballooning was dropped after the war, and no mention of photography is found until 1881. At this time,

dolphus Greely was Chief Signal Officer, and photography enthusiast himself. He had saved laboriously prepared wet process plates made on his Arctic expedition of 1881-1882. It was during this expedition that a young civilian photographer named Rice accepted the rank of Sergeant in the hope of adding to his photographic reputation through service with his Signal Corps expedition. Rice proved to be an indefatigable photographer, seizing every opportunity to take pictures of the vast frozen wastes of Baffinland. The sergeant later lost his life while attempting to bring supplies to some of his marooned comrades.

The Reconstruction Era had found little place for the military photographer. However, upon General Greely's return, a photographic laboratory was opened at Fort Whipple (now Fort Myer), Virginia, and photography appeared as a regular course on the curriculum. Even the subject was part of a course in military topography. In 1896 there appeared the first Army manual of photography, written by Signal Corps Lieutenant. By this time the roll film and daylight loading equipment had made field photography worthy of practical consideration. Despite the lack of official authorization, the use of photography increased. Topographical photography was still in the hands of the Engineers, and there was no clear-cut delegation of the photographic function until World War I.

In 1898 aerial photography from the reinflated balloons, and the first aerial photographic trip was made by the same lieutenant who had written the manual in 1895.

During the Spanish-American War various signal companies in Cuba and the Philippines were issued photographic equipment. The wisdom of having furnished this material to our forces serving abroad is demonstrated by the valuable collection of photographs in the National Archives.

After 1900 some photographs were made through the efforts of Signal Corps troops. These men were equipped with cameras and assigned to various missions, usually in addition to their regular duties.

In 1903, 12 units were equipped for field photography. These were ordered by the Chief Signal Officer for the purpose of recording historical events.

At Fort Leavenworth by 1905, photography was one of the possible specialties available for uncommissioned officer students. Signal Corps enlisted men could count a qualified knowledge of photography as 10% of their qualification toward their promotion.

In 1906 the War Department directed that the Signal Corps provide identification photos for the entire army. This was accomplished at a new laboratory on Nebraska Avenue, in Washington, D. C.

It is not clear just when the Signal Corps adopted the motion picture camera. It was used, however, in 1909, when the official test flight by the Wright Brothers was recorded on film. The new technique was adopted during that year with the introduction of slow-burning film.

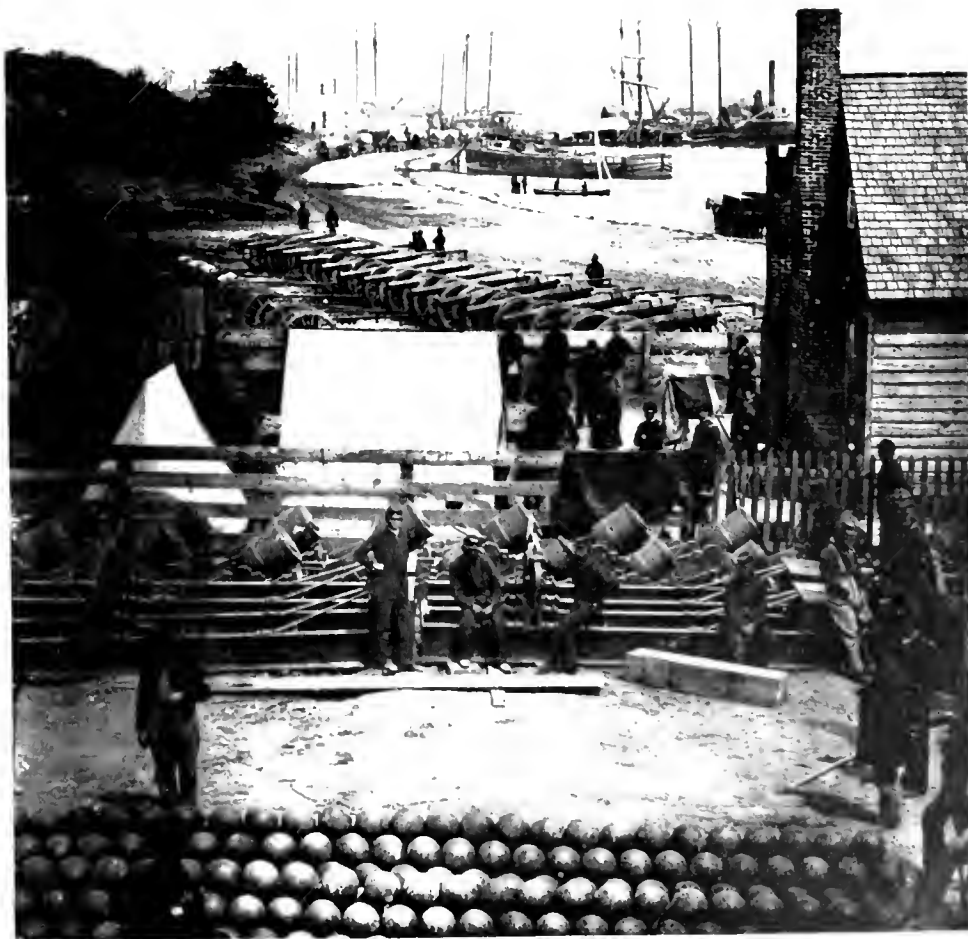
By the time of America's [Turn to page 94



Above: A Federal battery in a moment of history poses for Brady at Petersburg, Virginia

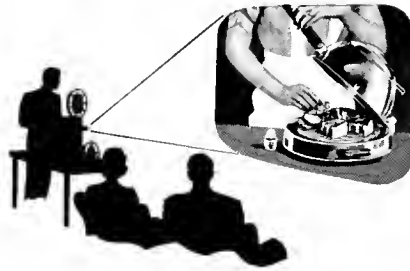
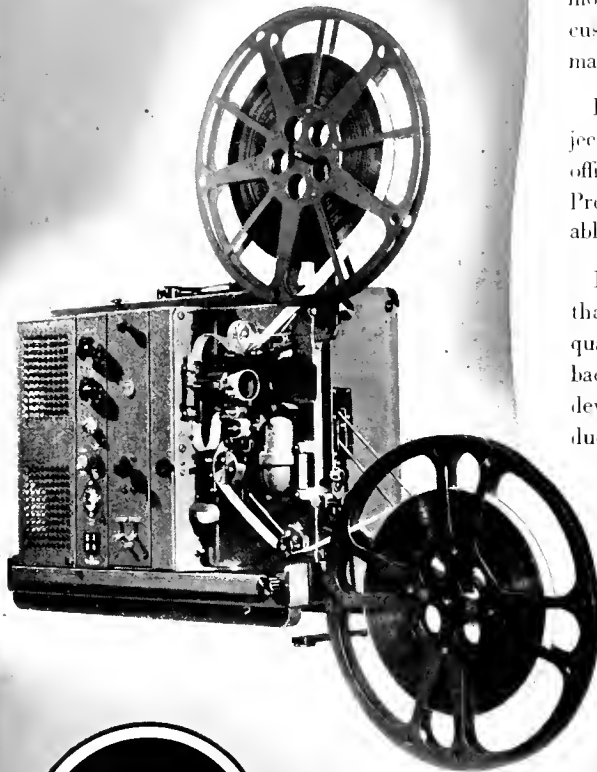


Below: Behind the lines, a Union supply depot scene at Yorktown, Virginia, May, 1862



DEMONSTRATE PRODUCT PERFORMANCE

with the
**RCA SOUND FILM
PROJECTOR**



Make a film of your product in use, under typical conditions; include close views of complex operations—scenes of product applications that could not be displayed without elaborate preparation. Show your movie demonstration to your staff and your customers—pictures that move and talk make your sales story more effective.

It is easy to show films on the RCA Projector. Set it up wherever convenient, in office, auditorium, showroom or plant. RCA Projectors are simple to operate, give dependable performance.

RCA engineers have designed a projector that provides brilliant illumination and quality sound. This careful engineering is backed by RCA's constant research in the development of picture and sound reproduction. For detailed information on the RCA Sound Film Projector, send for descriptive booklet. Write: RADIO CORPORATION OF AMERICA, Dept. 70-168G, Camden, New Jersey.

BUY
WAR
BONDS

RCA 16mm PROJECTORS

70-0336-168



RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, N. J.

LEADS THE WAY . . . In Radio . . . Television . . . Tubes . . . Phonographs . . . Records . . . Electronics

From Coating to Cutting

CONTINUING THE STORY OF HOW DU PONT
MOTION PICTURE FILM IS MADE . . .



When raw emulsion for Du Pont Motion Picture Film has been thoroughly washed, it is melted down for coating on the film base.

The picture above shows where transparent base—seasoned in air-conditioned vaults—meets the emulsion. Here the base “kisses” the surface of liquid emulsion and moves upward with its coating to a chill box. (At the start, the first few feet of base pick up no emulsion in the “V” area seen in the photo.)

With the emulsion “set” by the low temperature, the film moves forward through totally dark, air-conditioned drying chambers to an inspection point and wind-up hundreds of feet away.



As the newly coated wide stock film emerges from air-conditioned drying chambers, it is met by the keen eye of an experienced inspector.

S-L-O-W-L-Y . . . the film travels through the faint illumination of both transmitted and reflected safelights. The inspector has ample time to scan every inch of the coated surface. Should the slightest imperfection appear, its exact position on the roll is recorded and, later, that section of the film is removed.

This is not a final inspection by any means. It is simply one of many such operations in the Du Pont plant that help assure quality products.



The wheels spin as coated rolls of film are slit to standard widths. Safelights again enable operators to manipulate the high-speed slitters and maintain precise dimensional accuracy.

Individual rolls on the take-up cores are cut to length. Then, after they are removed from the slitting machines, the rolls are transferred to an inspection room where the film is given a careful and thorough final inspection. Now they are packed in rugged, metal containers, labeled and stocked ready for shipment.

This is the fourth of a series of installments picturing the story of Du Pont Motion Picture Film manufacture. In our next and concluding chapter we will illustrate the final precautions taken to assure the perfection of the finished product.

These seven outstanding features of Du Pont Motion Picture Film are widely approved by leading cinematographers:

- | | |
|--------------------------|---------------|
| 1. Retains latent image | 4. Fine grain |
| 2. Extreme wide latitude | 5. Speed |
| 3. Color balance | 6. Contrast |
| 7. Excellent flesh tones | |

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

In New York: Empire State Bldg. • In Hollywood: Smith & Aller, Ltd.

DU PONT MOTION PICTURE FILM



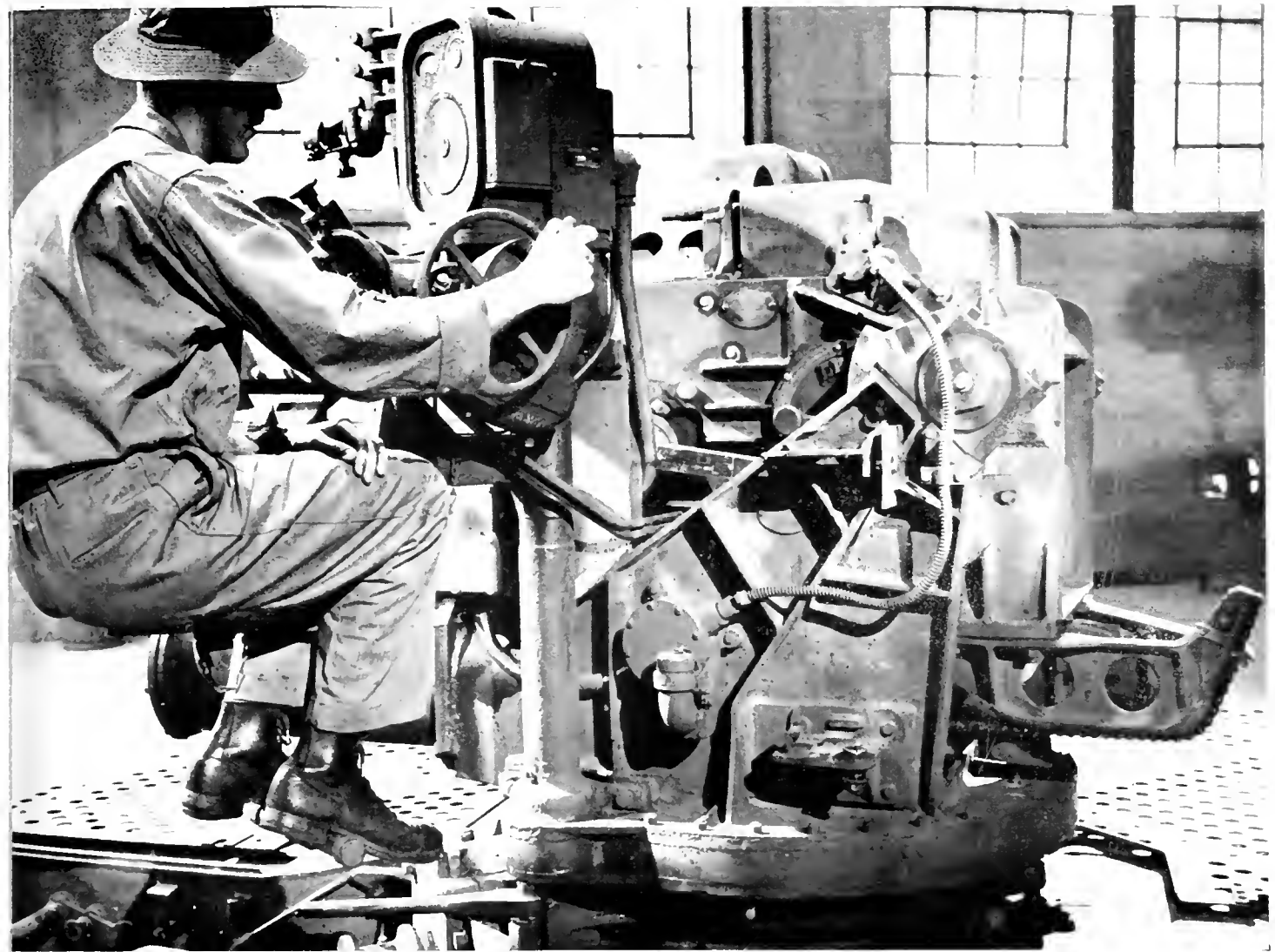
BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

Paper is still extremely scarce . . . save every scrap of it

*A Salute to the
Army Pictorial Service
UNITED STATES ARMY
and to all our Armed Forces
whose wide use of Training Films
helped speed the Victory*



AUDIO PRODUCTIONS
INCORPORATED
630 Ninth Avenue • New York City
Film Center Building



From the Army Training Service film: "Principles of Operation 90 mm gun MI A1." one of the "Savvy" pictures that made fighting specialists out of selectees...and quickly!

Surplus "savvy" for sale!

The Army's business is fighting.

But fighting is a science—and suddenly the Army was overwhelmed with *non*-scientists! With farmers and lawyers and soda clerks and laborers and salesmen.

Molding these men into an irresistible weapon was one of the most stupendous educational jobs in history. Teaching them the skills, the arts, and the crafts of war in a minimum of time had its effect upon the duration of the war.

The motion pictures of the Army Training Service were outstanding in successfully teaching hun-

dreds of specialized subjects... *quickly!*

Many of these pictures were made on 16 mm Ansco Color Film, which added living-color-realism to the effectiveness of their messages. For this glorious new *natural-color* film does not exaggerate colors. It reproduces—with startling exactness—the *original colors* of the subject matter.

The new Ansco Color Film will soon be available for business and industry. You will find it a remarkable and versatile material for transmitting "savvy." **Ansco, Binghamton, N. Y.**

A Division of General Aniline & Film Corporation. General Sales Offices, New York 18, N. Y.

Ansco

**MOTION PICTURE
FILMS**

On the PRODUCTION LINE

HUNDREDS OF TITLES in Army's basic manual of training films (FM 21-7) originated in the studios of specializing industrial film companies. These were the technical training "manuals" on film supplied by manufacturers of the trucks, guns, tanks and airplanes and their components and urgently requested by a General Staff directive to speed training.

On order from American industry and at Army's request studios such as Audio, Jam Handy, Wilding, Loucks & Norling, PatheSCOPE, Wolff, and dozens of other well-known names among these experienced concerns turned out negatives by the score for Army's printing and distribution in training. Skilled "trainers" were also supplied and complete films were delivered from the educational and vocational libraries of Britannica Films and Jam Handy.

These were the companies who produced the bulk of the Navy's training films on contract; in short, theirs was a total effort comprising nearly 4,000 separate reels of training material for the war effort.

Bray Pioneers in World War I

★ It began in World War I when the War Department was urged to make wider use of training films. For example, J. R. Bray, pioneer in educational films, produced a sample set of six training films at his own expense in 1917. As a result, the Army decided to undertake a program of training films and Bray was commissioned to make a large number. Thus began an important historical step in the use of visual material.

The first films included the school of the soldier, semaphore system, and similar basic instruction. A Captain Ellis of the 17th Infantry was detailed to take charge of the work, following

Executive — Visual Aids

For the industrial organization or agency planning the use of sound or silent film, this executive will shortly be available.

He offers a common sense down-to-earth viewpoint on the use of a medium which is rapidly (and sometimes confusedly) coming into popular use. He knows production, distribution and equipment.

His background covers nine years of management in motion and still picture activities in public relations, selling and personnel training plus twelve years of advertising and sales promotion management. Chicago preferred — salary open.

Write to Box 53

BUSINESS SCREEN
157 E. Erie, Chicago 11



Burton Holmes Ships AAF Prints

a special appropriation. In World War II the inspiration of these pioneers was at last realized.

Set Army Lab Output Records

★ Army Air Forces, whose story is not yet told in these pages, was another of the great visual training programs. To this program Burton Holmes Films of Chicago contributed a tremendous production effort: the entire slidefilm release program (plus a large majority of Navy slidefilm prints) was turned out in the film laboratory of that company.

While its entire scenario and studio facilities were devoted to the production of 56 Navy Training Films, Burton Holmes also became one of the leading suppliers of Army laboratory work and release printing. Out of 28 million feet of 16mm training film release printing, only two reels were rejected.

Sister Kenny's Film Program

★ A great story of these non-military times is the saga of Sister Elizabeth Kenny, Australian nurse whose work in the field of infantile paralysis has won her world renown. Films have played a great part in her work and three subjects produced by Ray-Bell Films, St. Paul, are notable. Currently showing is a one-reel subject *The Value of a Life* of which more than 100 prints are now showing nationally to spearhead the 5 million dollar drive for Kenny Foundation Funds. A fourth film, on which Sister Kenny and Mr. Ray are now working, is a nine-reel documentary which will be translated into Dutch, Portuguese, French and Russian. Sections of the first two Ray-Bell Films are being used in the current RKO production on Sister Kenny's life.

In Our Next Issue

★ The next issue of BUSINESS SCREEN, publishing in mid-February, turns to sharp focus on film problems of business and industry. Distribution, a key factor, gets feature space attention. So does visual training for the shop and office as well as sales training, now that those postwar products are nearing the market.

Visual equipment will be reviewed for product and delivery news and several new technical features are being inaugurated. OHC.

Army Pictorial Plans Ahead

by Colonel William W. Jervey*

THE SHOOTING never stops for the man whose weapon is a camera. Peace, even more than war, provides an abundance of subjects and fields for Army photographic personnel. The Army Pictorial Service of the Signal Corps today is at the forefront of expanding utilization of the visual media.

The pictorial records of the war—the millions of feet of motion picture film and the hundreds of thousands of still pictures—taken by Signal Corps cameramen are being assembled in permanent form, as well as being made available at the direction of the Bureau of Public Relations for use by authorized organizations and government agencies. Meanwhile, our field installation, the Signal Corps Photographic Center at Long Island City, is continuing to train the newly inducted soldier-photographers who will replace our high-point veterans in the immediate future.

As long as the Army exists under its present broad concepts, there will be a need for an Army Information and Education program. Army Pictorial Service provides films for that program. As long as there is a soldier, there will be a need to maintain a training program. Army Pictorial Service continues to provide the visual aids for such training. We are, as always, charged with the procurement, production, distribution, storage and issue of motion pictures, film strips and still pictures. We are, as always, furnishing staff supervision and guidance for the countless film libraries and sub-libraries at Army installations around the world. We are shipping all films used for the efficient overseas distribution and exhibition of 16mm entertainment pictures.

It is a matter of pride to all who helped achieve the high Army Pictorial Service standard of war-time performance that the opportunity for such performance continues to be available to us in more peaceful days.

The full utilization of the potentialities of the camera and the projector has been our constant aim. The officers, enlisted men and civilian technicians who leave Army Pictorial Service for non-military careers take with them something of a tradition which, if not exceedingly old in years, nevertheless has the dignity of accomplishment. We who remain to guide Army photography in the days to come are conscious of the standards that have been set by our organization.

Army Pictorial Service today is committed to a set of objectives best summed up in a pair of paraphrases of the Signal Corps' traditional motto:

* Colonel Jervey succeeded Brig. Gen. E. L. Munson, Jr., as Chief of the Army Pictorial Service late in 1945.

"We work to get the picture; then we get the picture through."

The military establishment of the United States depends on photography for documentation, planning, publicity training and technical study. We are constantly working in all these fields. Documentation and planning require not only carefully kept files of war pictures but also up-to-date pictorial coverage of Army operations in garrison and in the field. Training and technical study call for constant improvement of photographic technique and meticulous attention to details. Publicity calls for alert news sense and ubiquitous personnel.

And for all these military purposes we must have men and cameras, men and projection machines, men and laboratory facilities.

Unlike a gun or a plane, a photograph never becomes obsolete. And neither does the man who takes it. Unless, of course, we permit him to go into the field badly equipped, badly trained or badly led.

We of Army Pictorial Service do not anticipate any great problems in this regard. We have accumulated through the war years a fund of technique and standard operating procedures. Through the wisdom of the Chief Signal Officer, Major General Harry C. Ingles, we now have in our files the complete play-by-play story of how every phase of our Pictorial operation was accomplished, written in each case by the man who did the job.

But, even more important, we have in our permanent ranks an outstanding group of photographic experts who proved their mettle in the war and who now bring to the perhaps less adventurous confines of 1946 the battle-born "savvy" of the men who know their weapons.

Army Pictorial Service is a carefully blue-printed unit of the Army. It is also a grouping of talented personnel with a common feeling for the photographic media and a desire to do what must be done.

COLONEL WILLIAM W. JERVEY



Our heartfelt praise to the United States Army for its magnificent performance in all its branches on all fronts.

Naturally, we of Wilding are proud of the recorded results of the success of our medium in training, indoctrinating and inspiring millions of soldiers on a scale so vast in an emergency so grave.

It is not surprising that industry and business, impressed by this record of audio-visual achievement, are turning to motion pictures in greater numbers than ever for solutions to their problems in training and merchandising.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

SALT ¹
RAILROADS ²
POLIOMYELITIS ³
MISS AMERICA — 1945 ⁴

60 seconds or 99 minutes

That's how varied the job we undertake with each new assignment. But we have the years of experience to complete that production with true screen finesse.

Whatever the job involved in the production of a motion picture or slide film, our trained technical staff takes pride in the execution of their part of the complete job so that each step in production will be flawless.

Since 1910 — Motion Pictures and Slidefilms with a Personal Touch

RAY-BELL FILMS, INC.

2269 FORD PARKWAY



ST. PAUL 1, MINNESOTA

{ 1. "Shoetigan" for Canadian Industries, Ltd.

3. "The Value of a Life"—for Sister Kenny Foundation. }

} 2. "Spirit of Safety" for Duluth, Missabe & Iron Range Ry.

4. "Minute Movie" for the F. W. Fitch Company. }

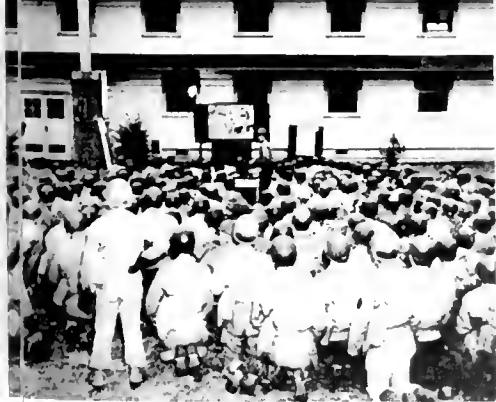
Radiant Screens Have Served the Army *EVERYWHERE*



U.S. ARMY SIGNAL CORPS PHOTO



WALL TYPE SCREEN USED IN BATTLE AREA



DAYTIME SHADOWBOX SCREEN USED IN U.S. TRAINING CAMP

The outstanding achievements of the Army Pictorial Service in training and maintaining our effective fighting forces for this war will have important repercussions in American education and industry.

Radiant is happy that it had an opportunity to participate fully in this great visual aids program — to cooperate with army officials in the adaptation and development of Projection Screens to meet every need of a fast-changing global war.

From the home front to the basic training camp — through every phase of training — on transports — to overseas camps and right up to the front lines — Radiant Screens of every type — Portable, Wall, Ceiling, Folding Screens, Daytime Screens — followed our soldiers to help provide the brilliant pictures that made them better fighters and better Americans.

Radiant's vast war-time experience is now being utilized for making available to civilian America the world's finest line of Projection Screens.

RADIANT MFG. CORP., 1194 W. Superior St., Chicago 22

RADIANT

BETTER SCREENS FOR BETTER PROJECTION

R E C O R D I N G



Professional and Amateur Producers of motion pictures and slidefilms are invited to make use of our complete high-fidelity recording facilities. For *studio recording* in New York we operate two scoring rooms equipped for 35mm and 16mm direct sound-on-film, with instantaneous playbacks, complete dubbing and

mixing equipment and high-fidelity lateral or vertical disc recording. A large studio is available for orchestral scoring. For *location recording* we provide portable double system sound-on-film in both 35mm and 16mm, single system in 35mm and playback equipment for post-synchronization.

The experience and talents of our entire production staff are at the disposal of those who wish to avail themselves of all or part of our editorial or technical facilities.



SOUND MASTERS, Inc.

185 WEST 46TH STREET ★ NEW YORK 19, N. Y.
3010 BOOK TOWER ★ DETROIT 26, MICHIGAN

The Promise of the Future

AS YOU READ the articles that follow, you cannot but be impressed by the range of accomplishment of the Army Pictorial Service, "visual educator" for the Army Ground Forces and Service Forces. Amazing educational objectives were accomplished and in record time; staggering totals of films were produced, heretofore new areas of learning were successfully approached, huge audiences were reached, significant results were obtained.

All of the credit for a huge job well done belongs to the men mentioned in the articles and to scores who necessarily cannot be listed by name. The producers and writers, the cameramen and the actors, the librarians and the projectionists, and the training officers and the instructors . . . all of them served the Army well in the crucial area of military training. To them our hats go off for a stirring success under the pressure of time and military need!—But the war record that follows stands for more than historical interest and celebrates more than deserved plaudits. The record you are about to read is the promise of visual education for tomorrow. And it is a perspective of the future which should measure the accomplishment of the Army Pictorial Service!

In the war years now past much has been written about different phases of the Army's film program, all of it uniformly sincere in hailing the effectiveness of respective war films and in sounding the promise of things to come. Here, however, is the first attempt at a complete view of what our Army did by way of aiding troop training through the use of visual instructional aids. You will find this report truly overwhelming. Not only has the Army done a tremendous job in statistical terms but the visual medium has for the first time really stretched its sinews in terms of the aggregate movement of the minds of eight million soldiers, of eight million individuals.

As you read, you will find that the educational sweep of the Army Pictorial program went far in reaching millions with a common body of facts and ideas. Read as the men who made the films describe the training areas in which they had to push the film. Follow military film distribution as it sent print after print around the world to meet any training need. Inspect the report of results in learning and study the reactions of anonymous soldiers to the stimulation of the endless number of new and usually successful training aids. Then turn to the promise of tomorrow.

Learning and growth stand as the great pillars of our peace and happiness. To that end we know we must marshal every educative force. Thus, as you read Army Pictorial's report, the

impact of their training and information aids assumes new and gigantic proportions when you remember that day in and day out eight million citizen-soldiers met compelling screen learning experiences as they prepared for battle. And as you read, you will see how this mass movement of men's minds—engineered very substantially through visual medium—now points firmly ahead to important new possibilities in the building of a new world. Paradoxical though it may be, out of the needs of war has come a powerful impetus to the range of visual education . . . a visual education helping to serve democracy's needs everywhere.

Again and again you will find that these special Army articles underscore that we are actually at the dawn of a new educational age. The film itself as a medium does not cure or sicken anything; it is what is on the film that matters. But the Army record proves conclusively that the visual medium does add to learning effectiveness and is ready to clarify the ends we commit to its expression. Visual aids did help our soldiers to victory . . . and from that we must see how the visual medium can go on to stimulate growth and development and the extension of opportunity to everyone.

Such promise does not have to have a metallic ring. We have inherited a great educational increment from our soldier-film makers and its promise is infinite. Specifically, as we turn to the Army record we see that it needs further sound, objective research study so that its values to civilian education are not lost, secondly, the man who made and used these films must be encouraged to give the nation the benefits of their combined experiences; and finally, and most important, new visual aids of every type are needed to help clarify ideas, to strengthen abstractions, and to work with the mind of men everywhere in building a happy life for mankind.

"From swords to ploughshares . . ." is civilization's veering cry. In this report of Army Pictorial films and filmstrips and all the companion aids we recognize a mighty sword for endless ploughshares.

Dedicated to the Veterans

The contents of this Army Pictorial Report have a two-fold significance: 1. The experiences and results reported here may contribute importantly to the understanding of this medium by industry, education and government. 2. The officers and enlisted men and women who actively worked in these Army, Navy and Air Force visual programs possess valuable experience. Many are seeking employment in various phases of the industry.



BRIG. GENERAL E. L. MUNSON, JR.

★ EDWARD LYMAN MUNSON, JR., last wartime Chief of the Army Pictorial Service, Signal Corps and Brigadier General, was born "Army." The son of Brig. General and Mrs. Edward Lyman Munson, he was born at Fort Nayard, New Mexico, attended schools at Army installations here and abroad, and was graduated from West Point in June, 1926.

An instructor at the Point from 1927 to 1941, he was ordered to Washington in that year and assigned to the Morale Branch. In that capacity, he organized and operated the Army Research Branch of the present Information and Education Division. Operations included the organization and establishment of Yank, the Army Weekly, Army News Service, Armed Forces Radio Service and Camp Newspaper Service. He was transferred to the Signal Corps in April, 1944 as Chief of the Army Pictorial Service.

* * *

See article and picture on Page 24.

★ COLONEL WILLIAM W. JERVEY, present Chief of the Army Pictorial Service, is also a graduate of West Point. Colonel Jervy served in the European Theater of Operations from June, 1942 until August, 1945. From 1931 to 1935 he was assigned to the Signal Corps Photographic Laboratory at the Army War College, Washington, D. C.

The new Chief of the Army Pictorial Service has also served a tour of duty with the Academy of Motion Picture Arts and Sciences, 1937-38, and was an instructor in mathematics at West Point from 1924 to 1928.

* * *

See feature article on Page 35.

★ COLONEL R. C. BARRELL, in command of the Signal Corps Photographic Center, Astoria, Long Island, has had long experience in military photography, having served as an aerial photographer with the AFI for fourteen months in World War I. He was ordered to duty from the Officers Reserve Corps in 1940 to take charge of the Signal Corps Photographic Laboratory at the War College.

★ Editor's Note: Because of space limitations, a few significant articles and Army Pictorial features will appear in our next issue.



MAJOR GENERAL H. C. INGLES

MEN of the ARMY

HARRY CLYDE INGLES, Major General, and Chief Signal Officer of the Army, has served his country with great distinction since his graduation at West Point on June 12, 1914. Since his first field service he has successively graduated from the Army Signal School, June 15, 1920; Command and General Staff School, July, 1927; and the Army War College, 1932. Throughout most of his career, General Ingles has served in the Signal Corps, having been Director of the Signal School at Fort Monmouth, New Jersey (1924 to 1926) and in the immediate prewar years a member of the Signal Corps Board and inspector of training and transportation of tactical organizations. In March, 1942 he was named Chief of Staff of the Caribbean Defense Command.

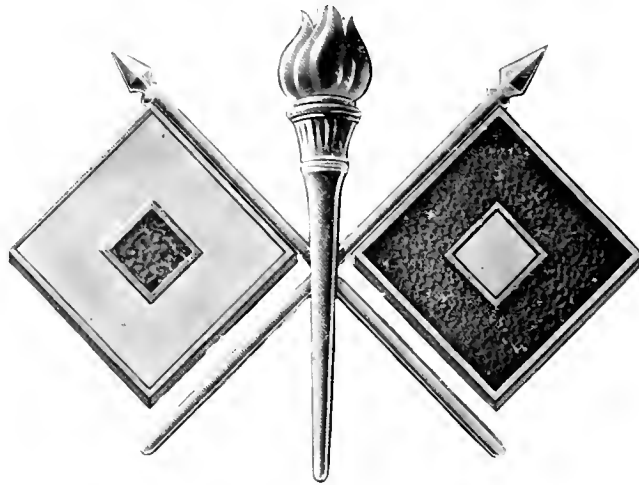
He became Deputy Commander, United States Forces in the European Theater in February, 1943, later being assigned to duty as Director of Operations, Headquarters of Army Service Forces in Washington, June, 1943. On July 1, 1943 he was named Chief Signal Officer of the Army.

A few notes about other contributors to this issue: LT. COLONEL ORTON HICKS, now returned to civilian life, is the new head of MGM's globe-trotting 16mm operations.

CAPTAIN ROBERT C. JOHNSON whose animation article appears in this issue is the Chief of the Animation Branch of the Signal Corps Photographic Center.

LT. THOMAS BROWN wrote the Utilization article. He is the Officer-in-Charge of Distribution Statistics Section, SCPC.

LT. COLONEL PAUL HORGAN, Chief of the Army Information Branch, Information and Education Division, Army Service Forces, and author of one of the most significant articles in this report, *The Measure of Army Films*; Page 38) is best-seller novelist whose books you read and liked in peacetime. Personally, we think his article packs some great lines and consider it one of the best we have ever published. We think you'll agree.



BY WAY OF INTRODUCTION

by Major General H. C. Ingles
THE CHIEF SIGNAL OFFICER



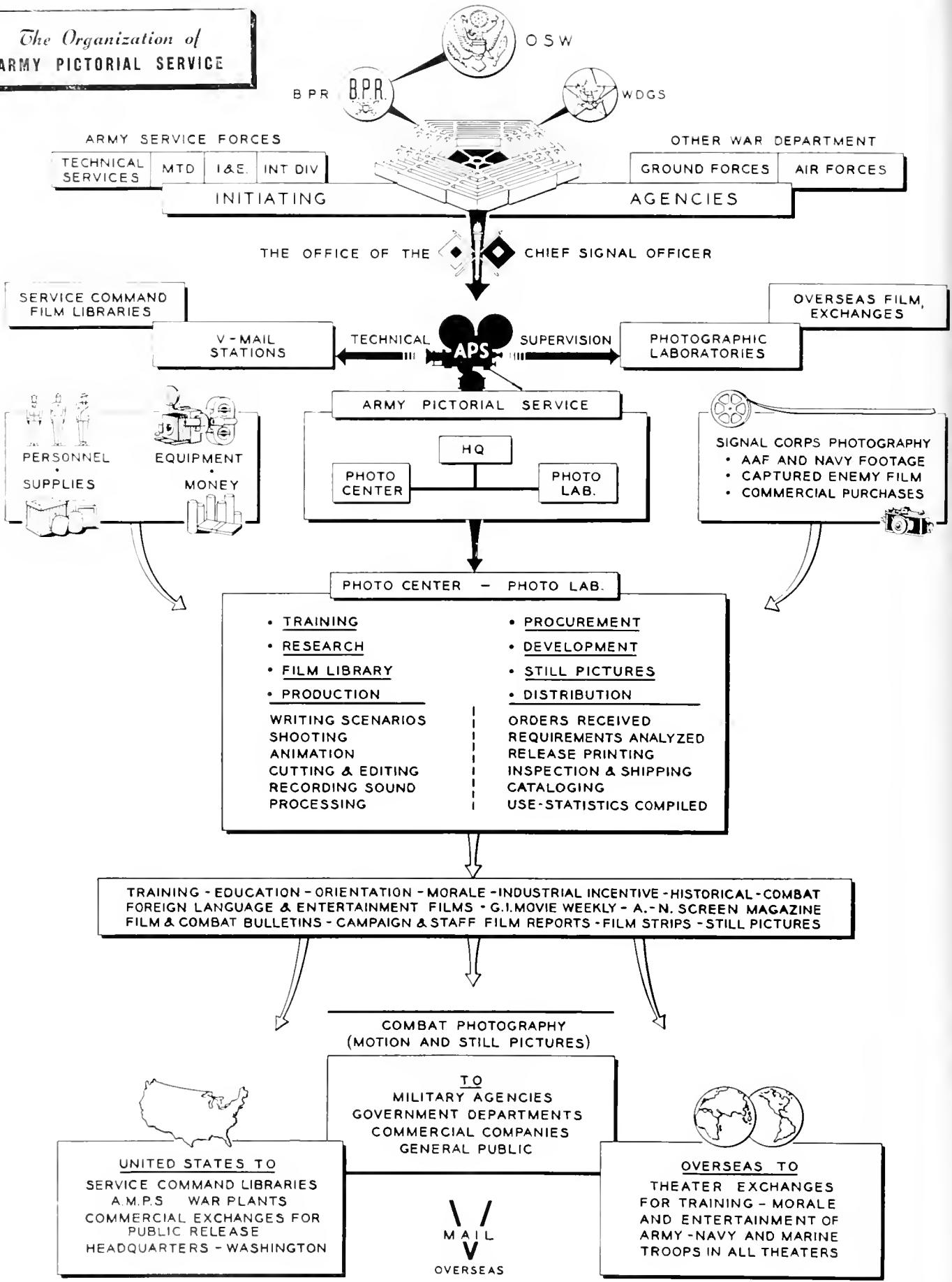
I was gratified to know that the Editors of *Business Screen* had decided to devote a special issue to the Army Pictorial Service and I appreciate this opportunity to say a word or two about the accomplishments of that valuable and competent Signal Corps organization. ★ Among the major problems confronting the Army at the outbreak of war was the task of getting the message of military techniques to the millions of troops being trained in all branches of the service. ★ This task was accomplished with significant success by the Army Pictorial Service, not only through its comprehensive series of basic training films, but through its production of hundreds of specialized films devoted specifically to the instruction of troops in a particular arm or service. ★ The use of training films took on magnitude during World War II and constituted a real factor in military operations by reducing the time required for converting a civilian into a skilled soldier capable of taking care of himself in the field. ★ The Army Pictorial Service provided all the military photographic services necessary to the military establishment in modern warfare, with the exception of aerial photography. Pictures were produced for historical record, for military and public information, for identification, for correspondence—photomail and V-mail—and for the reproduction of documents, maps and similar matter, both to preserve valuable information and to supply needed duplicates of scarce items. ★ It is due to the work of the Signal Corps Army Pictorial Service combat photographers that the credit line—"Photo by U. S. Army Signal Corps"—has become a familiar one to newspaper and magazine readers. That credit line has appeared under many stirring pictures taken in the thick of battle in all theatres of operation. ★ In performing its functions as official photographer for the Army the Signal Corps has received invaluable assistance and steadfast support from motion picture groups, the photographic industries and the manufacturers of necessary equipment. ★ These organizations placed the war needs of the nation above all other considerations. Their response to all military demands has been prompt and patriotic, and I am privileged to bear witness to their unselfish public service.

H. C. Ingles

MAJOR GENERAL
CHIEF SIGNAL OFFICER



The Organization of
ARMY PICTORIAL SERVICE



The Army Pictorial Service

by Brigadier General Edward L. Munson, Jr.

Chief, Army Pictorial Service, Signal Corps

THE Army Pictorial Service of the Signal Corps is the War Department's arsenal of photography. Its still picture library contains over 400,000 negatives selected from between three and four million "shot" by Army and other photographers. Its film library has more than 13,500,000 feet of combat and production footage. Its distribution division has handled more film than any other single agency. Its V-mail units have photographed more than 1,000,000,000 letters. Its training division has graduated some 2,500 photographic specialists of our Army and those of our allies as well. Its Pictorial Engineering and Research Laboratory has completed 1,000 separate projects, designed to test and perfect photographic equipment and materials.

The war has been the greatest photographic assignment the world has ever known. Photography helped win the battles. Today photography is preserving those battles on celluloid, so that in the future history can be seen as well as read.

The War Department uses photography for five main purposes—documentation and historical record, news dissemination, technical study, strategic and tactical planning, and training. To coordinate these various pictorial aims, the Signal Corps, which has the major photographic responsibility of the Army, set up the Army Pictorial Service.

Combat cameramen, except for the Air Force photo personnel, are members of the Signal Corps. Their pictures are filed with Army Pictorial Service. Stills go to the Signal Corps Photographic Laboratory at the Army War College. Motion picture footage goes to the Signal Corps Photographic Center at Astoria, L. I. Both of these photographic installations are under the jurisdiction of the Army Pictorial Service.

It is our responsibility to make training pictures for the Infantry and the Ordnance, and all the other arms and services, with the exception of Air Force technical training material. It is our responsibility to produce films for the Information and Education Division, as, for example, the *Why We Fight* series of orientation

pictures. When the Bureau of Public Relations or the War Department General Staff wants a motion picture, Army Pictorial Service gets the job.

Production of the tremendous volume of films required by a nation at war was handled at Astoria, at the Western Division of the Signal Corps Photographic Center in Hollywood and, on a contract basis, by civilian concerns including the major producing companies.

Today, with the return to peace, there has been a shift in Army Pictorial Service activity: the historical record of the war has become a major concern. The Army Pictorial Service is now engaged in one of the most ambitious historical projects ever attempted. Phase by phase, campaign by campaign, battle by battle, we are assembling from millions of feet of invaluable film the motion picture story of the war. This compilation, aside from its historical significance, has already proven invaluable for library purposes.

The completed chronology of the war will run to some 500,000 feet of edited silent film, with special narration and simple animation sequences. More than 50 different individual chronologies are included, covering such varied

subjects as Saipan, the Battle of the Bulge, and the story of the Seventh Army.

In every phase of our activity, from the combat cameraman on the battlefield to the man who distributes the completed film production, we have had the services of top-notch experts. These men came from civilian life not only to do the job themselves, but also to train others to do it. One of our proudest achievements has been that we have made professional technicians—cameramen, studio workers, and so forth—of many men who had no such skills when they entered the Army.

To a great extent, we had to learn as we worked. Much of what we set out to do had not been done before. Our experts had to apply their talents to new fields. The historical chronologies mentioned above, the orientation films, the rehabilitation films designed to aid and encourage the wounded—these were new developments in documentary film.

Similarly, our distribution personnel was confronted with an unprecedented assignment. They had to keep film flowing to an Army of 8,000,000 men scattered all over the earth, moving constantly. Their job did not end with the delivery of the film to the Army overseas; for film, unlike food or ammunition, must be returned when it has been used up.

Elsewhere in this issue are detailed articles which condense the photographic experiences and developments of the past war years. We hope that from them will be gleaned much of value.

As the Army Pictorial Service faces a new pattern of peacetime operation, there is no inclination to regard military photography as a wartime luxury. The camera has established itself too firmly as an adjunct to research, as a teaching aid, and as a morale instrument. As long as the Army teaches its men and looks after their morale, there will be Army photography.



General Munson, with Chief of the Army Pictorial Service, has the camera ready to take a picture of the industry operative. He is in the Signal Corps, War Department, AFPC, Dept.



A. P. S. PHOTOGRAPHIC MISSION



Produces and Procures These Films

.... for these purposes

.... and these customers

TRAINING FILMS (Training Films; Film Bulletins; British, Commercial, and Misc. Adaptations; Privately Sponsored Training Films; Filmstrips).

To train troops in military doctrine; Use and Care of Weapons; Tactics; Military Law; hygiene and sanitation, etc.

ARMY GROUND FORCES.
ARMY SERVICE FORCES.

TRAINING FILMS (Foreign language versions).

To train foreign troops in American military doctrine.

FOREIGN TROOPS serving with American forces or under American command.

• INFORMATION AND HISTORICAL FILMS •

STAFF FILM REPORTS (Produced weekly from combat footage during war)

To make available combat photography for military planning and information purposes.

(SECRET) LIMITED TO THE CHIEF OF STAFF, COMMANDING GENERALS, ALL TROOPS.

COMBAT BULLETINS (produced weekly from combat footage during war)

To inform troops of war progress in all theaters. To orient troops to combat conditions.

POST-WAR HISTORICAL STUDY BY MILITARY AND PUBLIC AGENCIES, ALL ARMS AND SERVICES.

HISTORICAL CHRONOLOGIES (from combat footage)

To document campaigns.

ALL TROOPS AND THE PUBLIC.

TECHNICAL FILM BULLETINS AND PROJECT TECHNICAL FILM BULLETINS

To allow critical analysis of weapons and material, combat tactics.

CAMPAIGN REPORTS AND HISTORICAL FILMS

To record short pictorial histories of military operations.

ALL U. S. ARMED FORCES.

ORIENTATION FILMS

To define whom we fight and why; to acquaint troops with our allies

ALL U. S. ARMED FORCES.

ARMY-NAVY SCREEN MAGAZINE

To improve troop morale; to increase understanding of the war.

TROOPS OF U. S. AND ALLIES.

G.I. MOVIE WEEKLY

To increase morale among war workers; to increase war production.

WAR PLANT WORKERS (Through Bureau of Public Relations).
ALL TROOPS.

INDUSTRIAL SERVICE FILMS

To re-orient troops prior to discharge

CONVALESCENT TROOPS.

EDUCATIONAL FILMS

To provide mental, physical, and vocational rehabilitation.

ALL ARMS AND SERVICES.

RECONDITIONING and RECREATIONAL FILMS

Various

A. P. S. Procures These Films:

- (a) Entertainment films
- (b) Technical training films

To entertain troops and to instruct.

ALL TROOPS OF U. S. AND ALLIED NATIONS.

APS PRODUCES STILL PHOTOGRAPHS

To document the war, provide strategic and tactical information; publicize and inform; provide evidence for identification and legal purposes; and to train troops.

CHIEF OF STAFF; COMMANDING GENERALS OF THEATERS OF OPERATION, WAR DEPARTMENT STAFF AGENCIES, ALL ARMS AND SERVICES, BPR, GOVT. AGENCIES, COMMERCIAL, PRIVATE.

APS PROCESSES ALL V-MAIL; AND OFFICIAL PHOTOMAIL

To conserve shipping space and speed communication

TROOPS AND THE PUBLIC.

APS TRAINS PERSONNEL

To provide technicians for all photographic operations

SIGNAL CORPS PHOTOGRAPHIC ORGANIZATION; Other Army Units and United Nations Personnel.

APS MAINTAINS ONE OF THE LARGEST FILM LIBRARIES IN THE WORLD (motion and still).

To maintain the Army's pictorial records.

AUTHORIZED AGENCIES.

APS OPERATES THE LARGEST FILM DISTRIBUTING ORGANIZATION IN THE WORLD

To facilitate utilization of all films produced, so that troops are : (1) *trained* in military doctrine; (2) oriented to the war, informed of progress; (3) entertained.

ALL TROOPS.

APS CONDUCTS EXTENSIVE RESEARCH IN PHOTOGRAPHY

To improve photographic and processing techniques; to improve photographic equipment.

ALL ARMS AND SERVICES OF THE ARMY.

APS SELECTS AND APPROVES PHOTOGRAPHIC EQUIPMENT AND SUPPLIES TO BE PROCURED

To assure availability of the proper equipment to Signal Corps Photographic Units and APS Branches; to provide raw film stock of necessary amount and type for use by Army.

ALL ARMS AND SERVICES (Except AAF and Army Map Service).

THE PRODUCTION OF ARMY FILMS

The Signal Corps Photographic Center

by Colonel R. C. Barrett

WHEN war was declared in December of 1941 the Army was suddenly faced with the prospect of making good soldiers out of thousands of clerks and farmers, doctors and lawyers, school boys and teachers, writers and artists. These men ranged in age from 17 to 45. They represented every social, economic and educational strata and practically all the religious and ethnic groups in the world.

In the Army there is only one answer possible to every problem, and that is "get it done" with customary dispatch, officers in charge of training pooled their knowledge of methods and techniques and refined them to conform with the latest developments in educational methods.

This was not the first time that the Army

had blazed a trail in the field of education. During World War I the Army gave the impetus to the use of films in training, through social hygiene pictures made by medical units. In 1917 the Signal Corps had acquired nearly 100 reels of training films before the Armistice was signed.

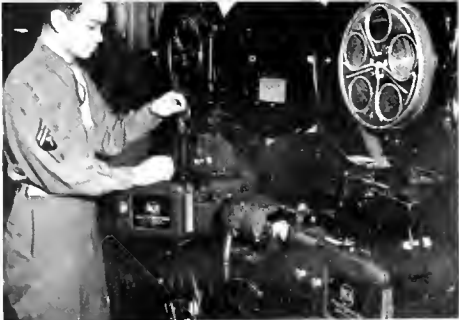
The War Department, during later years, maintained a small but steady production schedule. Commencing in 1930 over a period of years, eight officers of the Photographic Division of the Signal Corps studied at motion picture studios on the west coast learning the latest developments of the motion picture in-

Below: It takes a lot of men and equipment to make a training film. A production scene.

dustry. Early in 1940 the General Staff established a Training Film Unit—one officer and two enlisted men—at Neptune Beach, N. J., and a Field Unit at Wright Field, Dayton, Ohio, for the production of Air Force training films. The unit in New Jersey produced training films for the Army Ground Forces and the Army Service Forces.

The Arms and Services of the Army were enthusiastic and the production schedules increased rapidly, as did the original skeleton crew. By the end of the year the growing unit at Neptune Beach required a building of its own. As soon as the unit moved to the new, larger home, its name was changed to the Training Film Production Laboratory. Personnel numbered nearly 300. The functions of the





PHOTOGRAPHIC CENTER

(Continued from the preceding page)

Lab were restricted to the production of training films and War Department *Film Bulletins*.

The activity soon outgrew its new quarters at Fort Monmouth and steps were taken to permit expansion. Officials found available the Eastern Service Studios at Astoria, Long Island, and the War Department purchased the properties on January 27, 1942. On March 22 extensive alterations were begun to permit the housing of troops and to adapt the building to Army film production requirements. The Training Film Production Laboratory moved to Astoria in May 1942, and became known as the Signal Corps Photographic Center.

In an atmosphere of solemnity born of war, Major General Dawson Olmstead, Chief Signal Officer at the time, formerly dedicated the Signal Corps Photographic Center on September 22, 1942. Colonel M. E. Gillette, first Commanding Officer of the Center, presided over the ceremonies.

Although there was no question in 1942 as to the advisability of the Army's plan for the production and use of visual aids in its training program, execution of the plan was a gigantic task. The General Staff believed that a centralized War Department film unit could insure uniform and consistent military doctrine; that it would eliminate duplication of equipment, materials and labor; that it would utilize to the greatest degree available distribution, storage and library facilities; that it would facilitate production of restricted, confidential and secret material; and finally, that War Department production would save in cost of production.

Thus, having decided to establish a film production center, officials set about to surmount difficulties presented. The first problem—adequate space for indoor photography, editing, animation, screening, recording and general production—was settled by acquisition of the

Astoria studios.

The second problem was to acquire personnel, military and civilian, to act as cameramen, directors, soundmen, editors, projectionists, prop men, grips, etc.; to do the myriad jobs involved in the making of a motion picture.

Many writers, cameramen, directors, project officers, administrative officers, soundmen and editors turned up as officers from the Reserve Corps or with direct commissions from civilian life. Many others appeared as enlisted men picked out of recruitment and reception centers all over the country. Many others with general photography background were trained for special jobs.

The third problem was the acquisition of equipment and raw film stock. The equipment was secured with relative ease, since the War Department specifications did not differ greatly from those of the motion picture industry. Subsequently, the Army conducted much research on the development and adaptation of equipment to withstand extreme climates and temperatures. The results attained were readily adopted by the manufacturers for general use. With regard to smaller items, the Photographic Center shared with everyone else the difficulties of procurement.

All through this organization period the commercial studios, through the Research Council of the Academy of Motion Picture Arts and Sciences, cooperated with the War Department and made a substantial contribution to the production success of the Army film program.

Photographic units have always operated as a function of the Signal Corps. Until October 1943 a small sub-unit of the Signal Corps operated at Wright Field, Dayton, Ohio, making films for the AAF. The AAF took over the activities at Wright Field in that month and the Signal Corps Photographic Center retained responsibility for production for AGF and ASF.

In 1942 the Signal Corps Photographic Center activated the Western Division in Los Angeles, California, under the command of a Di-

(LEFT ABOVE) Motion Picture Section production facilities were ample and well-manned at the Center; (top) threading film into a film phonograph; (2) re-recording sound; (3)

35mm developing equipment in use and (4) working on a foreign version of an orientation film (Special Projects Section). All photos at the Signal Corps Photographic Center, Astoria, N. Y.



ARMY FILMS USE MODERN EQUIPMENT



PROPERTIES

DARKROOMS

STUDIO SETS FOR TRAINING FILMS



ctor directly responsible to the Commanding officer, Signal Corps Photographic Center. The basic organization of Army Pictorial Service was now well established.

Training films will never replace the teacher, or actual field training, or even the manual and text book. They will aid to train more quickly and more thoroughly. Both of these considerations—speed and thoroughness—are of the utmost importance in training troops for combat during times of war. From time to time field officers have estimated the amount of training saved by the use of visual aids. A conservative average seems to be about 10%, although higher figures have been quoted. It is safe to say that training films and other types of visual aids contribute sufficiently in training men more speedily, more thoroughly and more effectively. Positive facts regarding results obtained are being prepared by research officers. The first of these studies is presented elsewhere in this issue.

Production of any kind of film involves, besides the script and selection of a location set, the building of sets and backdrops, photography, sound, processing, viewing of rushes each day, editing, synchronization, and animation or titles. The Army requires in addition to these items, a scenario approved by the War Department agency requesting the production. A final screening is held in Washington by the Army Pictorial Service, after which the print is returned to the Signal Corps Photographic Center for release printing and distribution.

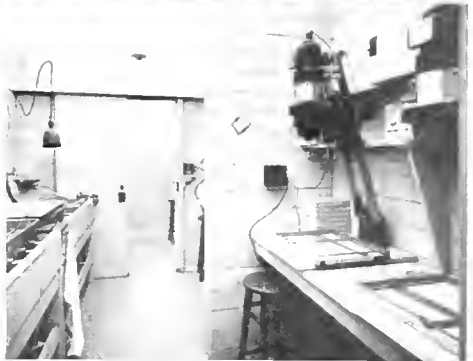
The Center is a military post operating as a field activity of Army Pictorial Service, whose chief, Brigadier General E. L. Munson, Jr., is directly responsible to the Chief Signal Officer, Major General Harry C. Ingles. As Commanding Officer of the Center I am in turn responsible to Gen. Munson. When Colonel M. E. Gillette was ordered overseas, I was called from command of the Signal Corps Photographic Laboratory at the Army War College to assume command of the Center in May 1943.

Assisting the Commanding Officer at SCPC is the Executive Officer, Major Robert S. Benjamin. He works side by side with the Commanding Officer. All matters addressed to the Commanding Officer are intercepted by the Executive Officer. He disposes of whatever items he can and refers to the C. O. those matters requiring his personal attention, or matters involving policy. He represents the Commanding Officer at official functions and conferences, on the Post and in Washington where policy and methods of operation are discussed and acted upon. Under the present organization, Major Benjamin is also the Director of the Legal Division.

Besides the Legal Officer, the officers on the immediate staff of the C. O. at the Center include the Executive Producer, the Adjutant, the Fiscal Officer, the Commander of Troop and the Control Officer. The Executive Producer, Col. Emanuel Cohen, is the man directly in charge of the production of Army film, an assignment to which he brings the professional background of three decades in key positions of the motion picture industry.

Captain Ernest A. Wiegel, the Adjutant, has been in the service since September 1940, when he enlisted as a private in the Infantry. Later he was selected for Officer Candidate School and graduated a Second Lieutenant in the Signal Corps. Since that time he has always held assignments as a troop administration officer.

Holding the purse strings for the Center is Lieutenant Colonel Isaac A. Crapo. The job is complicated when the funds are used in and by the Army. Colonel Crapo is well equipped for the position. His knowledge of the Army goes back to World War I, when he served as a Captain in the Infantry, Cavalry and Field Artillery. During the post-war years he served with the National Guard Coast Artillery and the ORC. In February of 1942 he was recalled to active duty and was assigned to the Training Film Production Laboratory. Since November of 1943 he has been Fiscal Officer. Colonel Crapo is charged with getting budget estimates for operations and procure- [Turn to page 76]



(RIGHT ABOVE) Still Section facilities at the Long Island Center were efficient and well-equipped. (top) A view of the portrait studio; (2) enlarging room, showing modern photographic equipment available; (3) The negative developing room shows a layout for possible industrial or educational use and (4) A long shot shows the print dryer installation.

TRAINING FILM PRODUCTION

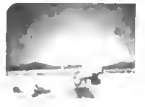
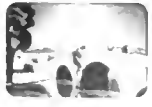
MODELS

AND

MINIATURES

IN THE

FIELD



COMMENTS
AND
REMARKS
ON
THE
FILM

THE MEASURE OF ARMY FILMS

by Lt. Col. Paul Horgan, Chief, Army Information Branch
Information and Education Division, Army Service Forces

HOW can one measure the effectiveness of a film program—or of a particular film? The articles in this issue of BUSINESS SCREEN are studded with statistics, with testimonials, with observations. All of these are time-tried and long-proven methods of gauging public reaction, and all are essential in any analysis.

With the exception of the Information and Education Division's G. I. Movie program in the continental United States and overseas, and of the entertainment film program overseas, attendance at showings has normally been compulsory. Thus Army "box office figures" become solely an index of coverage; in no way do they reflect either interest or popularity. Yet obviously the extent of coverage remains basic in any computation of mass effect. Incidentally, the attendance figures given elsewhere in these articles refer solely to the United States Army. They do not include showings of many of our training films to the Navy, Marine Corps, Coast Guard. Or to British, Canadian, and Australian troops. Or in Spanish, French, Chinese and Portuguese translations to the troops of our Allies. They will not, for example, reflect Russian attendance figures for *The Battle of Russia*,* which, translated by Moscow into a score or more dialects and carrying a prologue by Marshal Stalin, was shown throughout the

USSR. Nor, for instance, will they include the figures for British Empire showings of *The Battle of Britain* and *Know Your Ally, Britain*,† each of which was introduced to the British public by Winston Churchill. The pressure of direct war effort has been too great to permit the gathering of unessential statistical data, however interesting it might be. It is hoped that with the return to normality we can pick up the pieces and present an accurate global picture.

A yardstick of likes and dislikes, of the popularity of particular pictures and types of pictures, has been the flood of unsolicited letters

*Also in the Information and Education Division's series of information films.

A scene from the film "Battle of Britain"



which has poured in from GIs and Officers in every theater of operations, since the beginning of the war. For instance, the *Army-Navy Screen Magazine* has long been receiving over two thousand letters weekly. There have been official letters and unofficial letters; letters in French, in Russian; letters from the men and women of the United Nations. This mail, whether of praise or criticism, represents public reaction; and as such it has not been ignored.

Ask any soldier, from buck private to general, to list the items which gripe him most in army life and you'll probably get, in this order, "reports, mud, inspectors, dust." Therefore the high command has held to a minimum the number of reports required from the field—and has utilized the smallest number of observers and inspectors consistent with getting the facts. Nobody, including the General Staff, has been able to do anything about the weather. However, the War Department has secured evidence of the general reaction to, and potential value of, every type of film; as a matter of fact, there is evidence, to greater or lesser degree, on each individual picture. Elsewhere in these articles you will find reference to general reports both on entertainment film and training film. These reports are complemented by the analyses of trained observers sent into the field by the Army Pictorial Service, which makes the films, and by the various War Department agencies for whom the films are made and in whom lies the greatest interest in proper utilization. From time to time, special reports have been required. For example, the Commanding General of Every Theater of Operations and of

*No. 5 of the Information and Education Division's *Why We Fight* series, produced by Army Pictorial Service.

every Service Command was requested to give a full report by radio of the effectiveness of *Two Down and One to Go*, the picture which explained the point score and the method of redeployment to the Pacific.

There was nothing new in the methods discussed above—attendance figures, analysis of fan mail, audience reaction gauged by observers and inspectors. These are the methods that industry has employed for years; they are good methods, effective methods. But the Army was faced with the greatest teaching problem of all time. *How do they like this film?* was still important, for interest and liking usually enhance attention. But it became secondary to *What did they get out of it?* The need was too urgent, the program too vast, to leave any stone unturned in the quest for maximum effectiveness.

Early in 1942, and for the first time in this army or in any other army, there had been organized from among America's top psychologists, sociologists, and statisticians, a group to conduct public opinion research within the military structure. Adapting the best of the known techniques of scientific research, and developing new departures of their own, the members of the Army Research Branch of the Information and Education Division felt, for the first time, the mental pulse of an army. Simultaneously, the Army Information Branch of the same organization pioneered the documentary field by launching *Prelude to War*, the first of the group of educational pictures known as the *Why We Fight* series. The Chief of Staff himself set the goal of the series . . . to acquaint members of the Army with factual information as to the causes, the events leading up to our entry into the war and the principles for which we are fighting. A knowledge of these facts is an indispensable part of military training . . .

Here was a challenge, an urgent military requirement. *What Facts About the War Did the Men Learn From Seeing the Film? What Effects Did the Film Have on Their Attitudes Toward the War?*

We sat with audiences. We read mail. We heard reports of stimulated interest in training, grimmer purpose in the daily approach to tasks in training camps. We felt that we were on the target. But we didn't really know.

Were we on too high an intellectual plane? Or too low? Was there too much in one lesson? Did the picture stick? What parts of it were retained? What important facts were lost? and if any were lost, why? We had to know these things, for if we were in any place on the wrong track, we had in this series six more chances to get on the right one. *The Nazis Strike, Divide and Conquer, The Battle of Britain, The Battle of Russia, The Battle of China* and *War Comes to America*. We had to know what the men learned about the war from seeing the film, and we had to know what effect the film had on their attitudes. We had to know, not guess, for the army had recognized that "a knowledge of these facts is an indispensable part of military training . . ."

Here was a brand new field of research. True, a few studies had been undertaken by civilian agencies in the past, but they were small, in-

conclusive, and unrelated to the problems at hand. Therefore the Army Research Branch made an exhaustive analysis of the troop reaction to, and the results of, *Prelude to War*. After this pioneering job, there followed similar studies of *The Nazis Strike, Divide and Conquer*, and *The Battle of Britain*. There were studies on *The Negro Soldier* and on the demobilization film *Opportunity Knocks Again*. There were periodic studies and checks on the *Army-Navy Screen Magazine*. Thus we were no longer working in the dark. We knew where lack of information had caused deficiencies in understanding. We knew where enemy propaganda had caused distortions in thinking. We knew whether or not the therapy of our film was getting across its message of truth. And we knew with satisfying certainty that the medium of the audible motion picture used for the purpose of fact was a most plausible, persuasive and effective instrument of teaching for the Army or any other agency of the modern world. Listen to the high school cadet who appended, to his anonymous research question-



An episode in Army's "Battle of Russia"

naire on *Prelude to War* this statement: "I learned more from seeing *Prelude to War* than I have learned in a year of history." It sounds like a cheer of emancipation. Traditional education will hear it one of these days. It will hear this young soldier, too, who recorded: "I don't think from reading about those things that you really tie them up. The movie correlates all those things . . ." What such statements lack in precision and finish, they more than make up for by their energy. If the medium of instructional film can take a vast collection of facts and issues, threats and conquests which may be oceans apart, and can bring them together, "really tie them up," as the boy said, in a tight narrative of absorbing interest, then it becomes necessary to know what, in detail, the teaching power of such films leave behind in the minds of their soldier audience.

Let's make a sampling of some of the results. They were results which were studied with the utmost interest and conscience by the makers of these informational films. The Army Research Branch reported upon each of the films in the series, and the succeeding films were conceived and executed in the light of such reports.

For example, how well did soldiers grasp the facts about Japan's early acts in the Orient which really were the world tip-off on the shape

of fascist aggression in this generation? For example, only 16% of men who had not seen *Prelude to War* knew Japan's pretext for invading Manchuria; but 53% of men who saw the film retained the historical fact in their memories—a difference of 37%.

In studies conducted after showings of *The Nazis Strike* and *Divide and Conquer*, men were asked a series of questions pertaining to factual information about the war. Only 33% of the answers by men who had *not* seen the films were correct; but 52% of the answers by the men who had seen the films were correct . . . a substantial gain of 19%.

What do such data indicate for the makers of the information films? They indicate that the method is effective, that our idiom of telling the story of the war is not only visually effective and absorbing—roughly 80% of men viewing the first films of the series said they liked them, "yes, very much"—but that impressions of history can be focused by the films into memorable points of fact.

And in the armed forces of the United States, a soldier is encouraged to think for himself, to foster his inherited American spirit of initiative; and so one of the purposes of the information films has been to stimulate the thought of the soldier spectator.

What did the films stir up? Sometimes a fairly elementary idea, yet one grimly true to the nature of this War. After seeing *The Battle of Britain*, a soldier recorded that he was most impressed with "the bombing raids on London. Because it was what we might expect over here." Here was the triumph of sense over grammar. That film gave that soldier a conviction about one of the first principles of the Nazi plan which he had not known before.

Other thoughtful reactions were a little more sophisticated, or aware of the mission of information materials. The Army Research Branch report on *The Battle of Britain* says, "The majority of men did not feel that they were being unfairly worked upon but took the film as an accurate picture of events. Even when they felt that it had a touch of propaganda they did not feel that it was unwarranted." And the report quotes the men:

"The picture gives you a story of the war straight from the shoulder.

"This film didn't try to push much propaganda on us, although a few places showed signs of it. I liked the manner in which the film presented the bare facts of the war."

And another, in which a lack of talent for spelling does not conceal a proper American skepticism:

"I think the picture is well presented with the touch of propaganda that every war film needs to keep moral up. Too much propaganda is out, though."

Specifically, how did *The Battle of Britain* make its points? The following sample page from the Army Research Branch's report will illustrate the force of the findings about some of the key ideas in our national understanding of the British defeat of the Nazi's air prelude to invasion:

★ The film was effective in conveying the following ideas: OVER

Soldier Reactions to Training Films

1. There was an actual *Battle of Britain*—an attempt at invasion—not just a series of bombing attacks.

Percentage of Men Saying Bombing Attacks Were Part of Actual Invasion Attempt:

Men Who Had Not Seen the Film:

..... 52%

Men Who Had Seen the Film:

..... 66%

2. The Nazis lost the battle because of the determined resistance of the British.

Percentage of Men Saying Nazis Were

Unsuccessful Due to Determined

Resistance of the British:

Men Who Had Not Seen the Film:

..... 46%

Men Who Had Seen the Film:

..... 70%

3. Britain's fight against the Nazis saved our cities from bombing while giving us a "precious year" to prepare.

Percentage of Men Saying British Resistance

Probably Saved American Cities

from Bombing:

Men Who Had Not Seen the Film:

..... 58%

Men Who Had Seen the Film:

..... 77%

★ A related idea is expressed in men's answers to the following questions:

If Hitler had been able to invade England and defeat the British, what country do you think he probably would have attacked next?

Percentages saying "United States"

Men Who Had Not Seen the Film: 30%

Men Who Had Seen the Film: 44%

Difference: 14%

4. It was the RAF which gave the Nazis their first real defeat:

Percentage of Men Saying RAF Gave Nazis

Their First Real Defeat:

Men Who Had Not Seen the Film:

..... 19%

Men Who Had Seen the Film:

..... 42%

★ So far, we've illustrated research aid upon films primarily of an historical nature. The Information and Education Division included in its film schedule a series of educational films, one of which set forth the actual operation of the Army Education Program which was designed to serve the men in that period following the enemy's defeat and the return of our troops to the United States. This film was measurable for different values than those of an information

(Continued on Page Eighty-Seven)



1. WHAT DO THE MEN THINK?

A QUESTIONNAIRE of 16 queries was distributed at the Antiaircraft Artillery School, Camp Davis, North Carolina, to poll the average soldier's reaction to the training films. A picture was first shown: TF 4-655, *The Automatic Weapons Firing Unit—Part I, Going Into Position*. The audience consisted of one firing unit from each of the four batteries of the 1st Separate Battalion (AW). They were in their fifth week of training and had had a very small amount of gun drill.

● Some of the questions and answers:

How much did you learn from this training film? *A great deal?* 38. *Fair amount?* 49. *Not much?* 4.

Did the narrator seem to know what he was talking about? 91 *Yes*. 0 *No*.

Do you wish that more of your training could be done through the use of training films? 84 *Yes*. 7 *No*.

● The men were also allowed to express their free opinion about the films. They liked:

"The way the men move to their jobs without much rushing, but still with speed and timing. Showed how it should be done without a waste of time or any trouble."

"The way things were expressed and the way the men worked."

"The way they demonstrated the procedure."

● In their comment they also said:

"I believe more films such as this would give good education to new gun crews in their learning."

"I think this type of film teaches more than you get out of a lot of talks and drawings."

"Have more of them."

"For me, I really think we can learn more by these films than by anyone telling us, because you can see just what you yourself will have to do."

"I would have more training films for the men. I think they are the best for training men."

"This film sure helped me a lot. The clear spoken voice of the narrator also was a great help. It showed that if everyone worked as a team, the job would be easy."

"Would like to see this film at least two, possibly three more times."

2. DOES THE LESSON INTEREST?

LAST YEAR the Army Ground Forces sent a questionnaire to various units under its command, large and small, regarding the use of training films, with particular emphasis on the *Fighting Man* series, *Kill or be Killed*.

Here is a sampling of the answers:

● "They hold the attention of the trainees, give them excellent instruction and something

to talk about because of their excellent preparation." (*Plans and Training Officer of a Replacement Training Center.*)

● "Enlisted men like this type of film. These films gradually build the soldier up mentally. It is felt that soldiers can be accustomed to the first shock of battle by being previously exposed to this type of film. These films are interesting in that they are dramatized and tend to hold the attention of enlisted men. They more freely discuss the matter contained in such films." (*Plans and Training Officer of a Harbor Defense command.*)

● "They present the average soldier realistically enough to merit the serious interest of the men. This is a popular series which finds a ready welcome, and because of that fact is better able to impress its message upon the students." (*Signal Company of an airborne division.*)

● "The series answers the usual questions the men ask about combat." (*S-3 of glider infantry unit.*)

● "Damn good. We need more like them." (*Plans and Training Officer of a Field Artillery Battalion.*)

● "Everyone is stimulated by such films. New issues of this series are eagerly awaited." (*Signal Co., Infantry Division.*)

● "Excellent series. Improves morale tremendously." (*Plans and Training Officer of an Armored Field Artillery Battalion.*)

● "Excellent series of films from standpoint of interest, morale building and mental conditioning." (*Medical Battalion, Infantry division.*)

● "These films have proven to be the nearest thing to actuality that the men have seen. They have always left a lingering impression upon the minds of the men. The showing of one film of this series saves countless hours of trying to put over the same point to the men verbally." (*C.O., a Coast Artillery Battery.*)

● "Enthusiasm runs highest for this series of films. Each points a lesson succinctly with humor and realism." (*Antiaircraft training center.*)

● "Each leaves a positive, favorable, interesting 'fighting' impression." (*Infantry replacement training center.*)

● "Men don't seem to get enough at one sitting; they are always ready for another." (*Armored Company.*)

● "They are a significant element in converting a civilian into a soldier." (*Infantry Replacement Training Center.*)

3. DO THEY SPEED TRAINING?

SPEED IS A MAJOR FACTOR in military operations. From the point of view of the War Department, one of the principal standards for judging training films had to be the

Army Film Utilization

by Lt. Thomas Brown

amount of time these films saved.

Two graphic instances of the time-saving value of motion pictures tell the story. These instances can, of course, be multiplied many, many times.

At the Army Service Forces Training Center at Aberdeen, Maryland, an officer requisitioned 30 men from those whose records showed the best mechanical aptitude. With no preliminary lectures and without introductory instruction, the men were shown training Film 9-1371, *The Internal Combustion Engine*. After a single showing of the film they were given a 2-question examination, similar in all respects to the quiz given at the end of the regular course on the combustion engine.

Of the 30 men, 17 received 100%, 10 others passed with varying marks, and only 3 failed. In other words, the picture succeeded in teaching 90% of the class in a few minutes what, without film, might have taken them many hours to learn.

A widely published story dramatizing the effect of training films was that of 36 rookies and a timber-trestle bridge. Here is the way a leading photographic concern reported the experiment in its own advertising column:

"This is the remarkable story of thirty-six green men . . . and a 40-minute movie seen in the dark. The thirty-six green men had had only three weeks of Army training, none of it Engineering work. But they were shown a Signal Corps training film titled: *How to Build a Timber-Trestle Bridge*. They saw the movie twice. Then they were given a Sergeant who had never built a timber-trestle bridge, and they were taken out into the country and told to build a bridge. What happened? Here's the answer in a direct quotation from their Engineer Major: 'In three-and-a-half hours they had completed a 45-foot timber-trestle bridge which is as good as any I've ever seen. If that isn't an argument for training films, I'll eat my hat.' Well, that's the way the whole Army feels about the Signal Corps and its magnificent training pictures. Engineers . . . Infantry . . . Armored Divisions . . . Tank Destroyers . . . they all use moving pictures made by the U. S. Army Signal Corps. The men who make the training films don't win many medals or often get cited for heroism. But their pictures are helping to make our men better informed and better-trained the hardest-hitting Army the United States has ever had."

A harbor defense officer wrote to Army Ground Forces: "We have used films very extensively. We used them for all phases of our training, and in all cases possible we followed the showings of the films by physical work on the subject shown. It worked exceedingly well on my observation, and films in general have yielded instruction no end. We had a very remarkable record in rifle marksmanship, and I attribute much of that to the combined use of films and physical instruction. We fired 89 men and qualified all. We had 17 experts and 30 sharpshooters, making a total of 47 sharpshooters or better, and a grand average for the group of 179 out of a possible 220. Highest score 211. In summation, our opinion of films is that they are colossal."

DURING one month in mid-summer of this year Army films—not including Army-distributed entertainment pictures—were shown to a total soldier attendance of 18,500,000 in continental United States, to 5,300,000 in the European theater of operations, and to comparable theaters in the other theaters of operations where our forces were stationed. Films were used to teach every phase of the complex business of war. Through films our fighting men have learned how to work as a team, how to fight, and why we were fighting.

What were the methods which resulted in extensive use of training and orientation films?

It must be borne in mind that the Army's film program has been adapted to meet changing needs. At the outset the training film was a visual demonstration of how weapons and tools of war were to be handled. Its purpose was to give soldiers the nuts and bolts, *Know How*, of military techniques. Many of these first training films had to be presented in a dry, "By the Numbers" manner. By and large they were manuals projected onto the screen.

It soon became apparent, however, that more dramatic appeal was needed in these Army productions. One direct outgrowth was the production of films which combined operational training with emotional conditioning. Such were the *Fighting Men* series. *Keep It Clean* demonstrated the necessity of properly caring for rifles in addition to showing the various steps involved. *Baptism of Fire* showed the soldier how his training worked out on the battlefield in the face of the greatest enemy of all, fear.

More and more the focus of training was shifted from the mechanism to be operated to the man performing the operation. The film program thus came to include subjects dealing with morale, orientation and general information. The *Why We Fight* series of films was produced to give our soldiers an understanding of the background of the war.

The arsenal of films at the disposal of Army organizations in training and overseas became the most complete in the world. But these films required proper use and professional utilization in order to achieve maximum effectiveness. Our Army expanded so rapidly that we were faced with the problem of placing our films in the hands of many relatively untrained instructors. It was necessary to make as much assistance as possible available to the personnel who were now, many for the first time in their lives, using films in their teaching. It was imperative that they be given guidance in the selection and scheduling of films, and in every other phase of the operation.

One of the first steps taken by Army Pictorial Service was the preparation of film

digests of all training films. These digests gave the title, film number, purpose, the audience for which the film was intended, training cycles, running time; listed related films and manuals, and summarized the content of the film. The film digests were later changed to *Film References*, which provided additional information such as suggested introductory and closing remarks, place in the course of instruction and sample tests.

Publication of the War Department Training Film Catalog, which was distributed to all training officers as well as to film libraries, provided numerical listings of all Army films available and a subject index which classified films according to subject matter for ready reference by the instructor. This catalog is revised every four months.

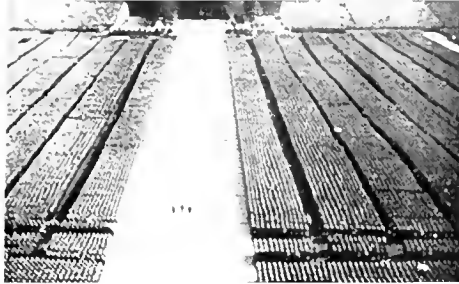
Advance notification of films in production, forwarded through service command channels to all film libraries, kept training officers informed of new films which were integrated in the program of instruction. The local film library supplemented these notices by posters, bulletins, camp newspapers and personal discussions with instructors.

Manuals dealing with methods of using visual aids were distributed to instructor personnel. Visual aids coordinators were assigned to film libraries. These may be compared to directors of visual instruction in civilian schools. That the work of such coordinators increased film utilization is attested by the utilization figures reported by the film libraries, as well as by those agencies served by the film libraries. In an effort to show objectively the value of coordinators, a study was made in one service command which proved to the satisfaction of Army administration officials. *Turn to page 31*





A Special Citation
from the Editors of
Business Screen Magazine
to Colonel Frank Capra
and the Army Pictorial Service
for the Most Significant Films
of World War II, the
"WHY WE FIGHT" SERIES



A scene from the film "Prelude to War"



A scene from the film "The Nazis Strike"



A scene from the film "Divide & Conquer"



A scene from the film "Battle of Britain"

BYOND ALL DOUBT, the films that contributed most to Americans' general understanding of World War II and the issues involved was the *Why We Fight* Series produced by the Army Pictorial Service under the direction of Colonel Frank Capra.

The original Series of seven films were shown to all troops as part of their basic training. In answer to popular demand, 16mm prints were also released through Industrial Service officers for nationwide showing to war workers and, ultimately, to the general public reached nationally through the facilities of 16mm Government distributors. Thus a great part of the American population was reached by these significant film documents and it is the voice of the public, through the 16mm distributors, the school film libraries, group program chairmen, industrial executives and union officials—which unanimously declares the *Why We Fight* Series as the outstanding U. S. documentaries of World War II.

G. I.'s felt the same way, according to researches conducted by Army Service Force officers (see Page 38). And, more important, these research studies have proven conclusively that the films contributed directly to significant changes of erroneous opinion. That is the task for which they were created and so, in the performance of their military assignment, the *Why We Fight* Series and Colonel Frank Capra receive BUSINESS SCREEN'S highest editorial citation: *First National Award for the Most Significant Factual Films of the War Years; to Colonel Frank Capra for the "Why We Fight" Series.*

Individual film titles in this Series are known to almost everyone but they will bear repeating: *Prelude to War; The Nazis Strike; Divide & Conquer; Battle of Britain; Battle of Russia; and Battle of China. Know Your Enemy—Japan* also merits special mention.

These were long subjects, as informational war films go, but they possessed gripping interest and held a universal attraction for all types of audiences from school children to battle-hardened G. I.'s at overseas bases. The shortest films were more than 50 minutes long and *Battle of Russia* was an eight-reel subject, running 85 minutes. Every trick of cinematic technique, animated maps, dubbed in voices, stir-

ring film music and captured enemy footage was skillfully employed throughout the Series.

It may be safely predicted that these films will live long after the echoes of battle have died away. If they prove their value and accuracy in future history, that acid test will only bear out the present consensus of military and civilian experts: they are great because they are the *voice of truth.*

Colonel Capra has received the Distinguished Service Medal for his military contribution. No citation or award can equal that of the sincere applause of G. I.'s overseas to whom these pictures brought proof conclusive that their cause—the cause for which they would fight and die—was a just and noble one.

The *Why We Fight* films will be sought after by libraries and historical collections as the most authentic pictorial documents of the War. They have set a noble example for future U. S. film documents on the issues of Peace. A world in post-war turmoil anxiously awaits the emergence of such material so that all peoples may know and understand the Hope of the common man for which common men have suffered and died all over the world. —O.H.C.

Below: General of the Army George C. Marshall shall presents the Distinguished Service Medal to Colonel Frank Capra, Army Pictorial Service.



by Colonel Emanuel Cohen,
Executive Producer, SPCP

AFTER the placing of the National Guard into Federal Service, and with the passage of the Selective Service Act, the Army started the greatest and most rapid expansion of its history. Even before Pearl Harbor, the demand for training films was paralleling the growth of the Armed Forces. From every Arm of the Service came demands for training films, all of them needed immediately. Along with the demands came military experts, their briefcases bulging with story plans—and sometimes even with scripts. Not unexpectedly ignorant of motion picture techniques, and frequently afraid to trust movie-makers with the production of given military films, most of the experts who came to us were all set to do their own writing and directing. Inevitably these early films sounded like photographed field manuals. An off-screen voice, aloof and lifeless, droned out such lines as, "The occupant of the driver's seat makes a careful check with instruments to ascertain the accurate . . ."

We had little in the way of army precedents to follow. In the last war the total output of training films ran to 63 reels (about half a week's incoming footage from overseas during the closing months of World War II). Then in 1942, with a newly-mobilized army to be trained and rushed overseas, there was an urgent need for hundreds of films covering a wide and complex range of technical subjects. This was a demand unique in military annals. Neither manpower nor organizational structure was present in sufficient force to meet it. Yet the urgency was apparent—and the job had to be done.

In working out new training techniques we had one distinct advantage. Films can be shown only in darkened projection rooms, and if the G. I. audience slept through the picture, valuable training time was lost. Naturally there was considerable dozing in the early days, but gradually we began to win the confidence of the military advisers. We proved time and again that it wasn't enough simply to set up a camera and photograph a field demonstration. The films had to have "box office," and that, we explained, was our department.

We set forth our credo in a writers' orientation course, when we hammered home this lesson for the writing of training films: "Make it clear, make it logical, make it human, and drive home the necessity of learning now, not when you get into battle."

The cumbersome language of the field manual, the stiffness of the classroom, the tiresome repetitions, all these were thrown out, and we substituted the imagination and ingenuity of presentation which make for good pictures. We dressed up our productions with animation and music, wrote our scripts in lively G.I. style. We talked the way the American soldier talked, and he understood us. When we came to make a training film called *Conversation of Clothing and Equipment*, which could have resulted in a heavy volume of classroom snoring, we got Robert L. Ripley to come in and demonstrate



the "believe-it-or-nots" of army clothing and equipment. We had a "hit."

Even so, there were naturally some skeptics who still doubted the value of training films. Accustomed to the old methods of army training, they put all their faith in the drill sergeant and the field manual. Marching their men into a projection room to see a motion picture seemed to be a pampering, time-wasting nuisance. But when the army began to find that these pictures were cutting training time down by 30 per cent, the skeptics started investigating. Field surveys sold them.

One day, at Aberdeen, Maryland, 30 ordnance men filed into a projection room. They had been carefully selected from the lowest bracket for mechanical aptitude. With no preliminary instruction, these men were shown a film called *The Internal Combustion Engine*. They saw the picture once, then were given the examination which normally followed the regular course of instruction. Of the 30 men 17 answered all 22 questions correctly, 10 got passing grades and only three failed. Thus, 90 per cent of a group with no foreknowledge of the subject had learned from one film what would ordinarily have required many hours of classroom work.

Any lingering doubts about the value of film, not only in routine training courses, but also in spreading information quickly and in attacking specific morale problems, were completely dissipated last summer, when the army relied almost exclusively on a single motion picture to tell 8,000,000 men something each was more concerned with than any other single thing—discharges. The picture, *Ten Down and One To Go*, had been prepared in the greatest secrecy, explaining the army's point system of discharges to be followed after the defeat of Germany. To insure the quickest possible showing 1,363 technicolor prints were dispatched by plane all over the world, and at the same time the men were seeing it overseas, their families were seeing it at some 800 first-run theaters back home.

Once we had established the varied uses of film, our big problem was to meet all the demands upon our production facilities. What had started out to be a simple training film program had now become a vast, complex medium of information, education, military plan-

ning, advanced training and entertainment. Our Signal Corps cameramen were scattered all over the world. They went into North Africa with the first waves, followed the Mediterranean forces into Sicily and Italy. Our crews in the Pacific were sending back footage from the Solomons, New Britain, the Marshalls. Their cameras were turned on Roosevelt at Casablanca, and later at Quebec and Yalta. In Germany, Signal Corps photographers were among the first to reach the horror camps, their films reporting the full degradation of the Nazi regime as revealed at Belsen, Buchenwald, Auschwitz and Dachau.

From these overseas crews we began to get over 200,000 feet of film each week, and it was led to our various project officers to be used in 20 different types of productions. Our films went regularly to the General Staff in Washington and the commanding general of every theater through the weekly *Staff Film Reports*. The horrors of the German camps, as photographed by the Signal Corps, were shown not only to the American public and to moviegoers in all the Allied nations, but were released in German versions for prisoners of war, for German civilian audiences, and finally, for the courtroom, where the prison officials and guards were on trial for their lives. From the landings at Oran in November 1942, to the signing of the Japanese surrender documents aboard the USS Missouri in September, 1945, our cameramen and sound men were on the spot for the big news. Quite often the same foot- *Turn to page 72*

BELOW Scene from "Battle of Russia."





ANIMATION FOR ARMY FILMS

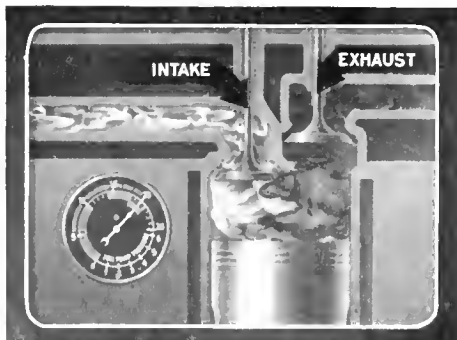
by Captain Rodell C. Johnson

BEFORE THE WAR most of the 3,000,000 men and women who entered the Army looked upon the animation medium as a playground for Donald Duck and Bugs Bunny. Today a good many of them now realize that animation is more than a form of entertainment. It is also one of the most useful techniques employed to make Army films one of the most effective weapons of this War. Through its magic, machines and maps come alive, nuts and bolts acquire human interest.

As the need for Army films rapidly multiplied following Pearl Harbor, animation requirements for these pictures increased proportionately, until within a few months the Animation Branch of the Signal Corps Photographic Center assumed the proportions of a major animation studio. Approximately one hundred persons produced 246,862 feet of animation in 576 projects from January, 1944 to August, 1945.

During the greatest rush period there were often from 40 to 50 projects simultaneously in work. A streamlined production unit had to be organized to maintain this fast pace. A well-

Animation clearly shows operations of the internal workings of mechanical equipment.



balanced group of military and civilian technicians was assembled. Most of the original group had formerly worked in major cartoon studios throughout the nation.

In order to function on the required mass production basis the Animation Branch was subdivided according to functions: story (preparation); animation; background; hot-press (titles, labels, captions, other printing requirements); animation checking; inking; painting and airbrush; pre-camera checking; and camera.

Project Officers handle production of a picture from beginning to end. Similarly, Animation Officers are assigned to follow animation sequences through all of the aforementioned stages. The average project proceeds through production in about this way: The Animation Officer discusses the script with the writer, Project Officer, and Technical Advisor to determine the length and nature of the animation. When the script has been completed, a story sketch artist is assigned to work with the Animation Officer to prepare a story board, a sort of advance layout. When this has been finished and has been approved by the Project

Tactical maneuvers covering large areas can be shown from any position (Spanish titles).



Officer and the Technical Advisor, the project is ready for animation layouts.

At this time, an Animation Unit Director, with the aid of his unit of animators and layout artists, executes the layouts, and when approved by the Project Officer and Technical Advisor, animation begins. Backgrounds, color models, and hot-press labels and captions are done simultaneously with the animation.

Upon the completion of the animation, the project is forwarded to Animation Checking, where all drawings and guides are checked against the exposure sheets to insure perfect mechanical accuracy. To expedite, projects leave the animator and are sent to Checking, scene by scene. This continues through all remaining phases of production.

When scenes have been O.K.'d by Animation Checking, they are sent to the Inking, Painting, and Airbrushing Unit, and from there the inked, painted and airbrushed cels (transparent celluloid on which the final art work is inked and painted), are forwarded to the Pre-Camera Checking Unit for a complete and final "dry run" before being photographed by the Camera Unit. If the checkers have any doubt regarding a scene, the Animation Officer is called in personally to check that which is in question. Then, if necessary, he will call in the Project Officer for a last minute approval.

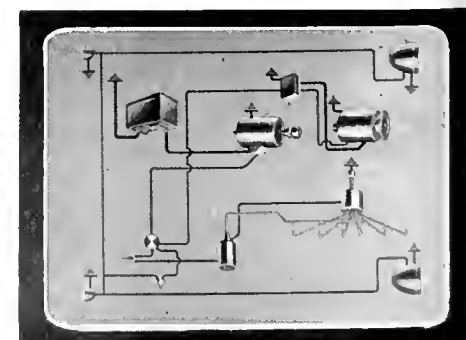
After being photographed and processed, all titles and animation are projected in a "sweat-box" for final Branch approval by the Chief of the Animation Branch and an Animation Officer.

The great amount of animation in work requires strict adherence to established procedure, and careful, well-planned control and coordination. A rigid priority system established by the Executive Producer of SCPC is exactly followed to insure completion of projects considered most essential.

Adhering to the mass production policy, under normal conditions, individual projects are produced more slowly than would be the case if the work load were held down to only a few. However, due to the fact that production limitations and personnel available could not be taken into consideration, in the face of pressing military necessity, and because the Animation Branch has been established to accept all work regardless of the work load, only high priority projects are permitted to push aside other production in order to be completed rapidly.

If one were to walk into a projection room to see a continuous reel of [Turn to page 98]

Electrical circuits and functions of equipment are easily shown without complication.



Photographic Operations in the Pacific

by Lt. Morton Sontheimer

WARFARE in the Pacific was tough and triphibious. It was fought on the ground on the sea, and in the air.

The Signal Corps photographer whose job it was to record this war and now to record the aftermath of war, had to become adapted to three-dimensional warfare himself. He took his pictures at sea, on land and often in the air. He was in the midst of every battle; he jumped with paratroopers, he penetrated enemy lines with assault troops, he smashed the enemy from islands with the Navy.

The material that follows is a precis of reports on several campaigns in the Pacific, beginning with New Britain and coming up to the successful completion of the Battle of the Philippines. From this material can be drawn a picture of the problems, pitfalls, and techniques of combat photography in the war against the Japanese.

There are three essentials for good photographic coverage of military operations. You must have equipment, personnel and information. An infantry operation calls for firepower, a photographic operation calls for camera power.

Camera power involves having the right man in the right place at the right time with the right equipment. Part of that job belongs to the planning echelon. It is the planner who obtains the information regarding the forthcoming operations, and allots his camera power accordingly. Most of the job belongs to the individual cameraman. In the last analysis, he has to take the picture.

One of the chief problems in the Pacific has been to spread our camera power properly. Island campaigns involve countless beachheads, every beachhead is a photographic possibility, every campaign for New Britain photographic officers attended all important G-2 meetings and staff conferences, in order that they might plan their "shooting script."

For the campaign against the Admiralties, the Photographic Officer of the Theater wrote his own annex to the general directive covering the task force operation. This assured freedom of movement for the photographers and an expeditious system of evacuating the film in the combat area.

Similar "topside" planning for the Luzon battle resulted in the disposition of 14 combat assignment units, two newsreel assignment units, two mobile laboratories, and for the first time—a photo repair section with the vading land forces. Two more Signal Corps combat assignment units were scattered among the ships of the Navy. Total personnel amounted to 22 officers and 88 enlisted men.

Most of the units came in on the D-Days of the various Luzon landing operations. In the high surf at the Lingayen beaches, several pho-

tographers were knocked down as they struggled ashore, and their cameras were immersed in the sea. In previous operations, this would have put the photographer out of action. But the camera repair section, which came ashore with combat reinforcement troops, promptly restored the damaged equipment to service.

Photographers in combat must often separate from their photo units to accompany the tactical organizations to which they are assigned. On Luzon, maintaining contact with the headquarters to which they were attached was often difficult for the combat cameramen. And when some of these battalions stopped to rest, it became necessary for the cameramen to push on and join other outfits, where there was action waiting to be photographed.

Members of one unit accompanied the Ranger party that penetrated Japanese territory to deliver American prisoners of war from Cabanatuan prison. This particular camera unit had in the past been criticized for subscribing fire power for camera power, in favor of a more aggressive part in the fighting, but this time no such criticism was possible. The action took place after sunset.

Other photographers volunteered to jump with the paratroopers in Southern Luzon and at Corregidor. Two enlisted photographers covered the action from liaison planes.

In addition to its own footage, the Signal Corps Photographic Service in the Southwest Pacific sent back to the United States everything of a possible military nature culled from about 2,000,000 feet of captured Japanese film. Many Japanese propaganda books were seized, giving the Army photographers an opportunity to study the enemy's still photography. Samples of these books were also sent to the War Department.

The average strength of a combat unit was one officer and five men; two still photographers, two motion picture men and a utility man. Newsreel units had one officer and nine men, including the sound camera crew. Each unit was self-sustaining, having packed approximately 30 days' field rations, although by the time some reached Manila their rations were extremely short.

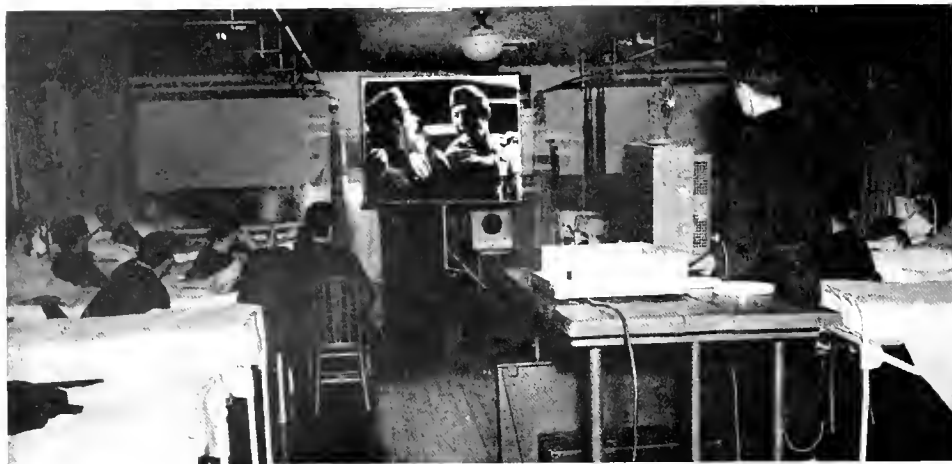
Most photographic personnel were armed, by choice, with only a .45 automatic, usually carried in a shoulder holster.

Wide-angle lenses were in great demand for combat photography. Some 10-inch telephoto lenses were used to good advantage on Speed Graphics.

The experiment of bringing a Repair Section detail along with the advance proved highly successful. Ordinarily a broken camera puts a photographer out of action until it can be sent to the rear area for repair. *Turn to page 44*

Right: Army cameras record war's horrors.





Films as Medicine

LONG before the war, motion pictures were regarded as good medicine for tired nerves. Today the men who use the motion picture have evolved a whole technique of what has been called "celluloid therapy."

Films fill tremendous needs at the hospitals and reconditioning centers where battle casualties march the road back to health. The fears of an amputee are met by motion pictures which show him how other men, who perhaps lost even more limbs than he, have managed to live as normal citizens in a normal community. The traumatic boredom of hospital existence is lifted by films which teach new skills or talk of sports or raise a laugh where it is needed most.

To accommodate the tremendous needs of the reconditioning, rehabilitation and convalescent activities of the armed forces, the Army Pictorial Service has prepared special editions of short subjects previously issued in the *G I Movie Weekly* such as *Sports*, *Information Please*, historical miniatures and numerous other

types of film are included in the new "packages," which range in running time from 10 to 45 minutes. Air Force and Navy hospitals receive all these pictures, too.

Each hospital is expected to set up careful schedules for the showing of films on the basis of retaining prints one day for each 300 beds. Circuits are set up within the hospital so as to effect maximum coverage of bed and ward patients.

Wherever possible, the improvisation and use of portable equipment carts and shadow boxes is encouraged to facilitate in-the-ward film showings.

Hospitals are urged to stress qualities of showmanship so that duty and patient personnel will be thoroughly trained to produce film showings of professional quality.

Ambulatory patients are trained in every possible instance to act as projectionists. This not only relieves the projectionist shortage, but also serves as a highly prized form of occupational therapy for the patient.

In every ward, an attempt is made to appoint wardleaders or film coordinators to be responsible for helping in scheduling, exhibition and utilization of films. Follow-up activities, whether discussion of the film or practical application of its lessons, are encouraged. Naturally film showings are fitted into the planned schedule of orientation, education and recreation for the hospital.

But celluloid therapy does not wait until the patient has reached the hospital. During the war, the showing of movies at rest camps was considered among the best preventive medicines with which to fight combat fatigue. Before the war's end, skilled Army technicians had begun experiments with the showing of films aboard hospital trains, car by car. Previously, at overseas installations, pictures had been shown on ceilings for the benefit of bedridden patients.

Critics are apt to describe a good picture as "just what the doctor ordered." The Army has found that description literally true.



(Above) Battle casualties from Okinawa see a G.I. movie at Tripler Gen. Hospital (Hawaii).



Portable motion picture and filmstrip projection equipment for hospitals. View shows "rear-view" projector in use for group at Fort Myer, Virginia.



STILL PICTURES



by Major Frank Muto

COVERAGE OF THE WAR and of the army by means of still photography is the responsibility of the Army Pictorial Service of the Signal Corps. This coverage is achieved mainly through the photographic units of the various Signal Photographic Companies, who develop their stills wherever they are stationed and send them to Washington. Other photographers, working out of the Signal Corps Photographic Center, augment and supplement the photographic company personnel.

Processing and distribution of still pictures is accomplished with extreme speed. Mobile laboratories develop negatives 24 hours a day in all theaters of operation. During the war, photographers working in the front lines often had film taken from them immediately after exposure, to prevent possible capture by the enemy. An example of the speed with which still photographs have been handled is the fact that 24 hours after the first Normandy landing D-Day pictures were on the desk of the Chief of Staff in Washington, D. C.

On one occasion, a picture showing a French event which took place at 12 o'clock was printed in this country at 11 o'clock. 13 hours transmission time plus the time lag between Europe and the U. S. made it possible.

The Army Pictorial Service maintains a still picture section in Washington as a repository for all photographs made or acquired by the Signal Corps. The Section's files are referenced, indexed and catalogued so that pictures on any subject, any event, or any activity in any theater of war may be quickly secured for the use of the War Department, other Government agencies, and the public.

Basically, the purposes of the still picture operations are to document the War, to provide strategic and tactical information, to publicize and inform, and to testify through photographic

evidence. Still pictures have provided priceless strategic and tactical information for the Chief of Staff, the Commanding Generals of the various theaters of operations, and to the staff agencies of the War Department.

Photographers in scout planes took pictures of newly won towns to show the terrain, road obstructions and artillery implements. Cameramen in Casablanca were called on to photograph tests of a "smoke blanket" from the ground and the air. When the photographs proved the device effective, the "blanket" was put into use throughout North Africa.

Four cameramen in London were assigned to photograph the first robot bombs. Still pictures showing the trajectory, explosive intensity, extent of areas damaged, and all pieces and parts of the bombs remaining after explosion, were secured. One photographer spent 72 consecutive hours on a roof, equipped with a 50-inch lens, to obtain shots of the robots in flight. All these stills were rushed to London headquarters and to Washington for use in the preparation of anti-robot techniques and devices. So that the public may know what is happening Army cameras bring the image of war and of war's aftermath home, through the newspapers and magazines of America. So that the men in the ranks may know the art of war, army still pictures are used as graphic aids to help train troops. Skilled Signal Corps photographers contribute evidence for legal purposes with their pictures of enemy atrocities.

This war has been a busy one for the military photographers. But the Army's still photographic operation is no "Johnny-come-lately."

The Signal Corps "Photographic Section" dates back to World War I, when approximately 100,000 photographs were taken by Signal Corps photographers. The Signal Corps already had custody of approximately 6,000 original Mathew Brady negatives of the Civil



War period, and 39 red leather-bound albums containing about 3,900 photographs of the Spanish-American War, early aviation, early Signal Corps equipment and miscellaneous subjects prior to World War I.

All these pictures were incorporated in the Photographic Section files, as part of the Signal Corps Photographic Library. In the period following World War I until World War II, many historical photographs were collected from various War Department offices and contributed by individuals. These included valuable pictures of the Indian Wars; of the Boxer War in China; copies of paintings, sketches and engravings of the Revolutionary War, War of 1812 and Mexican War; and original negatives of the Russo-Japanese War, as well as many other historical pictures of a military nature.

Many photographs were made of the drafted men and of the training camps and maneuvers, with widespread publicity in newspapers and magazines, so that at the beginning of World War II there were approximately 140,000 different pictures in the still picture files. Of these 110,000 of the negatives and 3,000 photographs have been turned over to The National Archives, but the balance is still in file. Approximately 360,000 of World War II have been received and filed to date, and it is expected that a large accumulation in the theaters will be received during the coming months.

The first pictures received in World War II were of the Japanese attack at Pearl Harbor, showing the damage to Hickam Field and a small Japanese one-man submarine which was washed up on the shore. Since then, pictures of Army activities in all theaters and bases, as well as training in the United States, have been received. Excellent collections showing the training in England, Australia and New Caledonia, the invasions of Africa, Sicily, Italy, France, Germany, and the Pacific Islands, as well as the conferences at Casablanca, Teheran, Potsdam and the surrender of the Germans and Japanese, are available in the files.

Due to the pressure of official work during World War II, it was necessary to discontinue sales to the public, but photographs were furnished through the Bureau of Public Relations for widespread publicity in newspapers, magazines and periodicals. *Quartz*, *Life*, *Time*, *Newsweek*

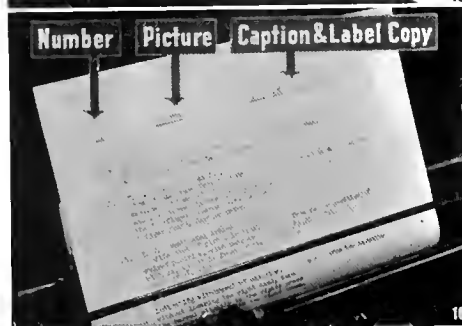


FILMSTRIP PRODUCTION in the ARMY

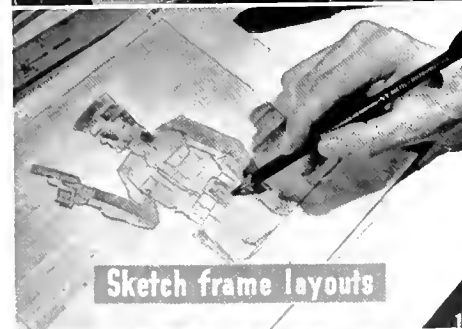
by Captain Leonard M. Barker



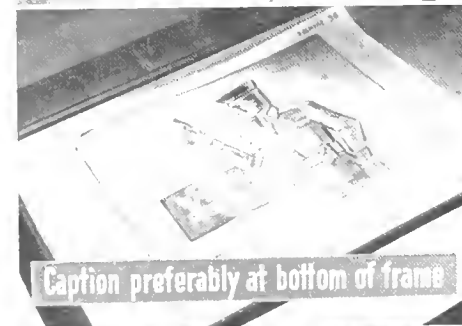
Gather complete information



Number Picture Caption & Label Copy



Sketch frame layouts



Caption preferably at bottom of frame



Follow layout in shooting



FILMSTRIPS (or slidefilms as they are also popularly known) have proven themselves to be invaluable adjuncts to the intensified training program developed by the Army. Both sound and silent subjects have been widely used in the training program.

The greatest asset of the filmstrip is its economy of time and money in preparation, storage and distribution. Cost of equipment for projection and sound is also relatively inexpensive and it is extremely easy to use, in the field or in the training classroom.

But the effective use of all types of visual aids also depends to a large extent on the capabilities of the instructor. Neither the simplicity of the filmstrip or the "completeness" of the packaged sight and sound program relieves the instructor of a real responsibility. For if the instructor develops an interest in his subject and has created a desire to learn on the part of the student, then the silent filmstrip is an outstanding aid to instruction.

Sound filmstrips possess all the advantages of the silent version plus the fact that the description can be narrated by trained announcers, singly or in groups, and sound effects can be introduced if they are necessary to the proper understanding of the subject. The chance of inaccurate presentation by an unskilled instructor is avoided and all important data is more likely to be included.

Experiments have been conducted to determine the comparative teaching value of sound filmstrips which presented the subject in lecture form and a similar subject which required audience participation by calling on the audience to answer questions presented in the recording. Results indicated that the audience participation version had 36% more effective teaching value for more intelligent students and a 23% more effective value among a less intelligent group than did the filmstrip used without an audience participation factor.

Experience in filmstrips has indicated that silent subjects are well used in permanent technical schools. Greater use of sound filmstrips is often made by company officers in temporary camps because little time is required (or available) for the preparation of the lecture. This factor is very important in the Army when a division is in training and has to teach hundreds of subjects in a very limited time.

Production of filmstrips is divided into two parts: (1) the preparation of frame cards and (2) preparation of the filmstrip negative and release prints.

Frame cards are prepared by each of the technical services and arms on subjects under their jurisdiction and in laboratories under their own control. Where the requesting agency has no preparation unit on the subject matter is be-

yond the abilities of their own artists, frame cards are prepared by the Army Pictorial Service through use of Signal Corps personnel or by private companies on contract. Army production is done by APS at the Washington (D. C.) photographic laboratory.

Prior to 1942 there were no uniform standards for the preparation of frame cards. As a result each service used a different size in the field and sometimes submitted cards of varying sizes for a single filmstrip. In 1942 APS set up standards to be followed and the Commanding Generals of Army Ground and Service Forces put them into effect in the preparing agencies.

Fields were then established as 6 3/4 inches x 9 inches mounted on a 9 x 12 inch card and centered to registry punches at the top of the card. All artwork and photographic retouching is performed by the preparing agency. If local artists are not skillful in lettering copy is submitted to the Signal Corps Photographic Laboratory which hot presses the lettering from type on cell overlays. Use of cell overlays for titles is standard practice so that artists may more easily retouch illustrations. Bold simple type is preferred for captions and titles.

Other preferences include sharp contrast in artwork, standard greys for backgrounds and an even general tonal value on each frame card in order to make exposure of the negative easier.

A central supply depot is maintained by APS from which all preparing agencies may requisition uniform mounting cards, cells, dry mount tissue, poster paints, brushes, drawing boards, file cases and even specially designed portable packing cases in which frame cards may be shipped. Standard frame cards and cells are also issued to commercial companies when production is contracted out. This homogeneity of supply makes for uniformity of preparation and results in faster production and release of the completed filmstrips.

Many filmstrips used by the Army are from commercial sources. When this is the case, Army Pictorial Service obtains a master positive of the original from the owner together with all rights to reproduce and exhibit to the armed forces, and to make such editorial changes as are found to be necessary. Official War Department beginning and end titles are added, together with proper credit to the original owner and producer.

Recordings for sound filmstrips are made directly on acetate when the narration is simple and only one voice is used. But in the case of difficult narration, recording is first made on film which can be edited to eliminate bad takes and to match the strip. The recording is finally re-recorded on acetate. The processing of the release pressings is always done by contract with commercial companies. A cricket in the recording is used to cue the operator in turning up the next frame on the strip and a title to "Start Needle" is always placed on the focus frame which precede the main War Department

(LEFT) STEPS IN ARMY FILMSTRIP PREPARATION

tle. A trained operator has no trouble in keeping the filmstrip in sync with the record.

Distribution: Filmstrips are distributed throughout the Army through the Central libraries, in the Service Commands and in overseas theaters. The Central libraries then re-distribute to local sub-libraries in posts, camps, and stations in the same manner as training films are distributed, and report on their utilization as well as provide assistance to training officers to obtain the greatest value from the use of filmstrips.

Subject Matter Covered by Filmstrips:

The Army Pictorial Service released an average of six hundred to seven hundred filmstrips per year during the most active period of the war and on every conceivable subject. For military training, subjects ranged from *Ammunition Determination by Solar Observation to General Structure of the Horse and Mule*, from *Booby Traps to Intra and Extra Oral Splints*, from *Quarter Master Battery Bakery to How to Fire a Furnace* and from the care and repair of every type of gun to the care of sick and injured. For the recreation and education of troops overseas in off-duty hours more than three hundred filmstrips have been procured from commercial producers on such subjects as geography, phys-



FILMSTRIPS NEATLY RACKED FOR LIBRARY USE

ics, agriculture, bookkeeping and many others in which a GI might have an interest.

An interesting fact has been discovered in the course of using these hundreds of filmstrips and it is now influencing present production. Wherever the subject matter lends itself to such treatment, the cartoon is more effective than the photograph and whenever certain facts must be learned by the student, the introduction of a little humor in the cartoon is an aid to memory. Furthermore, the cartoon can be made to

BELOW: ARMY CHARTS FILMSTRIP'S ADVANTAGES

emphasize the important items and leave out unimportant details better than a photograph. This can be done by exaggeration or by the use of a humorous character who points up the important point as it is described. Imagination and art preparation pays off in training results.

Filmstrips, both sound and silent, have become an important visual aid in the training programs of the Army and will continue to be as important. Present plans call for the use of sound filmstrips in far greater numbers than in the past.

Filmstrips In Other Services

★ As is well known, the Army Air Forces have made very extensive use of the filmstrip, maintaining special production units at the various technical commands to produce material developed by specialists there. Similarly, the Army Service and Ground Forces and Special Arms have found wide use for still pictures.

For example, the pictorial section of the Ordnance School has produced series of filmstrips especially designed to facilitate training of ordnance units. A rate of about seven subjects per month was the production goal. Another study activity, the Quartermaster Replacement Center at Camp Lee, Virginia, research found filmstrips of proven usefulness in training.



SHOOTING ARMY COLOR

THE army realized the importance of color photography during the early months of the war. However, interest was centered on the midland-time black and white sheet film received for wider distribution. Color was too advanced for most publications; many of them simply weren't ready for it. The few Kodachrome units that had trickled through were nipped up by several of the big newspapers and magazines.

In November, 1915, I was teaching photography to SCPC (Service) units that were being prepared for field duty. A fellow instructor was Sgt. Andrew Milby, III, color photographer from Rochester, N. Y. Milby and I were placed on special duty with the War Department Bureau of Public Relations and were sent all over the country photographing various army branches.

The first assignment was to a quiet community in Dover, Arkansas, where the patriotic citizens had organized a committee to send

other useful articles and bought war bonds with the proceeds.

Then came a tour of various military installations to photograph the training activities of Latin Americans who came to the United States to familiarize themselves with American methods. We did the Engineers at Ft. Belvoir, Va.; the Quartermaster Corps at Fort Francis E. Warren in Wyoming; the Infantry at Fort Benning, Ga.; the Coast Artillery and the 7th Armored Division in California.

When we photographed the Quartermaster Corps it was preparing mobile units and personnel for overseas duty. We spent a month-and-a-half in 15 to low zero weather about 10,000 feet in the mountains. Here we got some excellent hot-rod ski troops after 15 men had been selected as models. The Coast Artillery job took us three months as we photographed distance from southern California to the Northwest

coast. At the Desert Training Center in Indio, California, we photographed all branches there on maneuvers, and we also were assigned to the fall maneuvers of the Army at Pine Camp, N. Y.

At Camp Bradford, Va., we took many shots of the amphibious forces of the Army which were being trained in coordination with the Army, Navy and Marines. Between assignments, we had done many color photographs of personalities for magazine covers. Among our subjects were the late Franklin Delano Roosevelt, the late General McNair, General Patton, General Marshall, former Secretary of War Stimson, General Arnold, and many others.

In photographing almost every branch of the Army we aimed at obtaining good, dramatic, poster-type shots to be used in radio sections and as magazine covers. These were experimental shots and were distributed on a pool basis. The publications used them and clamored for more.

In the winter of 1917, Colonel Curtis Mitchell,

Chief of the Pictorial Branch, Bureau of Publications, requested that Colonel Kirke Lawton, then Chief of Army Pictorial Service, make several color photographers available for special overseas coverage. The battle of Europe was raging, yet little or no color at all had come out of the Theaters of Operation. Sgt. Miller and Sgt. Stevens were to go to England. T. S. Morriserman and I were earmarked for Italy. All of us were to work on specific assignments, "shooting to order" for the War Department. Colonel Fitchell had written to General Frisiam Fupper, Public Relation's Officer for the Allied Forces Headquarters telling him I'd be arriving soon. The Colonel had listed various pictorial topics that American newspapers wanted: Italian mountains and mud, medical stories showing the care of the wounded, and pictures of Wacs, Red Cross women, and Army nurses. "The most desirable subject" he wrote, "is battle action. Frigo will go wherever you send him. If he gets in shine he'll also get pictures. Remember that Frigo is a slow and careful worker, and these stories will occupy him for awhile. I send you him directly because a lone sergeant arriving on a war front is liable to be overlooked or put to truck driving, and it would be a shame to waste his talents."

We gave the War Department all they asked for—and then some. My assignment was a medical story at Anzio where I took numerous Kodachromes of the speedy evacuation of wounded by ship and plane. We followed the doughboys at the Anzio break-through, photographing the road to Rome—now only a road littered with bodies of the once-mighty Wehrmacht and thousands of their battered and burned-out vehicles. Berman and I covered the Liberation of Rome obtaining exclusive shots of the wild pandemonium as jubilant throngs embraced American troops, as well as first pictures of GIs and Wacs visiting the Coliseum. These, as well as shots of dazed Italian women sitting amid the rubble of their homes were widely used in the press. Shortly thereafter I obtained my first scoop. While strolling through the crowded streets of Rome I bumped into my old friend Monsignor Carroll, formerly of Pittsburgh, Pa., and now American representative at the Vatican. I had known the Monsignor when he was a priest in the States, and during our brief meeting I managed to ask him if it were at all possible to photograph Pope Pius XII. Monsignor Carroll was extremely doubtful, but would speak to the Pope's aide and inform me of his decision.

At the time Pope Pius was giving public audience to thousands of devout GIs. It was impossible to get through the milling crowds that blocked daily to Vatican City. A request for a fitting had been previously made by Colonel Melvin E. Gillette, Photographic Officer for the Mediterranean Theater of Operations, but I later learned that the Pope had never granted a private audience to any photographer. You can imagine my elation when Monsignor Carroll informed me that the Pope's aide had shown His Holiness some of my 8x10" samples. He had liked them and would see the American soldier-photographer the next day.

I arrived with some trepidation at the Pope's study, a magnificent gold and crimson room. His Holiness entered and greeted me in perfect

English. I immediately knelt and kissed his ring. He blessed me, my family, my camera, and wished me success in all future endeavors.

Then I began shooting pictures.

I arranged the Pope's scarlet, ermine-trimmed cape to the best advantage. He was cooperative when I rearranged the position of his hands. The interview was scheduled for 10 minutes. I made 10 shots and left 10 minutes later.

News of the shot had spread, and correspondents at the Hotel De Ville in Rome were frankly envious. The shots turned out beautifully, attracting the attention of thousands of Sunday morning newspaper readers.

After that I photographed the rest of Vatican City, GI sight-seers, Leghorn, Jap-American troops, General Clark at his Headquarters, and the visit of the Secretary of War. My equipment included an 8" x 10" Deardouff, with a 14" Ektar lens, a 5mm Leica, and a 3 1/4" x 4 1/4"

Grille. Both Berman and I also used the 4" x 5" Speed Graphic.

Winter was setting in. An artillery blast at Anzio had aggravated a back injury and I was pulled back to Caserta, near Naples, and was returned to the States, leaving Berman in Italy, Miller in Paris. Stevens eventually covered Germany. Miller went on to photograph the first junction of U. S. and Russian troops in Germany, the bombing of Aachen, and other history-making events.

One of the most significant strides in color photography was Captain Henry Karlin's history-making shot of the "Big Three" at Potsdam. This was the first color-photo ever to be transmitted by radiotelephoto. So look for the wise use of spot color photography in your daily newspapers—and remember that Signal Corps photographers aided immeasurably in developing it for everyday use.



FOREIGN LANGUAGE FILMS

What Happens When Army Films Are Adapted for Use by Other Nations

by Captain Aldo Ermini

Chief, Foreign Adaptations Branch, SCPC



Narrator at work on a Chinese military training film. (Special Projects Section)

IN THE SUMMER of 1942, military leaders in the United States were looking anxiously at maps which showed the short distance the Nazis would have to travel between Dakar and the bulge of Brazil. We had committed ourselves to arm our Latin-American allies under the provisions of Lend-Lease; and since time was of the essence, it was obviously necessary that we do more than merely ship equipment for the use of these forces. We had the further task of teaching them how to use this equipment as quickly as possible. Having already faced the problem of training our own army from scratch, we were aware of the tremendous savings in time made possible by the training film. Consequently, the Signal Corps Photographic Center was directed to prepare Spanish and Portuguese versions of certain of its training films for use by the armies of Spanish-speaking Latin-America and Portuguese-speaking Brazil.

In 1942, a department was established at the Photographic Center, made up of soldiers and civilians experienced in the technique of transposing films made in one language into the language of another, a process known as lip-synchronization. This process consists of matching the lip movements of the actors on the screen with the words of another language. The method, although complicated, was not new. It had been used in many countries of the world for a number of years. However, the first step in the process immediately makes clear the difference between lip-synchronization for entertainment films and lip-synchronization for military training films.

This first step is the lip-synchronization translation. In translating a line of dialogue from English into Spanish, for example, it is necessary to retain in the translation the same number of syllables as in the original line of dialogue, and to match certain consonants. In the lip-synchronization translation of an entertainment film, while this is not an easy job, there is a great deal more leeway than in a similar translation for a training film. The kind of dialogue in an entertainment film lends itself to a large choice of synonyms, changes of phraseology and the re-casting of whole ideas. In a training film, however, the name of a spe-

cific mechanism in a specific weapon permits one translation and one only, so that the possibility of finding any substitutes to match lip movements is greatly reduced, piling another technical problem upon an already difficult technique.

With the title of "Latin-American Division," the department began its work in 1942. It was necessary to find translators with an adequate background in a wide variety of technical, military, and engineering fields, and then teach them the technique of translating for lip-synchronization purposes. It was necessary to find actors from among the Spanish-speaking and Portuguese-speaking New York colony who could reproduce the roles played by American actors whose faces were to remain on the screen but whose voices were to be changed into Spanish or Portuguese. It was necessary to train technicians, familiar with the cutting of English sound tracks but without experience in cutting sound for lip-synchronization. It was necessary to find people for other technical and stenographic jobs, many of which required bilingual knowledge. Starting with only a handful of workers, a large and experienced staff was painstakingly assembled.

In order to lip-synchronize a film, the picture is divided into short scenes running anywhere from five to 60 seconds in length. The film for these scenes is then prepared in endless loops, and projected over and over again on a large screen while the foreign language actors rehearse, matching their speech, with the aid of a director, to the lip movements of the American actors. When they have become literally letter-perfect in their roles, the sound is recorded for the particular scene. This process is repeated for each of the scenes in the film, which vary anywhere from 50 to three or four hundred scenes in the longest and most complicated training films. The net result is a film in a foreign language which creates the illusion that the picture was originally photographed, not in English, but in the language that is now heard from the sound track. The teaching value of the film is in direct proportion to the perfection of this technique, since once the illusion that the actors are not actually speaking Spanish or Portuguese is destroyed, the attention of the audience is certain to wander.

The selection of the films for synchronization into Spanish and Portuguese was a much less complicated matter. The Inter-American Defense Board in Washington, composed of high-ranking officers of the Latin-American nations and of the United States, selected at regular intervals various American training films needed by the South American armies. After approval

was obtained from the Foreign Liaison Branch of G-2, these films were ordered from Army Pictorial Service, which then transmitted the requests through channels to the Signal Corps Photographic Center.

The Inter-American Defense Board also handled Latin-American distribution of these training films. Today every country in Latin-America is using our training films dubbed into Spanish or Portuguese. In addition, the Republic of Haiti is using films prepared originally by the Foreign Adaptations Branch for the Free French Armies of De Gaulle. In Puerto Rico, non-English speaking soldiers drafted into the Army of the United States have been trained with the help of Spanish-language training films originally prepared for our Latin-American allies. And Portuguese-language training films were sent directly to Brazilian troops fighting on the Italian front.

The efficacy of these films, proved many times over by the United States Army, has found similar confirmation in their foreign language versions. In Mexico, a class of 600 men being trained in the use of the 60mm mortar, were shown the Spanish version of a United States Army film on this subject the night before the final examination. This class passed the examination with grades far higher than in similar classes to which the film had not been shown.

French language versions of training films have been supplied to the Free French through the International Aids Division, AAF. Upon request of the French Military Mission in Washington, French versions [Turn to page 92]

Photographing the main title for a recent Chinese training film on animation camera.



DISTRIBUTION OF THE ARMY'S FILMS

Army Pictures Reach 'Round the World

MOTION PICTURES and animation come from the same material. At times the celluloid appears to be even more explosive than the cellulose. In the war just on, film was itself a form of munitions, a weapon of almost unlimited scope. But great as its use in war, the peacetime values are infinitely greater. Through film the War Department was able to train fighting men better and nicker. Through film the War Department was able to disseminate information to the fighting men and to the general public, with speed and clarity that might otherwise have been impossible. And through film all the vital recesses of peaceful civilization can be advanced. This is an ambitious statement. It is romped by the experiences of the Army's film distribution personnel.

The Army Pictorial Service and the Signal Corps Photographic Center learned very early in the game that the effectiveness of motion pic-



by Lt. Colonel Orton H. Hicks

DIRECTOR OF DISTRIBUTION

Signal Corps Photographic Center

BELOW: MAP OF APS WORLDWIDE DISTRIBUTION

tures, whether in the form of training or morale therapy or industrial promotion, depends to a large extent on the availability of the money with which the reels are distributed. We also learned that motion pictures are precious stuff. We learned how to get a maximum mileage with a minimum of prints — to provide the greatest variety of subjects with the least as a priority raw stock.

The film distribution program of the Army Pictorial Service has been the biggest distributive undertaking in the history of the motion picture. The Overseas Motion Picture Service, a branch of the Distribution Division, has distributed more Hollywood films in a single year than Loew's, Warner Bros., Paramount and 20th Century-Fox combined. The Army overseas film exchanges girdle the earth. At the Army's peak this year there was a nightly audience of more than 1,000,000 uniformed men and women attending 6,000 screenings of four-hour entertain-



ment films donated by the motion picture industry.

The Library Branch distributed well over 40,000 16mm prints of Army films in the first eight months of 1945, as well as a substantial number of 35mm prints. More than 1200 different Army subjects were on the active list this year. This mass of material was handled by less than 75 people in the Release Print Branch.

Probably the outstanding distribution achievement was the showing of *Two Down and One to Go*, the Technicolor APS film on redeployment, to practically all 8,000,000 men in the Army and to more than 30,000,000 U. S. civilians (through commercial facilities), within four weeks of the surrender of Germany. In this country 95% of the troops saw the picture during the first five days of its release. No matter how isolated the outposts, our men in service saw this film, as they have seen many others, promptly and without disruption of the business of war.

The Distribution Division operates as headquarters for the Army's film distribution system, serving various Central Film and Equipment Exchanges throughout the world. These exchanges deal in turn with sub-exchanges serving the individual users — the posts, camps and stations, the hospitals, the overseas divisions,

regiments and battalions. Here the film and projectors pass over the counter to the ultimate user and here is where they are turned in. The personnel of the exchanges are subject to the command of the local Commanding Officer. In matters of general policy and staff supervision, however, the influence of the Distribution Division is weighty. Our function with relation to the various exchanges is to supply advice as well as celluloid. We exercise certain supervisory authority over the technical phases of the operation. It is our job to see that an exchange is run right, and that if something goes wrong the appropriate commanding officer be armed with the remedy.

To draw a commercial parallel, the various exchanges are not dissimilar to area franchise holders. If we want to service films for the Second Service Command, we go through the Command's franchise holder, the library at Governor's Island. If we find that a franchise holder is not doing right by our films, we pass that information on to his — and our — boss.

But there is another side to the Army distribution picture. Every Army picture is made for a specific purpose. It may be a film for convalescent amputees, made with the close collaboration of the Surgeon General. It may be

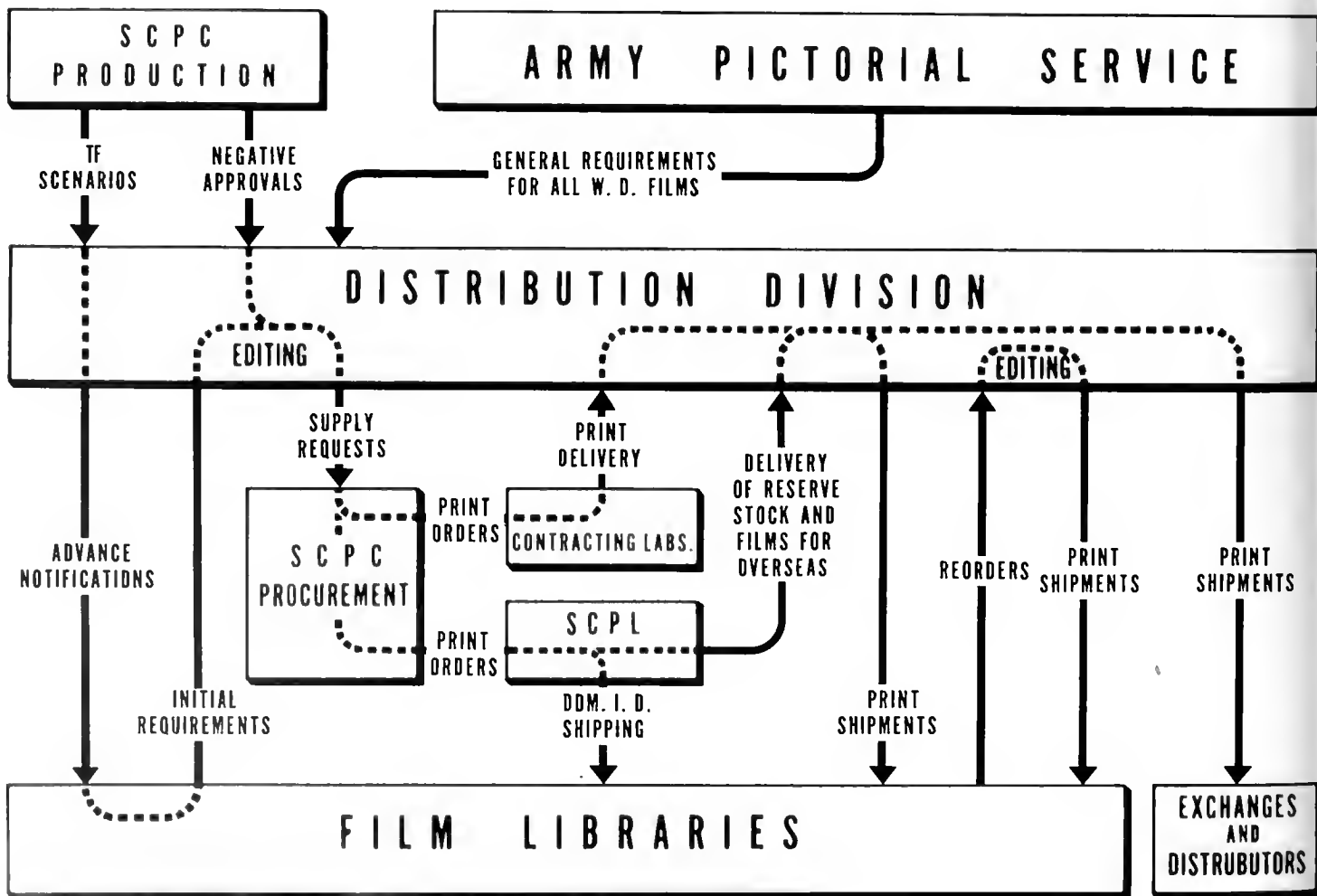
an important statement of policy regarding the way prisoners are to be handled by the Military Police. It may be explanation of how to operate the new recoilless artillery designed by Ordnance.

It is up to the Distribution Division to work out, with the Ordnance Department or the Surgeon General or the Provost Marshal General or the Office of the Chief of Staff or whatever other War Department agency is involved, the type of distribution that is required. Is the film to be shown to everybody? Is it to be shown at hospitals only, or at hospitals first, and at other posts later?

There are as many patterns of distribution for an Army film as there are Army films. Perhaps the most important job of the Distribution Division, after it has determined the number of prints to be sent to each exchange (with the help of the exchange's own estimates), is to direct and advise the exchanges as to War Department policy regarding where and to whom and when the picture is to be shown.

Let us take *Two Down and One to Go* as an example of this phase of Army distribution. A conference was called at the Signal Corps Photographic Center, at which all service commands were represented. Here the distribution policy for the film was outlined. The priorities of exhibition were explained [Turn to page 88]

(BELOW) CHART SHOWING APS FILM DISTRIBUTION





Right Time, Right Place and Right Film

AN OVERVIEW OF ARMY FILM DISTRIBUTION PROCEDURE

by Major Dennis R. Williams

Field Service Officer Distribution Division Signal Corps Photographic Center

THE BIGGEST Army in world history required and built for itself the most extensive film distribution system in the world. It served 8,000,000 troops in training, in and out of combat, at reception centers and re-deployment areas, and wherever the War Department's far flung activities were operated in an era of global war.

The distribution of films was and is part of the great battle of logistics. It required the establishment of channels of supply, operating procedures and standards. It required, as well, the training of hundreds of soldiers with no previous experience in the handling of film.

A glance at the map of Army Pictorial Service's world wide activities, which appears in this issue, conveys some idea of the vast network of Central Film and Equipment Exchanges operating all over the earth. No map, however, unless it were the size of a large wall, could possibly show the location of all the smaller libraries and sub-libraries through which training films, orientation, entertainment and educational pictures have reached our fighting men. These smaller library units were the outfits that moved on to the newly won beachheads and that operated in the smaller outposts.

The Class "A" library or Central Film and Equipment Exchange in each service command or overseas area consolidates all requests for film projectors and their equipment. This central exchange maintains stocks of films and equipment and controls all films and projectors in the command area. In addition, the Central Film and Equipment Exchange supplies films and projectors to all units near it and to remote

units in the command not near a sub-exchange.

The Class "B" Film and Equipment Exchange, a sort of sub-depot for the "A" exchange, is usually located on a large post. It serves from 30,000 to 50,000 troops with all films and projection equipment.

The Class "C" Film and Equipment Exchange serves small isolated units, and performs the same functions as the "B" Film and Equipment Exchange.

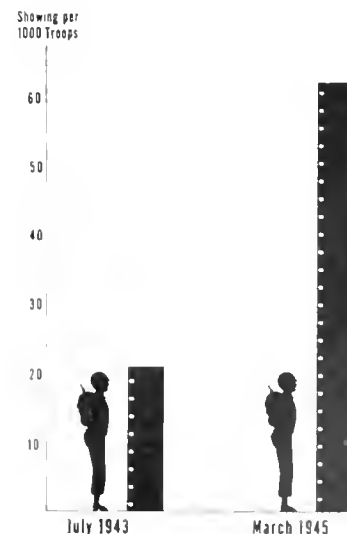
The Central Film and Equipment Exchange controls all "B" and "C" exchanges. All exchanges service troops with training, orientation and entertainment films, (except 35mm provided by Army Motion Picture Service), and other visual aids. They provide 16mm motion picture and 35mm filmstrip projectors, opaque projectors and film slides; maintain and repair film and perform minor repairs on projection equipment.

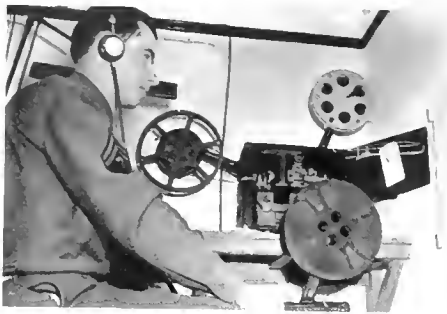
The stylized layout in these pages shows the physical facilities, personnel required, forms developed to insure efficient operation, and a flow chart for all films and equipment provided to using units by a Film and Equipment Exchange. The facilities and procedures were developed over a four year period of trial and error, and were accepted as uniform procedures after a thorough field test in the world's largest film and equipment distribution activity.

By a study of the layout, it can be seen that adequate provision has been made in the physical facilities of all Central and Sub-Film and Equipment Exchanges for the performance of the following functions:

1. Administration of the library, including coordination with all using units, correspondence with higher echelons, and preparation and distribution of information on films and on library service.
2. Receipt of all requests for films and projection equipment, booking of films and equipment, and preparation of necessary forms for delivery of requested films and equipment.
3. Storage of films.
4. Storage of projectors and screens. OVER

Comparison of W. O. Film Showings per month per 1000 Troops in Continental U. S.





Projection room in the Visual Aids Section, Eighth Service Command, at Dallas, Texas.



Right Time, Place & Film

(Continued from the preceding page)

5. Inspection and maintenance of films.
6. Inspection and maintenance of projectors.
7. Delivery and receipt of films and equipment.
8. Previewing facilities.
9. Facilities for training of projectionists.

Suppose, for example, that Lieutenant Jones, one of the officers of Co. C, 313th Infantry Regiment, APO 313, wished to borrow a 16mm print of TF 8-2049 *First Aid* for exhibition to his troops on June 13 and 14, 1945.

He fills out Form No. 1, Issue and Turn In Slip, in quadruplicate, indicating films, projection and other library equipment required and forwards three copies to the film library.

When the booker at the library receives the three copies of Form No. 1, requesting the film and equipment, he immediately refers to the Master Booking Sheet (Form No. 2) for that subject and to the corresponding Monthly Booking Sheet (Form No. 3). Suppose the library has two 35mm prints and two 16mm prints of TF 8-2049. The books show that the 35mm prints and one of the 16mm prints are already booked for June 13 and 14. Therefore, there is only one 16mm print available, print "C".

Using the key designation, which is explained in upper right hand corner of Monthly Booking Sheet (Form 3), the booker enters the booking. Specifying the name of the using unit which happens to be Co. C, 313th Infantry Regiment. That information is entered in the square between the shipping date, which is June 11, and the return date, inasmuch as two days will be required for the film in transit.

The booker will then fill in the "For Library Use" column of all copies of Form No. 1 and

"Two Down and One to Go"

★ One of the war's great stories of film distribution is the saga of *Two Down and One to Go*, the Army's Technicolor film on redeployment policy following the defeat of Germany. Within five days of its initial showing, the film was seen by 95% of the 8,000,000 men and women of the Army. A total of 1,363 prints were carried to the farthest reaches of the earth; in addition 25,000,000 civilians saw the picture in three weeks' showing throughout the United States.

The full story will be told in a supplementary edition of *BUSINESS SCREEN*, Part II of this *Army Pictorial*.

Layout for a Sub-Library



turn one copy to Lt. Jones to confirm booking request.

The two remaining copies of Form No. 1 are immediately forwarded by the shipper to the shipper, to be placed in the 15th day of the One-to-thirty-one Tickler File along with any other shipping orders or the 11th of the month.

On the afternoon of June 10, sometime before the expiration of the working day, the shipper refers to the Tickler File and removes all shipping orders for the following day. With order Form No. 1 in hand he proceeds to the film racks and assembles the films and other library material shown on the request.

On the morning of June 11 Sgt. Bohlanfer calls at the film library, signs the original Form 1 and is given the duplicate copy to accompany the film and equipment he receives. The original signed copy is filed in the Tickler File under the scheduled return date.

On the scheduled return date, Lt. Jones returns the films and equipment to the Film Exchange along with the duplicate copy of Form 1, received with the equipment, with the showings and attendance recorded on the duplicate. The original copy of Form 1 is signed by the shipper, showing all items have been returned in good condition and then given to Lt. Jones. The duplicate copy is placed with the film and equipment as they must now go to Equipment and Film Inspection Department before being placed back on the library shelves. All records of showings by this unit are recorded by the film inspectors on Form No. 1 and on Form No. 7, Print Record Card. Form No. 4 shows supervisory training officers at all times the up to date record of film utilization in the individual units, and has proven invaluable to new commanders being assigned to a unit during the training period.

Form No. 7, Print Record Card, shows the complete life history of each individual print and has made it possible constantly to report all film use month by month, subject by subject and print by print. This monthly report is required from every Central and sub-exchange throughout the whole Army. Through the monthly reporting of the information on the print Record Card and other informa-

tion shown on Form 8—SAU-12 Monthly Film Library Report, higher staff agencies have been able to effect the following improvements in the Army Film Distribution and Utilization Program:

(1) Standard, efficient and uniform film distribution facilities and procedures have been established in all Army installations throughout the world.

(2) Each command has been able to evaluate from month to month the efficiency of its Film and Equipment Exchanges as regards the maximum utilization of films and available equipment. Where altered training needs, or inefficiency on the part of operating staffs made it necessary to have changes in personnel, and in Film and Equipment allowances and requirements, immediate action was taken in order to insure a high standard of efficiency.

(3) Comparative film distribution and utilization results have been published for all areas and commands, thereby creating incentives for further efficiency on the part of all commands (see Form 9, Film Library Report.)

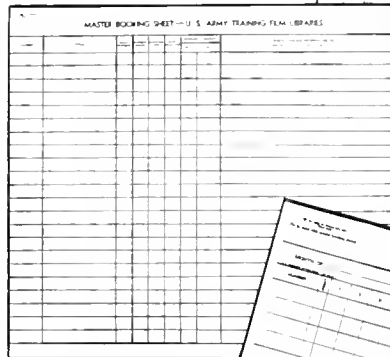
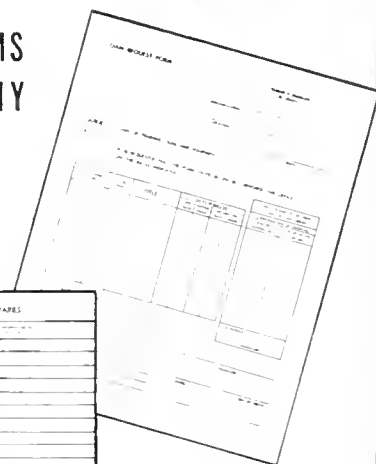
(4) Training Divisions have been able to study each month to determine the type of films in active demand and what subjects or types are not being used. By these studies film productions have been geared to the rate of need and use.

(5) Commands and supply agencies have been able by careful study of the monthly film use and equipment report constantly to adjust films and equipment to meet changing training needs, at the same time insuring maximum utilization of every print of every subject and every projector. Many libraries use a single print and a single projector four times per day for training in four separate units. All projection and film materials were rated critical and maximum use has been required in the Army Visual Aids Program.

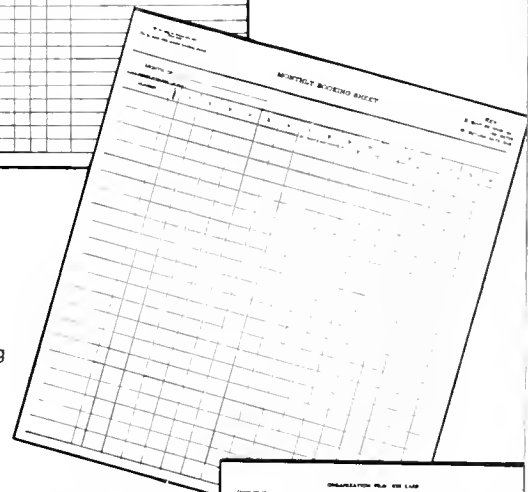
In order to insure that each Army instructor had the right film, filmstrip or other Visual Aid at the right place at the right time for his program, certain specific personnel are needed. The operations performed by the personnel of both the Central and Sub-Film and Equipment Exchanges are essentially the same. However, the Central Film and Equipment Exchange domestically [Turn to page 97]

DISTRIBUTION FORMS USED BY THE ARMY

Form No. 1: Army's Loan Request Form.

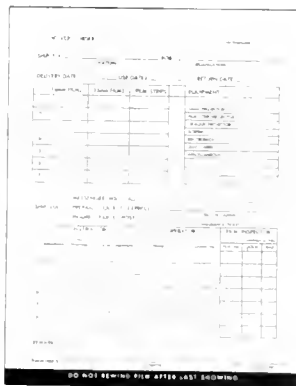
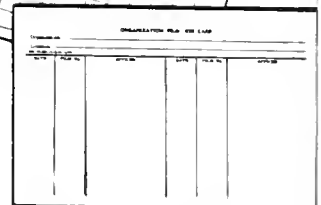


Form No. 2: Master Booking Sheet (above).



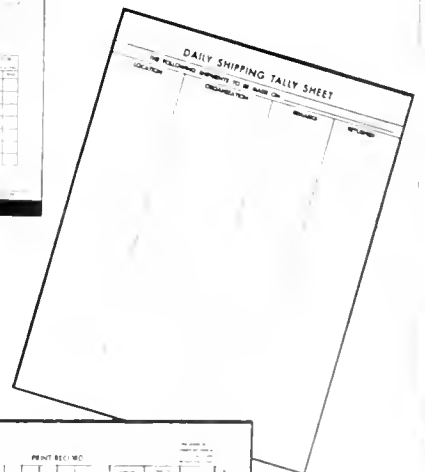
Form No. 3: Monthly Booking Sheet (right).

Form No. 4: Organization Use Form.

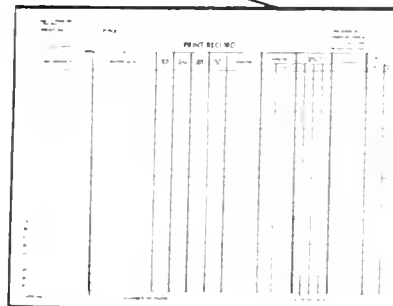


Form No. 5: (above) Delivery Order Form.

Form No. 6: (left) Daily Shipment Tally.



Form No. 7: (below) Print Record Card.



(BELOW) A typical Army camp film library showing service facilities.





Operation of a Service Command Central Film Library

by Captain William C. Ralke

Officer-in-Charge, Seventh Service Command Central Film Library, Omaha, Nebraska

LET NO MILITARY unit claim its training has been delayed for lack of training aids." That can well be the slogan of any film library and particularly a Service Command Central Film Library, whose responsibility is to insure that the training film needs of all military training units in the command are fully and completely met.

A Service Command Central Film Library is the control and supply agency between the Signal Corps Photographic Center in New York, and the film libraries established at designated military posts, camps and stations within each command. Its functions are many and varied, consisting primarily of the distribution of training films and projection equipment within the command, and the establishment of "post film libraries." These post film libraries are established at stations where a rapid and intensive training program is being carried on, and the ready accessibility of training films and equipment is a necessity for the complete fulfillment of the training program.

A Service Command Central Film Library has an average of 20 or 30 of these post film libraries under its control. In addition to the responsibility of maintaining the film stocks of the post film libraries, the Service Command Central Film Library is responsible for the training film and projection needs of all other units within the command no matter how large or small those units may be. In order to carry out these various responsibilities, the Central Film Library maintains a sufficient stock of training films, film strips, projection equipment, and the necessary maintenance supplies for the operation of the post film libraries, and acts in itself as a loan agency to all other military installations in the command, including Navy and Marine units, civilian agencies, and other agencies of the government other than the War Department.

The operation of the Central Film Library is the responsibility of the Service Command Signal Officer, and directly in charge of the library is an officer designated as the Service Command Visual Aids Coordinator. The post film libraries are also operated by a Visual Aids Coordinator, who is either an officer or a civilian film distribution specialist. It is the duty of the coordinators to assume the responsibility for the distribution and exhibition of all training films and film strips on hand, as well as the dissemination of information to all installations served by the library.

This is accomplished in part by the utilization of the preview theater. Through instructor training, all military personnel utilizing War Department films have come to realize the value of previewing films prior to use in the training of troops. It has become standard practice for the Central Film Library to maintain a scheduled preview of new films as they are received in the library. Interested personnel are invited to attend these showings. The preview theater is also greatly utilized by instructors in preparing lectures integrated with training films and film strips. The preview theater is a key point and a busy place at each film library.

In order to better understand the operation of a Central Film Library, let us enumerate the many types of visual aids distributed through the Army Pictorial Service's Central Film Library system. *First*, and of the greatest amount of importance and activity, is the training film. Such films have been produced on subjects ranging from basic military drill to the operation of the most complicated radar sets. For the most part the prints distributed are in the 16mm width. With the exception of several films on camouflage and related subjects, the majority of these films are produced in black and white.

Second, and of equal importance in the training program, is the film strip which is produced in both silent and sound (record accompaniment). Because film strips are more effective for

teaching on the company level, film strips may be retained permanently by the small units. Many film strips have reference notes as a teaching aid to the instructor. Copies of these notes are similarly distributed with the film strip.

A third important training aid is the recognition film slide, a 2" x 2" slide for use in basic training courses. Airplanes, armored vehicles, and naval vessels are included in these sets. It will be seen from the variety of activities that the Central Film Library distributes a great number of War Department training aids and is thus a focal point in the training program.

Films are distributed from a Central Film Library by three methods — permanently, on loan, and on circuit. Films are furnished on a permanent basis to the post film libraries only. Initial distribution of films for the post film libraries is determined by the Central Film Library from information furnished by the Signal Corps Photographic Center in an *Advance Film Notification*. Prints are furnished those libraries for permanent stock, where a specified training course is conducted and it is anticipated that the particular film will be of value in the training program. The film is placed in stock and allowed to remain until the specialized training has ceased. The print then reverts back to the stock of the Central Film Library at the Service Command Headquarters. Any film not required for extended use at a station, and at stations where training film libraries are not authorized, are furnished on a spot booking basis for a short loan period from the Central Film Library.


Where the showing of a War Department film is either mandatory for all military personnel or may be more economically distributed with a limited number of prints, such as certain morale and incentive films, the circuit booking basis is used within the command. Notification of such bookings is furnished each station in advance of the showing [*Turn to page 88*]

ARMY'S PROJECTORS FOLLOW THE FLAG

"U. S. visual equipment stands
grueling test of world wide use
to win international acclaim."



"G. I. MOVIES AS IMPORTANT TO THE MEN AS RATIONS"

 ALL OVER THE WORLD, wherever the fighting men and women of the U. S. and the Allied Nations fought or trained and rested to fight, the American-made loan sound projector, transcription and film strip equipment and American films followed the flag to victory. Today the morale and education of our occupation forces and of our heroic men and women in military hospitals is being maintained through the continuous use of film programs.

Said General Doolittle recently: "The rations of men who were in foxholes and behind the lines will bear testimony of what films have done. You know that the man in combat wanted more than anything else to be home. Of course he couldn't come home until his job was finished, but you carried home to him out there on the far-flung battlefronts. You did it with motion pictures. . . you actually added to the combat man-hours by boosting the morale of our fighting men."

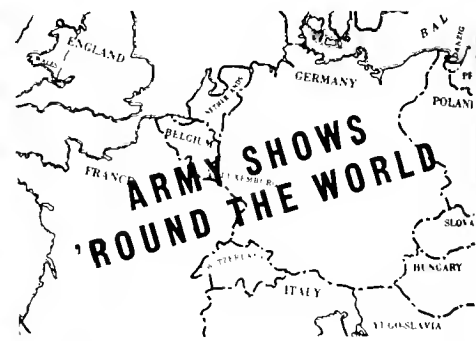
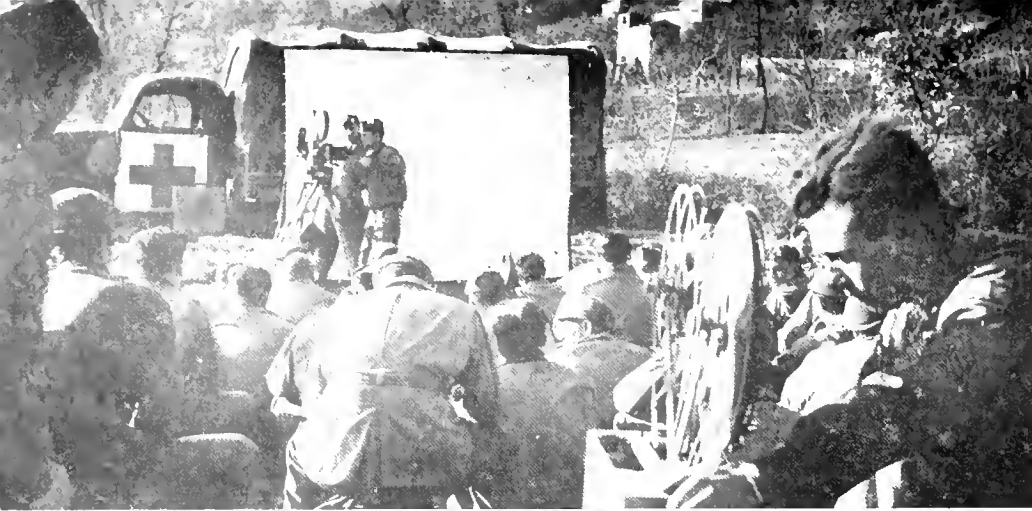
To the motion picture industry, to the film-makers who donated millions of feet of raw film and to the U. S. makers of projection equipment, screens and accessories whose product stood the test of sea and air transport, of Arctic blasts and humid Tropics. This sturdy

loan equipment from the factories of Arco, Bell & Howell, DeVax, Kodak, Mills, RCA and Victor, together with equipment from Illustrox and SVE and screens from Da-Lite, Radiant and Raven has stood the test of grueling hours of use and abuse throughout the world.

In these pages, we bring you a fragmentary pictorial record of the Army's shows 'round the world; the story of 206 weeks of showings of over 4,000 prints of feature subjects alone plus 11,276 short subjects which were delivered to the Overseas Motion Picture Service. Showings ran into hundreds of thousands before countless millions of G. I.'s. The soldiers of Benin, France, Russia, and our other Allies were furnished the same U. S. equipment.

Other articles in this section tell the story of operation and maintenance of projection equipment and of the Overseas Motion Picture Service program. Together with the stores of Army film, distribution, library and exchange operations they furnish a great deal of valuable background for industry, the schools and the community of this land and of our neighbors throughout the world. *What has been done is but a start can be done better in time.* Let the record stand. OHC





★ THIS IS THE STORY, in pictures, of how pictures served in the field of worldwide operations. Filled by the Signal Corps combat cameramen from Europe, Asia, Africa, Australia, and from nearly all other parts of the globe, this is pictorial evidence of the conditions under which our G.I.'s fought and rested to fight again.

But in these pictures, too, is visual evidence of conditions under which U. S. movie projection equipment brought the films to the boys. On grassy hillsides in Italy, in the mud of Germany and the steaming tropics of the South Pacific, they saw movies from Home brought to the screen through the modern miracle of 16mm which made it possible to get equipment to more places and to get more films there with greater regularity.

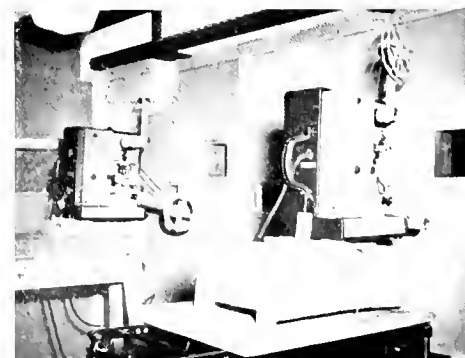
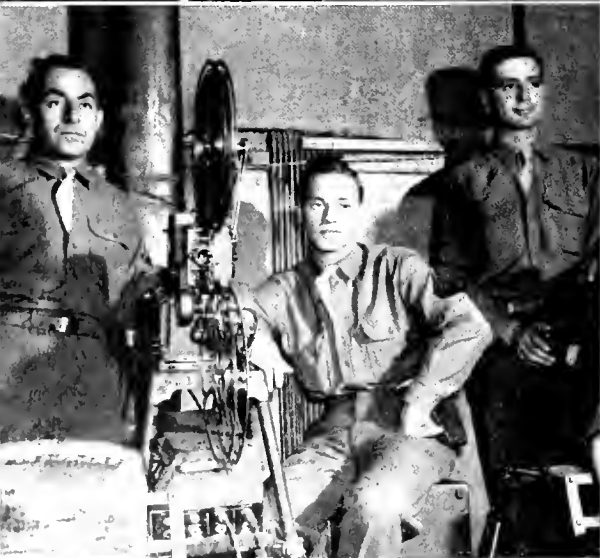
In the pictures you'll find familiar faces and familiar tradenames from Camden, Rochester, Davenport and Chicago will be recognizable, too. They were all there, on the job until and after, the Victory.

IN THE PICTURES (LEFT ABOVE AND DOWN)

ITALY: G.I.'s see movies in the field and Captain Lloyd Kuechler, APS, works with a camera unit making a special film on G.I. Movies. (Below left) Showing 16mm films in an advanced base hospital setup in a church, Mediterranean Theater. (Right) Setting a dual projection unit in desert for the evening show (Mediterranean Theater). (Left below) ORAN, ALGERIA: Special Service Projectionists Cpl. Arvino Marini, Cpl. Donald Fiodich and Pfc. Ross W. Mizdell put on a show for the boys. (Right) Getting ready for a 16mm show in the Petrovariano Area, YUGOSLAVIA. (Bottom) U. S. Special Service troops provide movies for the citizens of the liberated French town of Maunay, FRANCE, on Bastille Day.

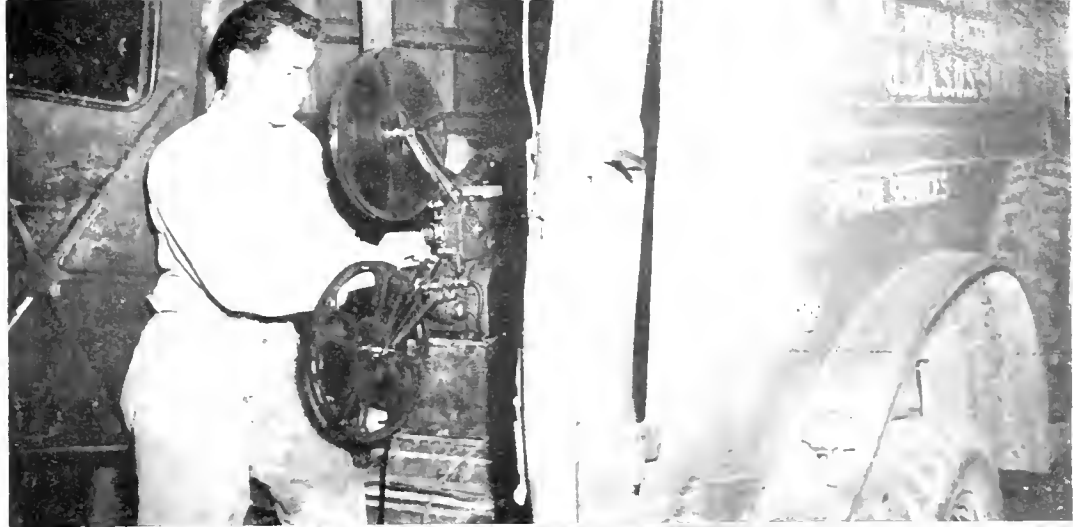
★ ★ ★

(BELOW) A couple of U. S. projectors ready for action in the projection booth of an Army portable theater setup somewhere "over there."





Above: A couple of G. I.'s are making sound proofing for their own living quarters.



"... wherever G. I.'s fought and rested for the fight..."

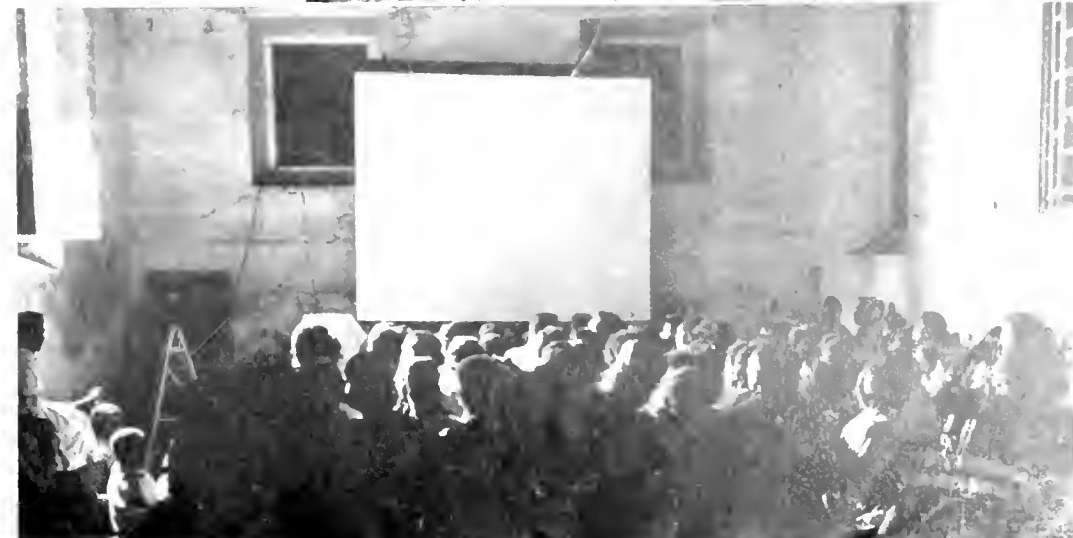
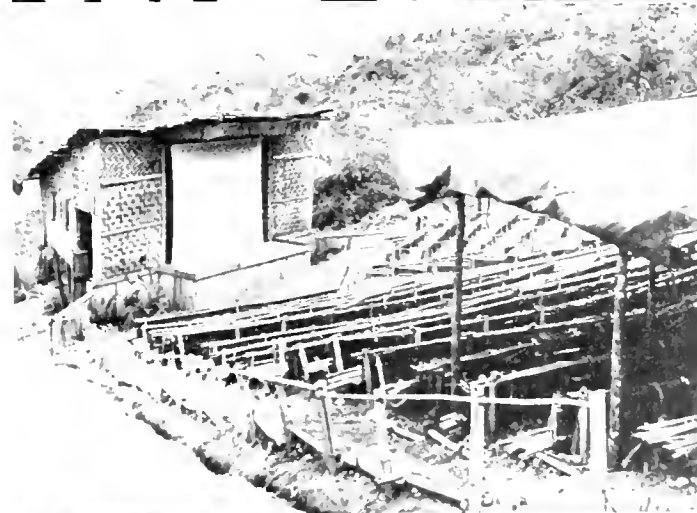
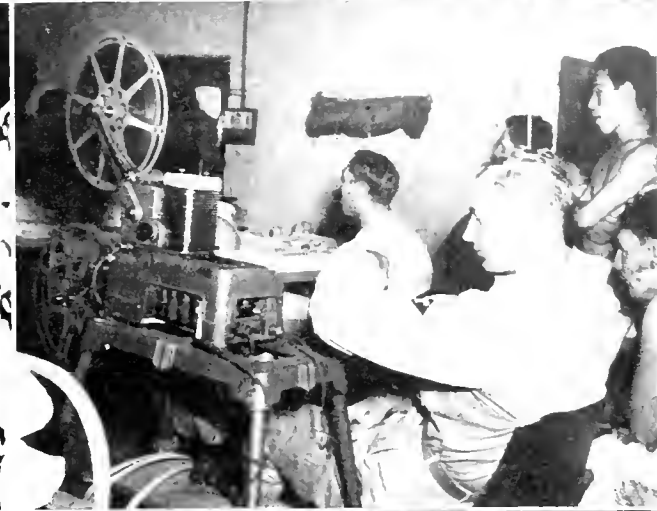
★ 3,000 shows every night for 1,000,000 men was Army's standard distribution service on 16mm projectors! World premieres ala G. I. were frequent occurrences as three new entertainment features each week sped from the U. S. to the troops overseas by ship and plane — most often the latter! Selection of pictures was based on the observed likes and dislikes of personnel as reported from the field to a special board of officers and civilian consultants.

A program of short subjects, the G. I. Movie Weekly, was also sent out each week by Overseas Motion Picture Service. Technicolor films were liberally included in the entertainment features sent abroad and such outstanding special pictures as *The Desert and the Deep* were entirely made in Technicolor for worldwide distribution.

Men at the front got the latest news, their prints were cranked back to the bases. The audience wore battle dress or you're interested in a style note, and showings were likely to be interrupted at any time. Mostly though, an Japs that infiltrated our lines in the South Pacific were there to see the pictures and glad to get the hell out afterward. One G. I. Special Service setup was captured intact by the Japs and it is reported that the Nip commanding officer became a devotee of one the Jap troops who thus saw their first good movies since Pearl Harbor.

IN THE PICTURES (Right Above and Down)

NEW GUINEA: *The Fighting Marines* (16mm sound) to entertain our boys; *The Marines* (16mm) to our Capt. and his boys; *Ward Deane* (16mm) to our Marines; *Believe Me* (16mm) to our boys; *Truckload of G. I.'s* (16mm) to our boys; *Right About Face* (16mm) to our boys; *Relaxation at a G. I. Camp* (16mm) to our boys; *Pacific Paradise* (16mm) to our boys; *Theatre* (16mm) to our boys; *Structure* (16mm) to our boys; *Motors* (16mm) to our boys; *U. S. Standard* (16mm) to our boys; *Night Show* (16mm) to our boys; *New Guinea* (16mm) to our boys; *Natives* (16mm) to our boys; *Protestant Church* (16mm) to our boys; *Chaplain* (16mm) to our boys; *A Showing of The* (16mm) to our boys.

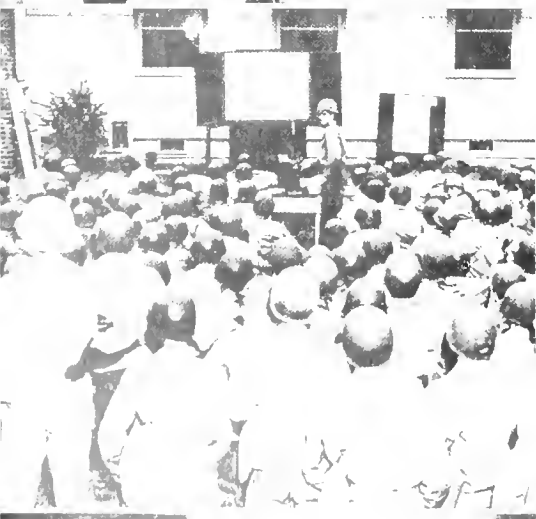
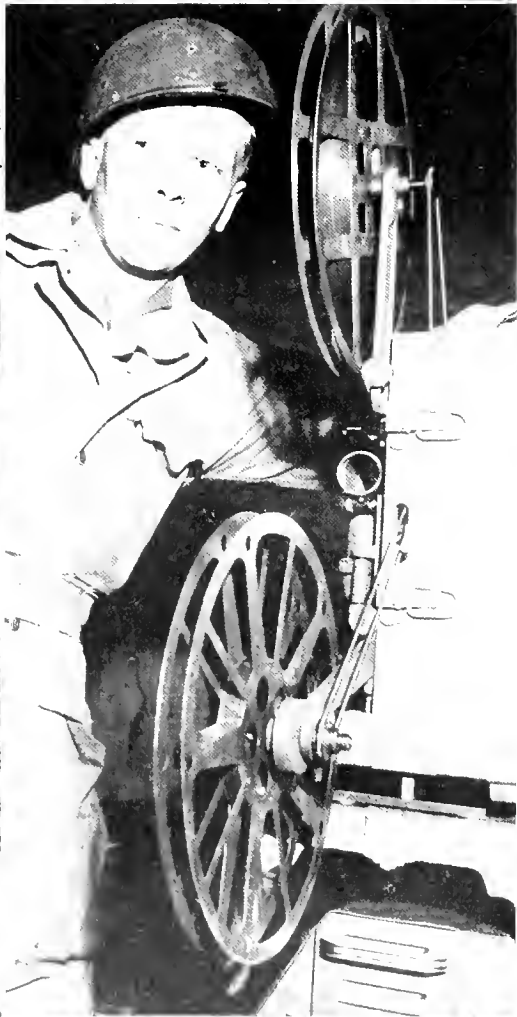




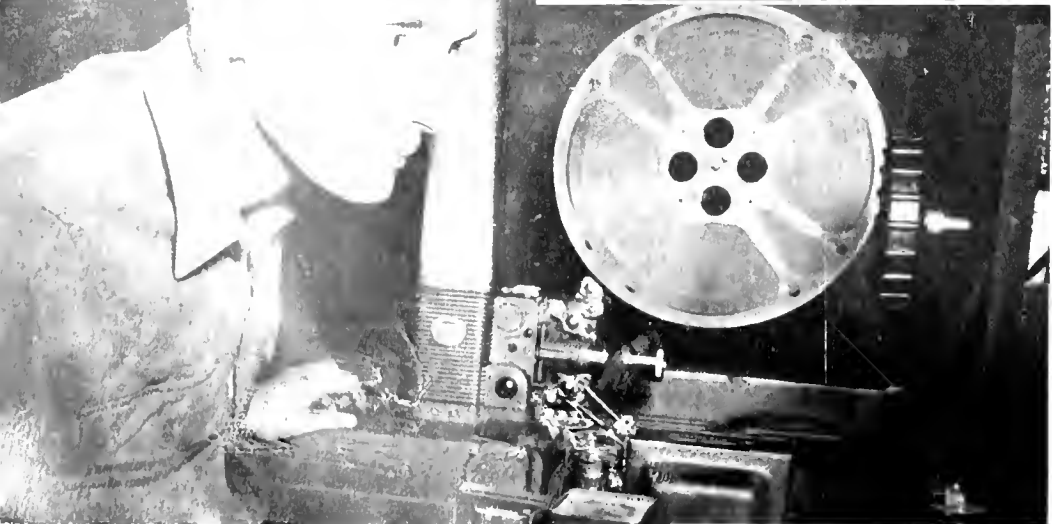
... and U. S. equipment was there!

★ On Attu and Iwo as on Guadalcanal and Saipan, the familiar nightly show was the G. I. only relaxation as well as his best line of communication and instruction. Whenever change in battle techniques, new hints on taking care of personnel in the field, and other information had to be brought to all the men and women in our armed forces, they turned to films.

U. S. equipment had to stand up, had to do the job consistently and deliver the message as well as providing vital morale and recreation. Take a look at these G. I. audiences, sample the world over:



IN THE PICTURES (LEFT ABOVE AND DOWN): MONTEBRAY, FRANCE: Officers and enlisted men gather in barn to see world premiere of Gar Cooper's "Casanova Brown." (Below, left): field hospital audience watches intently as the screen is set for a G. I. showing. (Next below left): The now widely known Shadow Box Screen in use for an outdoor showing for G. I. (Right, long panel) Cpl. Wallace Vontin is the operator at a YARDUN, FRANCE, world premiere for G. I.'s of "Rhapsody in Blue." (The theatre is a converted stable.) ALGERIA, NORTH AFRICA: Sgt. Harvey D. Lyle is the man who takes the boredom out of G. I. evenings; he also built the booth and installed the U. S. projectors used for nightly showings to all troops. (Below): A French church serves for G. I. movie showings as the Special Service operator gets familiar 16mm sound projector ready.



OPERATION AND MAINTENANCE OF PROJECTORS IN THE FIELD

by Captain Edwin B. Levinson

IF A SOLDIER is asked about his most striking impressions of army life, both in training and in active war theaters, one which will be outstanding is that of the motion pictures which played such a great part in his training, and which did so much to relieve the monotony and the tension of army existence. Certainly never before in history has the audiovisual medium been employed on such an intensive scale both for entertainment and as a medium for mass education and training.

The soldier received his first exposure to the Army training film within his first day of basic training. With the aid of training films he learned the use of weapons, the technique of hand-to-hand fighting, military courtesy and deportment, personal hygiene and other routine and special skills of the military profession. The training film was used to teach such abstruse subjects as how to fly an airplane, what to do in case of torpedo attack or sinking, and how to make friends and influence people, whether in the British Isles or in the bush country of New Guinea. He gained a basic comprehension of the enemy nature from showings of captured German and Japanese films. He came to understand the threat to democracy and his individual way of life from the famous *Why We Fight* series. And when his training days were

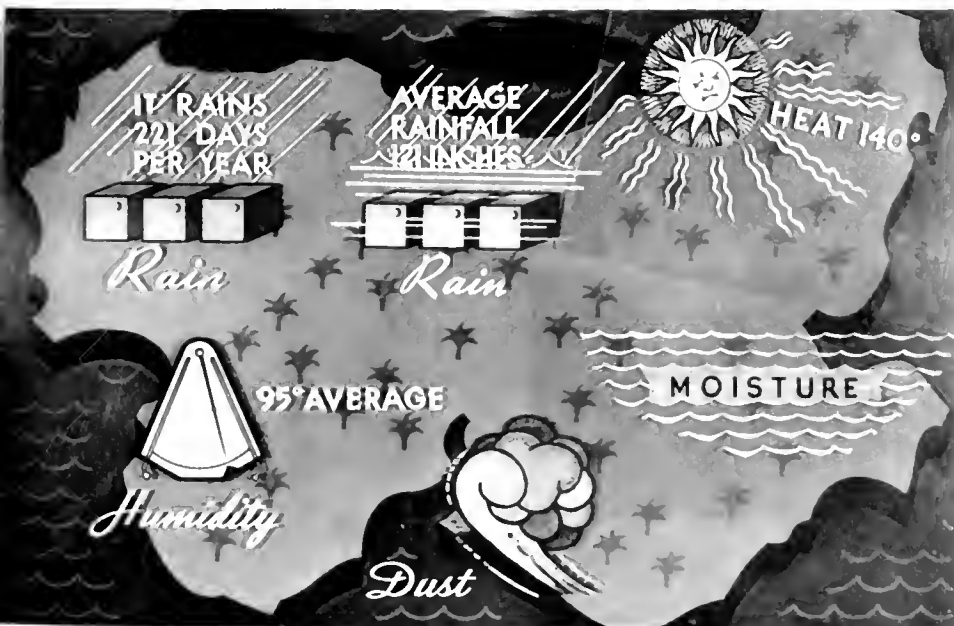
over the entertainment film, followed him wherever he went, supplying welcome amusement and a bond with the country he had left behind.

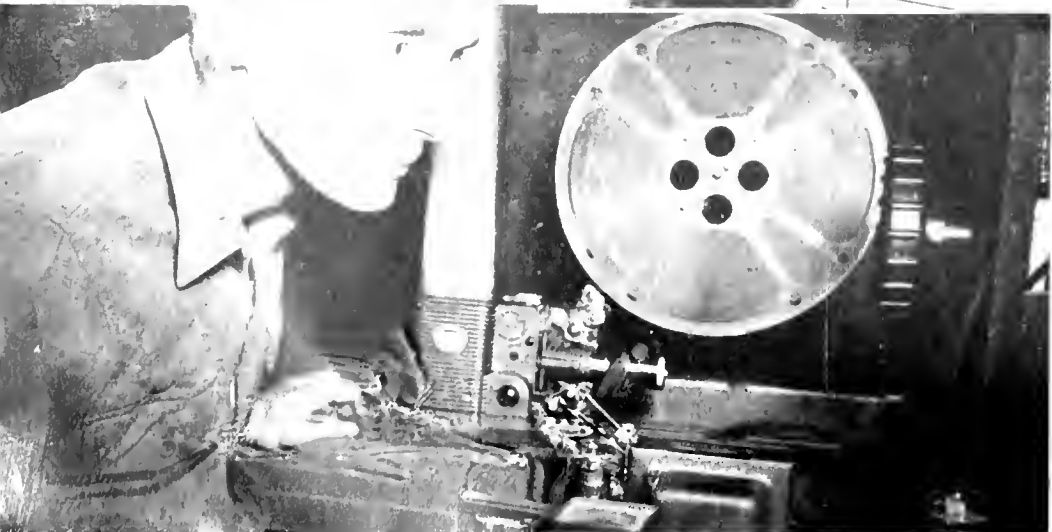
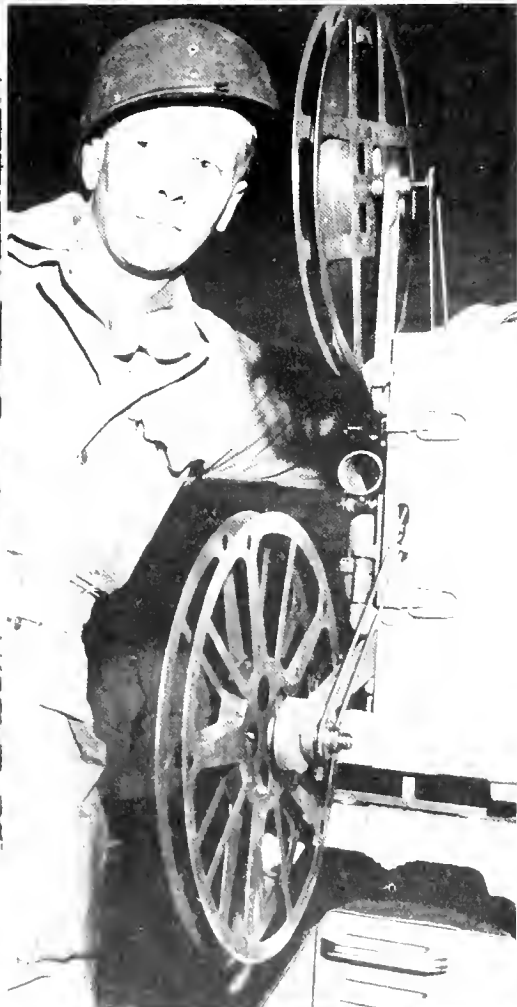
The army entertainment and training films were projected on commercial 16mm sound projectors procured from established manufacturers. This equipment offered the primary advantage of light weight, portability, simplicity of operation, low cost, and ease of manufacture. Certain problems, however, were encountered in the procurement and use of standard equipment which greatly complicated operational and maintenance problems.

By rough approximation, the U. S. Army has procured and used 22,000 complete 16mm sound projectors since Pearl Harbor. As a result of this tremendous demand, and of the requirements of the other services, it was impossible to procure sufficient projectors of any one manufacture to fill the immediate needs of the Army. Moreover, at the outset the manufacturers were entirely engaged in making complete equipment, and were unable to supply sufficient replacement parts to insure adequate maintenance in the field.

The maintenance problem was further complicated by the conditions and hours of work to which projector equipment was subjected. Projectors which had been designed for

Below: What projection equipment had to surmount in field operations, a graphic representation of conditions encountered on a South Pacific island. Right: U. S. projectors in Army training and maintenance activities.





... and U. S. equipment was there!

★ On Attu and Iwo Jima as on Guadalcanal and Saipan, the familiar nightly show was the G. I. only relaxation as well as his best line of communication and instruction. Whenever change in battle techniques, new hints on taking care in battle techniques, new hints on taking care of personnel in the field, and other information had to be brought to all the men and women in our armed forces, they tuned to films.

U. S. equipment had to stand up, had to do the job consistently and deliver the message as well as providing vital morale and recreation. Take a look at these G. I. audiences, sample the world over:

IN THE PICTURES (LEFT ABOVE AND DOWN): MONTRAY, FRANCE: Officers and enlisted men gather in barn to see world premiere of Gar Cooper's "Casanova Brown." (Below, left): field hospital audience watches intently as the screen is set for a G. I. showing. (Next below left): The now widely known Shadow Box Screen in use for an outdoor showing for G. I.'s. (Right, long panel) Cpl. Wallace Vinton is the operator at a VERDUX, FRANCE, world premiere for G. I.'s of "Rhapsody in Blue." The theatre is a converted stable. (RIGHT, SHORT PANEL) Sgt. Harvey D. Tyne is the man who takes the boredom out of G. I. evenings; he also built the booth and installed the U. S. projectors used for nightly showings to all troops. (Below): A French church serves for G. I. movie showings as the Special Service operator gets familiar 16mm sound projector ready.



OPERATION AND MAINTENANCE OF PROJECTORS IN THE FIELD

by Captain Edwin B. Levinson

IF A SOLDIER is asked about his most striking impressions of army life, both in training and in active war theaters, one which will be outstanding is that of the motion pictures which played such a great part in this training, and which did so much to relieve the monotony and the tension of army existence. Certainly never before in history has the audiovisual medium been employed on such an intensive scale both for entertainment and as a medium for mass education and training.

The soldier received his first exposure to the Army training film within his first day of basic training. With the aid of training films he learned the use of weapons, the technique of hand-to-hand fighting, military courtesy and deportment, personal hygiene and other routine and special skills of the military profession. The training film was used to teach such abstruse subjects as how to fly an airplane, what to do in case of torpedo attack or sinking, and how to make friends and influence people, whether in the British Isles or in the bush country of New Guinea. He gained a basic comprehension of the enemy nature from showings of captured German and Japanese films. He came to understand the threat to democracy and his individual way of life from the famous *Wkly Wkly* eight series. And when his training days were

over the entertainment film followed him, wherever he went, supplying welcome amusement and a bond with the country he had left behind.

The Army entertainment and training films were projected on commercial 16mm sound projectors procured from established manufacturers. This equipment offered the primary advantage of light weight, portability, simplicity of operation, low cost, and ease of manufacture. Certain problems, however, were encountered in the procurement and use of standardized equipment which greatly complicated operational and maintenance problems.

By rough approximation, the U. S. Army has procured and used 22,000 complete 16mm sound projectors since Pearl Harbor. As a result of this tremendous demand, and of the requirements of the other services, it was impossible to procure sufficient projectors of any one manufacture to fill the immediate needs of the Army. Moreover, at the outset the manufacturers were entirely engaged in making complete equipment, and were unable to supply sufficient replacement parts to insure adequate maintenance in the field.

The maintenance problem was further complicated by the conditions and hours of work to which projector equipment was subjected. Projectors which had been designed for

Below: What projection equipment had to ram out in field conditions is a graphic representation of conditions encountered on a South Pacific island. Right: U. S. projectors in Army training and maintenance activities.



limited civilian use were employed on a scale corresponding to and frequently surpassing that which is expected of professional theatrical equipment. Operating localities varied from the extreme cold of Greenland, Iceland, and Alaska, to the tropical heat and humidity of the South Pacific and the China-Burma-India theater. Weather records from a typical South Pacific island show a total annual rain fall of 121 inches, with 221 days of rain, an average humidity of 95% and temperatures up to 140 F. Thus in addition to the factors of wear and overuse, projectionists and repairmen were forced to contend with varied problems of all-weather lubrication, corrosion, fungus growth, and electrical failure. How these difficulties were met and overcome is a story in itself, and should be of interest to those who contemplate large-scale post-war use of 16mm projector equipment.

It was realized from the outset that trained operating and maintenance personnel were a requisite for the proper functioning of projector equipment. Army schools were established to train a large body of projectionists and specialized repairmen. Training manuals were written and distributed, which supplied complete step-by-step directions for operation, maintenance, and repair. Maintenance functions were organized on an "echelon" basis, ranging from simple on-the-spot repairs, to the most complicated overhaul and refitting in 5th echelon machine shops. Moisture- and fungus-proofing procedures were established. Lists of maintenance parts were drawn up and used as a basis for replacement of components.

As regards the needs for replacement parts, and the incidence of failure and wear, Army experience shows that no components are entirely dependable under difficult operating conditions. For example, the photocell unit used in the sound optical system of the projector may be expected to last one to three years in ordinary use. In army use, however, one projector sometimes required as many as forty cells per year, fluctuations of power supply, overloading, shock in handling, and weather exacting a disproportionate toll.

Some idea of the incidence of wear and breakage of component parts in connection with a typical 16mm projector in military use, may be gained from a study of the maintenance parts supplied in a Signal Corps Equipment Maintenance List. The spare parts actually accompanying each equipment include the following items: 4 drive belts, 2 each feed, rewind, and take-up belts, four motor brushes, five fuses, one pilot lamp, two exciter lamps, two projection lamps, and a complete set of tubes. The requirement of a complete set of amplifier tubes may seem excessive unless it is realized that transportation and handling exacted a high toll in breakage. This was particularly noticeable when projectors were removed from their packing crates for air transportation, as in the flight over the Himalayan "hump."

For complete maintenance of the equipment, a typical equipment maintenance list provides 138 individual replacement parts, including arm assemblies, motor armature and field windings, ball bearings, shaft bushings,

film intermittent components, capacitors, resistors, gears, condensing lenses, film guide rollers, pulleys, shaft assemblies, sprockets, transformers, and assorted smaller parts. Also included with each equipment are a Technical Manual, Lubrication Chart, camel hair brush, oil can, and a supply of light lubricating oil.

The final attack on the problem of maintenance and repair was made by distribution into the field of tool kits which provided for complete repair and adjustment of projector equipment. It is interesting to note that the American War Standard Test Films for 16mm motion picture sound projectors were considered as tools and were distributed as such. The test films for warble, resolving power, and scanning beam were part of upper echelon tool kits, and the buzz track, flutter, multifrequency, signal level, and sound focusing films were provided to the lower echelons.

The question is frequently asked as to what new projection equipment has been developed during the war. Actually no completely rede-



signed projector has been produced. A step in this direction was made by a joint Army-Navy committee in drawing up a specification for a service model projector. Several models were actually submitted under this specification, but did not completely meet the requirements of military use. However the experience of the manufacturers in working against this specification will no doubt result in post-war commercial equipment embodying increased ruggedness, weather resistance, and improved sound and picture quality. Moreover, the standard models actually procured by the Army during the later years of the war represent a considerable improvement over their pre-war counterparts, particularly in the moisture-proof coating of electrical components, the use of finer mechanical tolerances, and the institution of case hardened metals and improved bearing types. The life of electrical parts has been doubled or trebled, shuttle parts show less tendency toward "undercutting," and picture steadiness is noticeably increased.

So far as operational problems are concerned, no insurmountable difficulties were encountered. Naturally equipment which had been designed originally for projection to audiences of two to three hundred did not afford adequate sound volume or picture brilliance for audiences of 1,000 or more. A successful attempt was made to increase the sound capacity and throw of projection equipment. This projector consisted of a standard 16mm picture head mounted on

a high intensity arc light source, and used booster amplifier with "hypex" type loud speakers. It could project adequately to audience of 3,500 or over. Where such equipment was not available in the field, recourse was occasionally made to public address systems for added sound coverage.

As to projection screens, there has always existed considerable disagreement both in the services and outside as to the relative merits of beaded and matte surfaces. The tendency in military use is toward the use of matte surface, which provide a larger angle of view. The beaded screens are reserved for class-room showings where small audiences prevail. A large shadow box screen was developed which may be useful for daytime commercial showings outdoors.

But what has been described here are the mere details of a program which has been brought successfully to near-completion. The emphasis of the Army film program has now shifted from training for war to training for peace. The recent film distribution of the Signal Corps has included such subjects as demobilization and the point system, the readjustment of the soldier to civilian life, vocational retraining, and the use of artificial limbs and appliances. Films are being used in the hospitals for entertainment and occupational therapy. In this way the film assists in the completion of the cycle from peace to war and back to peace again.

One salient fact stands out, however, in relation to the post-war development of the information and substandard entertainment film. The returning soldier has been imbued with an understanding and an appreciation of the film as an educational form. He has seen it work. He has come to depend upon it in military life. He will support it in civilian life. The soldier constitutes a ready-made audience, an invitation—and also a challenge—to the creative minds of our educators, manufacturers, distributors, and producers.

★ ★ ★

Today's Army Films

★ Recent Army films have been exemplary in theme and content in meeting current Army problems: These deserve mention:

Don't Be a Sucker (EF 6) shows the soldier awaiting discharge how prejudices against racial and minority groups can be used as tools for destroying a nation. The soap box agitator on the street corner compares to the beginning of the Nazi plot to split Germany into many small groups by appealing to prejudices. The same thing "can happen here" if Americans are suckers.

Your Job in Germany (OF 8) gives the occupational troops a forceful presentation of the soldier's job in Germany—the job of safeguarding the peace—explaining in the soldier's own language why he must remember that he is in enemy country and govern himself accordingly.



The Overseas Motion Picture Service

by Captain Seymour R. Mayer, Chief, OMPS Branch, SCPC

OFFICERS of the Signal Corps Photographic Center have just closed the books on the biggest overseas film distribution program ever conducted, the 16mm "gilt film" operation of SCPC's Overseas Motion Picture Service.

The last of the 43,306 feature pictures and 33,236 short subject prints donated in 16mm by the motion picture industry have gone on their way to the armed forces overseas. From now on, entertainment films for soldiers overseas are being purchased on a commercial basis by the Army Motion Picture Service, which has always operated War Department theatres at posts, camps and stations in this country. These commercial 16mm prints will be shown free to military personnel overseas.

The Overseas Motion Picture Service had served, at its peak, 21 overseas exchanges. On one night, that of June 1, 1945, a worldwide survey showed that OMPS films were seen by upwards of 1,900,000 soldiers, sailors and marines, everywhere from a few hundred yards back of the front lines to captured theatres in occupied territory.

The importance of these entertainment films has been attested by Henry L. Stimson, recently retired Secretary of War, who told the motion picture industry that "in the field of entertainment the showing of motion pictures to our troops has been their number one source of pleasure."

One of the most notable achievements of the Overseas Motion Picture Service was its success in obtaining overseas world premieres for the troops. Among pictures shown via OMPS before they were released to the public here have been *Rhapsody in Blue*, *Week-end at the Waldorf*, *The Big Shop*, *Captain Kiddie*, *Savage at the Sun*, *My Reputation*, *Conflict*, *Save the Trunk*, *A Tree Grows in Brooklyn*, *Devotion*, *Casanova Brown*, *Going My Way*, and others.

Safari, *La Jima*, *Any Day Now*, *Here's a GI's fought movies followed to provide relaxation so important to their morale.*



The Overseas Motion Picture Service operated as a branch of the Distribution Division of SCPC, with the writer as Chief, and 1st Lt. Jerome M. Weisteldt as Assistant Chief. Major John W. Hubbell, as Industry Liaison Officer of the Distribution Division, supervised relations with the motion picture companies.

The recent "GI Oscars" awarded to Rita Hayworth, Bing Crosby and Jennifer Jones were based on popularity polls of soldier movie fans overseas, who attended 16mm shows wherever they were stationed. In addition to serving these soldiers, however, the OMPS branch has also served the Navy and Marine Corps, acting as the sole administrative agency of the armed forces for the motion picture industry's gift films.

Shipments to all film exchange overseas, except for those in the ETO and Newfound-land, were made by air, with a print order of 27 prints for each black and white film receiving world-wide distribution.

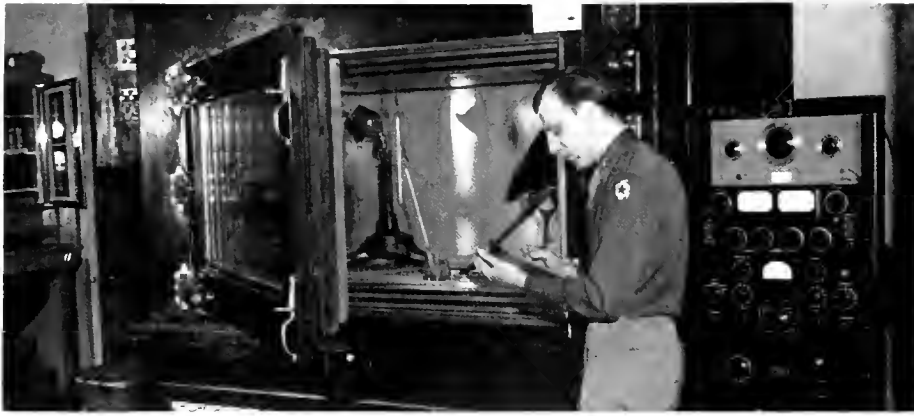
A minimum of three features was shipped each week, with non-combat areas receiving a fourth picture. Seventy-five prints of every Technicolor picture chosen for shipment were made available by the motion picture industry. Technicolor's facilities for processing were more limited than was the case with black and white.

In addition to serving overseas exchanges, the OMPS branch has provided the latest films for showing on Army and Navy transports. The men returning from overseas on the Queen liners, for example, have had their choice of six first-run or world premiere films on every crossing.

Perhaps the most sincere tribute to the accomplishments of the Army's 16mm entertainment film program has been the entry of the major film companies into their own 16mm distribution programs. Prior to the war, the major studios thought so little of the possibilities of "narrow gauge" distribution that they quit willingly sold 16mm rights to concerns specializing in that field. As *Variety* recently put it:

"An entirely new facet of film distribution, which will evolve itself into a multi-million-dollar business before many months have passed, has opened up for the major companies. This is the selling of 16mm prints of entertainment pictures to U. S. exhibitors in conjunction with the present sale of 35mm pictures."

Basis for this overall plan, which began recently in connection with foreign distribution of Hollywood pictures, is the experience of the armed forces during the war just ended. Army and Navy showed distubs what could be done with 16mm prints and projection equipment, also bringing out the fact that there is now a ready-made market for this type product among the millions of servicemen and women who were entertained and educated by films shown solely in 16mm throughout the world.



Testing performance of a loudspeaker unit in the Pictorial Engineering Laboratory's cold chamber.

PICTORIAL ENGINEERING & RESEARCH

Army's Work in Improving Motion Picture Photography & Projection

by Major Lloyd T. Goldsmith, Director, PERL Division, SPC

THE ENTRY OF THE UNITED STATES into the war, and its metamorphosis from a relatively unprepared and peaceful nation to its present military preeminence, required an unexampled expansion in all phases of military activity and equipment. Great strides were required in the apparatus of photographic coverage no less than in air power, artillery, transport, and supply. The enormity of the problem facing the Army Pictorial Service may be better appreciated when it is realized that in order to meet the demands for photographic equipment, it was necessary at the outset to rely entirely upon photographic material which had been designed for commercial and civilian use. Thus it was the problem of the Pictorial Engineering and Research Laboratories not only to improve and adapt existing equipment to military use, but to investigate, design, and develop new types of equipment.

The history of the Pictorial Engineering and Research Laboratory Division—or PERL, as it is called for short—closely parallels where it did not actually precede the development of

the photographic service in the Signal Corps. PERL was established at the Signal Corps Photographic Center on the 11th of April 1943. Its staff consisted of three officers and two secretarial assistants, and it was housed in one small office room. There this first nucleus of the present PERL Division commenced to make procurement tests of photographic equipment, and to write procurement specifications, photographic training manuals, and technical literature. Viewed in retrospect it was a tiny and seemingly inconsequential organization, in relation to problems resulting from the first organized attempt by the Ground Forces to test and procure photographic equipment for purely military uses.

In time. PERL Division grew and expanded its functions. A branch was organized to deal in maintenance problems, incidence of failure, and the procurement of replacement parts. The engineering and research staff was expanded, and the testing laboratories burgeoned with precision instruments and testing equipment. Intensive coordination was established with the

other Services through the War Committee of Photography, and with the photographic industry through the American Standards Association. In sum, the Pictorial Engineering and Research Laboratories became a major center of research and development for motion picture, ground still, and special purpose photographic equipment.

The work in which PERL engaged may be illustrated by describing specific projects. Some resulted in improved camera equipment such as the adaptation of Motion Picture Camera PH-330, the Bell and Howell Eyemo. PERL Division was responsible for a number of changes in this camera which resulted in simplification, more convenient operation, and enhanced versatility. Successive modifications of the Eyemo design were made, based both on study by the camera by PERL engineers and on reports received from motion picture cameramen in the various theaters of war. These changes included a relieved aperture plate, a hand trigger release, an improved winding key, increased spring drive capacity, behind-the-lens filter slots, and anti-reflection coated lenses. Associated with this project was the development of a Variable Focus Viewfinder

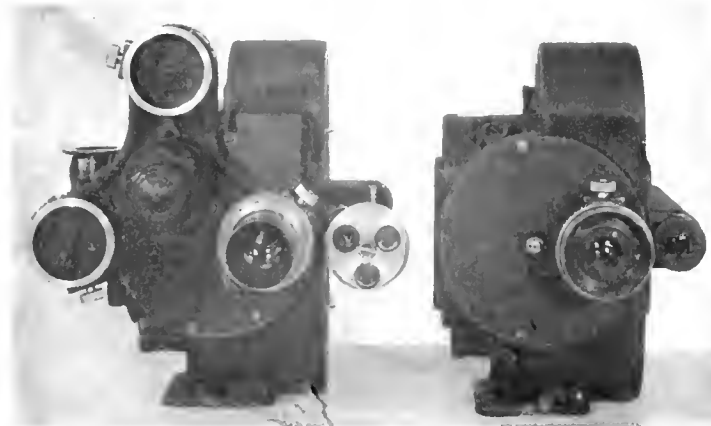


The Cunningham combat camera in use.

PH-532 U.F. This viewfinder mounted on the door of the camera, and embodied a single optical system capable of instantaneous adjustment to match the field of view of lenses from 25mm to 250mm. The modified Eyemo camera became a basic piece of Signal Corps equipment, and accounted for 90% or more of all combat footage shot during the war.

Another project resulted [Turn to page 98]

Modification of camera designs made possible the new Eyemo (right).



A PERL technician tests the transmission of motion picture lenses.

ARMY CAMERA

The Combat Photographer

by 1st. Lt. Leonard Spinrad, SPC

THE INFANTRY AND THE CAVALRY and the "engineers with hairy ears" come back from the wars with a tired feeling and a touch of glamor. The combat cameramen of the Signal Corps return with the same tired feeling, practically no glamor, and a large portion of history packed tight in their cameras.

As unobtrusive professionals performing a vital military job, they did their shooting with the very first combat waves and with the last. So thorough and so complete has been their coverage that the Army's historical files contain millions of feet of motion picture footage from the fighting fronts.

At the Signal Corps Photographic Center at Fort Monmouth, under the supervision of the Army Historical Service, this footage is being edited and assembled into various subject categories, for the European campaign there are or will soon be assembled pictorial histories of the battle of Normandy and the battle of the Bulge, of the First Army and the Seventh and so forth. These films are the Army's most graphic historical "texts"; their use has been indicated for training and planning purposes, as well as for the archives.

The whole pattern of our victory in the Pacific is recorded on celluloid. Some of this film has been used for the "industrial incentive" films, which helped bring home the urgency of our needs to war workers and complacent citizens. Some has been used in the training films which helped build the victorious Army. Some has been given to the newspapers, and some has been held by various branches of the War Department for study and analysis.

All this reservoir of motion picture footage, from the far corners of the earth, is waiting to become history. It comes from the four corners of the earth. It comes from men who wince

perceptibly when they are called "knights of the lens." They have seen more action and more history in the making than they ever thought to find. The only time they talk about their experiences is when they write caption sheets to explain the films they take; but they can sound off when they have to.

Aboard an invasion craft just before the first of the Philippine landings, a combat cameraman heard a couple of infantrymen grumbling that "if that guy had a gun in his hand instead of a camera he'd be some help to us." This kind of talk did not sit well with the photographer. He went over to the infantrymen.

"Written any letters lately?" he asked.

The infantrymen said of course they had written letters; but the doggone censorship rules cut out everything they wanted to say. They wanted to tell the folks back home what a doughfoot was up against in the Pacific.

The cameraman grinned. "That's what I'm here for," he said. "You can't tell 'em half as much as I can with my camera. Or would you rather have some guy in Hollywood tell 'em, with a movie hero and a nice safe studio set?"

The infantrymen were won over. The battle hasn't always been that easy for the cameramen. Today, with the war over, the photographers still recall a little war of their own.

In the early stages of World War II, the Signal Corps' combat photographic personnel were grievously troubled by the difference between their status and that of war correspondents. The correspondents in Italy, for example, drove up in Public Relations jeeps, took their pictures and conducted their interviews, and then drove back to the comparative comfort of rear echelon lodgings. The Signal Corps photographers took the *Turn to page 34*



(BELOW AND RIGHT) Combat photographers in action on fighting fronts 'round the world.



Preparation, Explanation, Demonstration, Application and Examination—that's Army routine in the training of cameramen.

Training the Army Cameraman

by Major Arthur L. Gaskill

FROM THE TIME of the first Selective Service induction until Pearl Harbor, the principal method of procuring Army Photographers was to accept into the Signal Corps those men who were professional photographers in civilian life. There was, at this time, in operation, a Photographic School at Ft Monmouth, New Jersey, but total enrollment averaged only 35 students, and the School only taught Still Picture subjects. Class room theory was stressed. For example some of the subjects taught were *The History of Photography*, *Optics*, and *How Lenses Are Made*. The subject of Army Organization was taught directly from a pamphlet published by an Insurance Company. Those men who were destined to be motion picture technicians were absorbed by the old Training Film Production Lab, and here at the Lab, just as in civilian life, those with the best civilian experience were the operators, those with the least experience became the assistants and learned the hard way.

This procedure proved adequate for the time being, but after Pearl Harbor, when the call came for combat cameramen and more combat cameramen, the process, like every other Army Training Program, had to be geared to a modern war. Now, it became necessary to reorganize the Photographic School to encompass every phase of photography and to increase the enrollment a hundred fold.

Because of this immediate need for photographers, the courses were of necessity short in length, eight weeks at first, but fortunately this

brief curriculum was offset at the start by the nucleus of good photographers from civilian life. And many a man entered the School immediately to become an instructor. With the influx of more and more men into the Army with less experience in photography, it became necessary to lengthen the course from time to time and at the present writing, most courses at the School are of 17 weeks duration. There were no books on how to teach a photographic course in eight weeks—there were no lesson plans. The first motion picture class was taught completely "ad lib," while lesson plans were

Climbing down cargo nets became a reality overseas; two embryo cameramen learn how in training.



written at night for the next class. That first class was truly a "guinea pig."

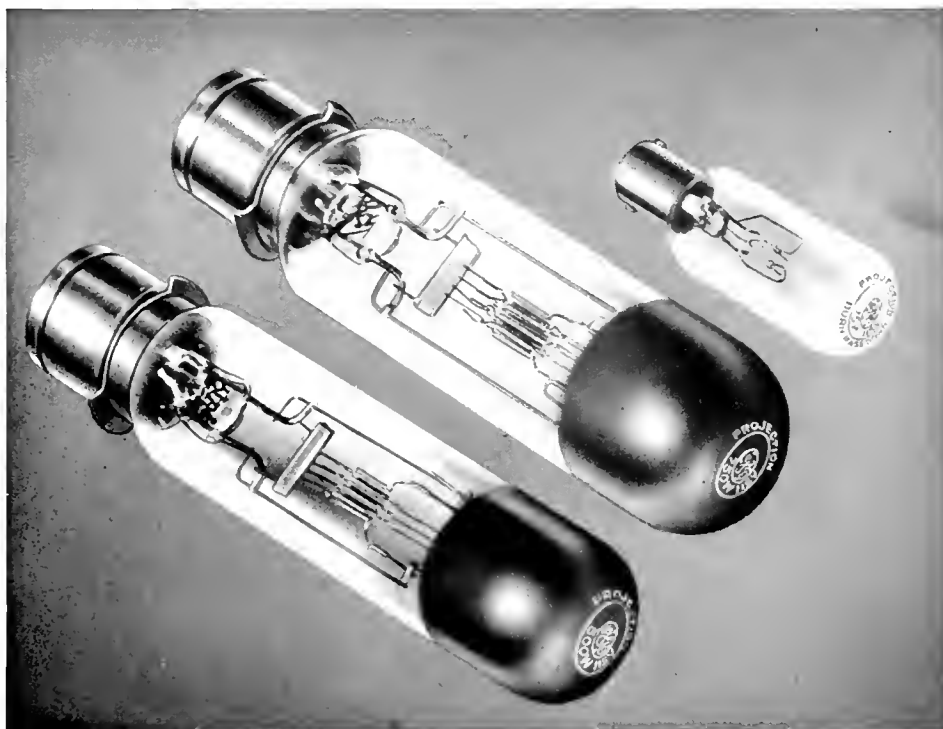
From the start, it was recognized that practical work had to be the theme—no time to tell a man the formula of a lens or what the circle of confusion was, and he didn't need it. He had to bring back pictures from the battlefield, but the pictures had to be good, and the territory to be covered was world wide.

Although the School has grown by leaps and bounds, more than 2,500 students having graduated since 1942, and although the lesson plans have been changed dozens of times and new courses added, this doctrine still remains. First the student learns his equipment, so the handling of it becomes second nature, then he learns what to do with this equipment. In Still and Motion Picture camera work this latter is of prime importance. Whether the picture is for documentary, tactical, analytical, straight news reporting, or for the historical records, *How to Tell a Story with a Camera*, is what the School stresses the most.

The job of training men to cover the war in photography in the short time allowed seemed quite a problem in 1912. As you judge combat cameramen, remember the news and newsreel pictures of Normandy Beach, of Aachen, of Italy, of Sicily, of Okinawa, of Corrigidor, of Luzon. Remember, too, the documentaries such as *Tunisian Victory*, *San Pietro*, *Attack*, *The True Glory*, and thousands of other pictures because wherever the fight was, there, too, was the Army Signal Corps cameraman.

G-E PROJECTION LAMPS are now available in quantity

- Get the G-E lamps you need!
- Have all the "spares" you want!



Here's why you'll want to be sure they're G-E

G-E Projection lamps are designed to fit the specific optical needs of equipment using them.

They have differentially coiled lamp filaments (on most popular sizes). That means more light—more uniform screen brightness.

3 They're precision built and rigidly inspected. That means uniformly dependable performance from replacements.

4 General Electric lamp research is constantly at work on further improvements.

Remember . . . for every photographic need

G-E LAMPS

GENERAL  ELECTRIC

How Is Combat Footage Used?

by Major Warren Wade

Assistant to the Executive Producer, SCPC

AN ARMY CAPTAIN with the Signal Corps was brought into a field hospital on Okinawa. He was badly wounded. A couple of days later, when he was able to talk, a Colonel in the bed next to him introduced himself and said, "I see you're with the Signal Corps." The Captain said, "Yes, I'm with the Army Pictorial Service." The Colonel looked at him for a minute and then said, "Don't tell me you're one of those crazy b—— who go ashore armed with a camera."

On all battlefronts, combat photographers trained at Signal Corps Photographic Center, made this the most photographed war of all times. With Signal Corps Photographic Center as a focal point, the Army Pictorial Service conducted an ambitious global military photographic operation. Some of the combat photographers didn't come back, some came through all right, but others are going to carry some bad scars for life. What did they get for the price paid: COMBAT FOOTAGE!

Overseas combat footage was transmitted from theaters of operation on the highest available priority. Immediately following receipt and necessary processing, a print of all unclassified footage was supplied to the Bureau of Public Relations for distribution to commercial newsreels for exhibition to the general public. This was the footage classified unrestricted, but what happened to the Restricted, Confidential, Secret, and Top Secret footage? This footage was of vital importance to every soldier in the war from the Buck Private to the Five-Star General.

Staff Film Reports: The weekly *Staff Film Report* was a secret weekly release of combat photography to the higher echelons. This digest of two to four thousand feet made it possible for Staff members to view the most important happenings on all fronts and the latest developments

in technique and equipment with unparalleled promptness.

Major General Weible, Director Military Training, Army Service Forces, described *Staff Film Reports* as "among the finest pictorial products of the war." Major General Ingles, Chief Signal Officer, said in praise: "No other medium could possibly have accomplished this mission." Lord Mountbatten, Supreme Allied Commander, wrote from Southeast Asia Command Headquarters: "The *Staff Film Reports* are exhibited in the War Room and are viewed by one hundred of my Staff Officers weekly. They are shown to the officers of OSS, to the Officers of the Allied Ground Forces at Army Group Headquarters and to the Officers of the Eastern Fleet at Admiral Sir Bruce Fraser's Headquarters. This gives them a very wide circulation, and they are viewed by a great number of officers who are unanimous in their enthusiasm for the pictures. We find them enlightening and instructive, and for many of the officers they are the only method of keeping contact with happenings throughout the world."

Mechanically the makeup of the *Staff Film Report* required the screening of over 250,000 feet a week, which was cut down to the limits of two to four reels. The editing, cutting, narrating and dubbing was of necessity done at high speed, yet not a release date was missed of the 67 issues.

Training Films. Films played a very important part in training 8,000,000 civilians to be soldiers. At the start these training films had to be made from the manual. The teaching of the manual, the experiments on the proving ground, the maneuvers held under combat conditions and the experiences of seasoned veterans of other wars were upset many times during this war. The combat film that was shot on the spot set down the new rules. This film was quickly cut into training films, doc-

trines were quickly changed, and what actually happened under combat conditions was shown to the men in these training films that were revised with combat footage. A great percentage of our boys learned what to do under actual combat conditions the easy way, through these training films that had been revised with combat footage. Such footage showed many troops at the Port of Embarkation, who had finished their training, that the things they were told to do actually paid off.

Many a soldier laughed when he was told it was important that he change his socks when his feet were wet. Trench Foot became a grave threat to the health and efficiency of our troops. At General Eisenhower's request for a film combat cameramen in the field quickly made footage of bad cases of the condition. This was incorporated with instructions on prevention from the Medical Corps, and the finished film *Trench Foot* was rushed to completion in the record time of six weeks. It is a matter of record that this footage helped to keep casualties from Trench Foot to a minimum.

Combat footage corrected the design of the mortars. Ordnance found that the mortars did not hold up under tough combat usage. It was the combat cameraman who recorded the deficiencies under fire. The film gave a very accurate blueprint of the changes needed.

The doctrine on street fighting or combat in towns was extensively rewritten after combat footage was received. It showed how street fighting actually existed and what training was necessary for house-to-house combat. The combat footage on flame throwers in action showed what was necessary to smoke the Japs out of their caves. It was a new and important method of fighting wherein doctrine could not be written down until the practical side of it was shown on combat film.

A picture on American Military Government in Italy was made entirely of combat footage. This recorded the practical side of dealing with liberated areas and the lessons learned were recorded and passed on to other units who moved into the liberated areas. The Provost Marshal General's Office was vitally interested in the pictures of traffic control in Normandy, for it showed the methods used [Turn to page 82]



The remarkable success of the U. S. ARMY's TRAINING FILM PROGRAM has focused the attention of Educators and Business Executives on the value of MOTION PICTURES in Education and Business.

The BRAY STUDIOS, INC. is proud that the inventions and developments created by its staff contributed so largely in making the WAR TRAINING FILMS possible.

HERE IS THE RECORD

INVENTED AND PATENTED THE ANIMATED CARTOON BASIC PROCESSES.

INTRODUCED THE ANIMATED TECHNICAL DRAWING, DURING WORLD WAR I.

PRODUCED THE FIRST ANIMATED COLOR CARTOON MADE BY MECHANICAL COLOR PROCESS IN 1919.

ORIGINATED AND INTRODUCED THE FILM SLIDE TYPE FILM AND PROJECTOR IN 1923.

ORIGINATED THE IDEA OF AND PRODUCED FIRST TRAINING FILMS USED BY ANY ARMY (in World War I)

*Pioneer Producer
of Educational Films.
Owner of extensive film
library used by schools
everywhere.*

Scores of current BRAY productions are in use in INDUSTRY, SCHOOLS and other institutions. We know how and have the facilities to produce any kind of motion picture.

BRAY STUDIOS, INC.

729 SEVENTH AVENUE

NEW YORK 19, N. Y.

FILM IS A WEAPON

(Continued from Page Forty-Three)

age would be used in several different productions, each one edited and narrated for a special purpose. From the start it was the desire of the War Department that in addition to our training and morale films for the Army, we should make pictures for public release. The civilian moviegoers were entitled to a frank, factual report on the war their sons, brothers and friends were fighting.

These public release pictures served a two-fold purpose. First for the soldier overseas, they answered the common G. I. complaint of neglect back home, of being forgotten by civilians who had no conception of the realities of combat. Secondly, for the civilian, they explained to families and friends the complexities of a well-planned campaign, with stress on the effectiveness of American weapons, and on strategy designed to secure the greatest possible military advantage at the minimum expense of human life.

Making Good Use of Combat Footage

It was our job at home to see that the most effective possible use was made of the footage from overseas, much of it paid for in blood. Of the 1,400 Allied cameramen on the Western Front, 101 were wounded and 32 killed shooting the footage which was finally edited and released in *The True Glory*, the official story of General Eisenhower's campaigns. This epic of teamwork in battle was itself an able demonstration of teamwork in film-making. A joint Anglo-American production, *The True Glory* reduced 6,500,000 feet of film to a well-knit, 84-minute history of one of the world's major campaigns, from the planning phase through the pre-

liminary strategic bombing, D-Day, the liberation of Paris, the crossing of the Rhine and Germany's final defeat. The story was told not only in the words of General Eisenhower, but also in the simple, eloquent voices of the footsoldiers of the Allied nations.

The True Glory, documenting our victory in Europe, and *Appointment in Tokyo*, detailing the long, hard struggle in the Pacific, were the last two pictures made by the Army for public release. Beginning in the dark days of 1942, when the Japanese were swarming over the South and Southwest Pacific, conquering the wealth of the Indies and threatening our last bastion at Australia, *Appointment in Tokyo* explains the victorious strategy which first checked the enemy, then pushed him back island by island, until our air, land and naval forces stood on the very doorstep of Japan's home islands. All the Pacific footage was combed for this production, the only official film account for the public of the whole story of the Pacific campaigns. Here, for the first time, a film explained to the public the overall strategy, and the fighting man in the Pacific, who had complained of being forgotten, found satisfaction for his sacrifices in this story which explained to his family and friends at home how vital to eventual victory was each step in the long road back, each jungle pass, each beachhead, each atoll and island, all of them fitting into the jigsaw pattern of our *Appointment in Tokyo*.

Signal Corps cameramen were on hand when the bells rang out in Rome, signalling the end of the first phase of the long, bloody Italian campaign. Within a few weeks, some 12,000 American theaters were running *The Liberation of Rome*, detailing the story of the fight from Salerno to Rome. Some months later, when most of the American headlines dealt with the fighting on the Western Front, the

American soldier freezing and fighting in the mountains of Italy complained still more bitterly of having been forgotten. Italy was referred to commonly as "the forgotten front."

Another picture, *San Pietro*, was released to the public, a handsome tribute to the courage and sacrifices of the Fifth Army. Lieut. Gen. Mark Clark the commanding general, wrote, in appreciation of the film, "It presented a clear picture of what the soldier must face in modern warfare. Such films are of tremendous value in orienting the people at home on conditions of warfare in Italy."

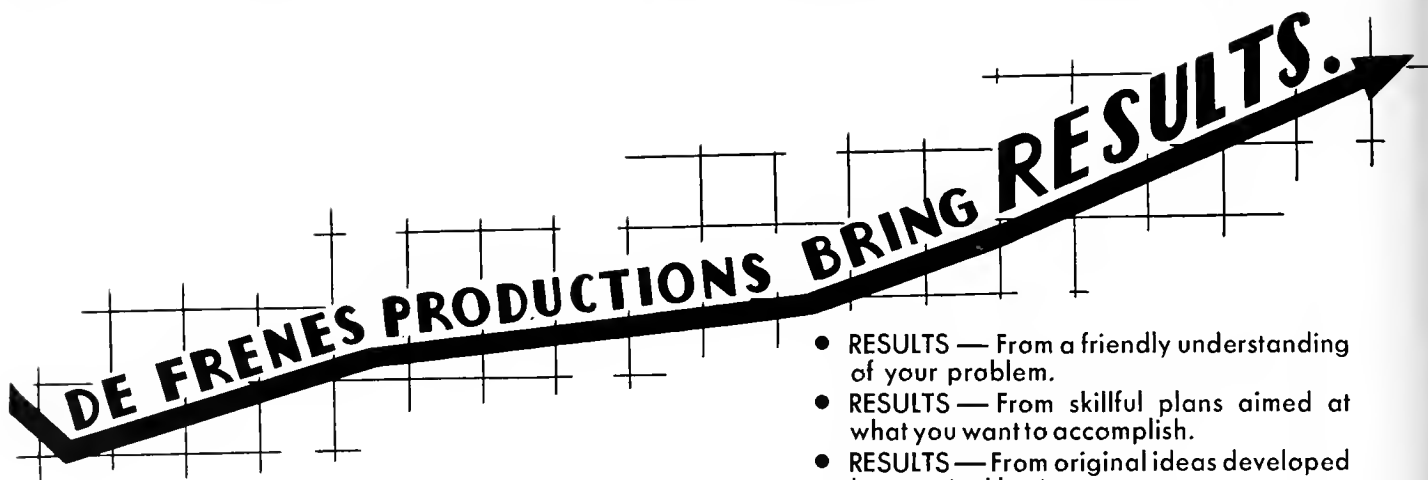
Recognition Is Vital to Morale

This feeling of lack of recognition had also become a problem in the South Pacific. The Commanding General of the Pacific Ocean Areas requested a film on the conquest of Angaur by the 81st Division. A picture was made, flown out to the Pacific and shown to the 81st. It was so successful, not only in meeting this specific need, but also in portraying with great dramatic intensity the human story of a Division's baptism of fire that its exhibition to the entire Army was followed by Treasury Department release of 1,000 prints to help in the Seventh War Bond Drive.

In the China-Burma-India theater another troublesome problem had developed. The men had little understanding of their mission, inadequate realization of the importance of their work. They muttered of Army snafus, of neglect, uselessness. General Sultan served as narrator of the picture, *Why We're Here—General Sultan*. With disarming directness he took up the C-B-I gripes one by one, disposing of them with a full explanation of the mission of his command in terms of the entire Asiatic war.

On the home front a serious morale problem arose

(Continued on Page Seventy-Four)



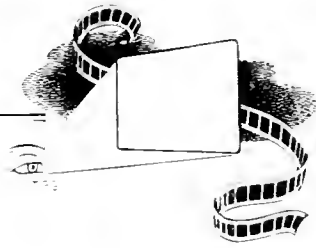
- RESULTS — From a friendly understanding of your problem.
- RESULTS — From skillful plans aimed at what you want to accomplish.
- RESULTS — From original ideas developed by practical business men.
- RESULTS — From true-to-character scenarios and technically perfect production.

The Army and Navy have been getting resus with De Frenes Motion Pictures in the training of both civilian and Service personnel. American Industry, too, since 1916 has been using De Frenes Motion Pictures and Slide Films for the sales training, sales promotion, and advertising results they want.

You'll get results if your next motion picture is prepared by

DE FRENES and COMPANY

MOTION PICTURES AND SLIDE FILMS
1909 BUTTWOOD STREET PHILADELPHIA 30, PA.



There's More to Visual Training Than Meets the Eye!

TRAINING PROGRAMS consist of more than film or paper or physical equipment. These materials are of secondary consideration just as the binding of a book is less important than its story.

* * We at Florez, Inc. are interested in materials only as a means to an end—accomplishing a training job. That's why we emphasize planning . . . that's why we insist on intelligent analysis of client objectives.

* * Only with all the facts in our possession can we make sound recommendations as to treatment and media. For no single medium is a universal solution to training problems. Motion pictures best perform one function, slide films another, manuals a different one. Generally, the answer is a combination of media. For that reason, we pioneered the "complete program" method of training—audio-visual media such as motion pictures, slide films, or both, in conjunction with instructor's guides, review manuals, reference charts, quiz sheets, and other materials necessary to accomplish the client's objective.

* * Only this type of program—which won the highest commendation from the Armed forces—can do a complete, and hence efficient, job. If you agree with the soundness of our methods, why not get in touch with us soon?

Florez
INCORPORATED

formerly

VISUAL TRAINING CORPORATION

A COMPLETE TRAINING AND PROMOTION SERVICE
115 BATES STREET • DETROIT 26, MICHIGAN

FILM IS A WEAPON

(Continued from Page Seventy-Two)

as news of continuing victories poured in from Europe and the Pacific. General optimism led to an inevitable let-down in war production. At the request of Mr. Robert Patterson, then Undersecretary of War, we undertook a series of hard-hitting pictures to combat this dangerous feeling.

In *Unconditional Surrender* we brought home to the public with devastating frankness the hard work which still had to be done before launching the Victory parades. *Brief for Invasion* told American labor in blunt terms what was required for Germany's final destruction. *The War Speeds Up* used combat photography to point out the relation between the rapid progress in the field and the increased production requirements at home. *The Enemy Strikes* gave a harrowing account of our desperate situation in the Battle of the Bulge. Captured German film enabled us to show the public not only the brutal face of the enemy but also the power of his weapons. These sobering films were shown both to war workers and civilian audiences of some 14,000 theaters.

Industrial Incentive Film Program

The industrial incentive films were designed to make certain that every man and woman in war production received an official report on the dependence of the front line on the assembly line. In 15 months the audience for these pictures grew from 60,000 to 8,500,000 workers a month, with regular screenings in 135,000 war plants. Workers in the lumber industry saw *Timber in Tokyo* while the man pouring molten steel was viewing *Men of Fire*, and the textile worker left his loom long enough to draw inspiration from *Cotton at War*. Almost simultaneously with the first B-29 strikes on Japan, a film, *The Birth of the B-29*, was playing the war factory circuit.

Commenting on the importance of these films in war factories, Mr. Patterson wrote, "I am depending very heavily on such motion pictures to assist in meeting the problems of the Army's procurement programs until the final defeat of both Germany and Japan."

The training film could show a soldier *how* to fight, but we also needed morale films to show him *why* he fought. The Army knew that an uninformed soldier is not a well-trained soldier, that the will to fight is as essential to victory as the skill developed in the training camp.

The conventional method of orientation was a course of seven lectures given to each new soldier, explaining the background of the war. These lectures were often sloughed off entirely by indifferent training officers, who grumbled that all a man had to know was how to shoot his M-1 and dig a fox-hole; this orientation routine was brass hat nonsense. Other officers, though quite sincere and in many cases quite competent, found it difficult to hold the men's attention with nothing but a wall map and a pointer. Platoon sergeants sometimes had to patrol the aisles, shaking men out of their slumbers, as the harrassed instructor droned on from his lecture notes.

To replace these seven lectures, the War Department ordered a series of seven films which came to be known and universally admired as the famous *Why We Fight* series. Here was no tired junior officer, mumbling to drowsy men, but instead a series of pictures which held the men on the edges of their seats. When the pictures ended, the men applauded and oftentimes they would go to see the films a second and third time during off-duty hours—when the post theaters featured them. History was made exciting with Hitler and Mussolini playing the world villains in actual newsreel footage. The conflicting issues of the war became vivid and suspenseful.

The generation drafted for this war, unlike their fathers in 1917, had grown up with motion pictures. Films were as much a part of their lives as books and bicycles and malted milkshakes. Many inductees had not been born when talkies supplanted the old silent pictures. Films, consequently, were a natural and familiar form of entertainment, so that when the *Why We Fight* series gave them the same film devices they had grown up with, they accepted them eagerly and enthusiastically. It was the ideal way of giving a message in familiar form and having it accepted.

In the series, from *Prelude to War* to *War Comes to America*, the whole story of the war from the Mukden Incident to the Battle of Stalingrad was vividly portrayed, maps and animation supplementing newsreel and captured footage to explain simply and clearly how the war had developed from the first distant rumblings in the Far East to the invasion of Poland, and the attack on Pearl Harbor.



G. I.'s learned the operation of complex mechanical equipment with training films.

These films proved that the Army could not only make routine training films, but could also turn out exciting, informative features which stood as monuments in film making.

While the *Why We Fight* series, produced thoughtfully and laboriously over a period of many months, could clarify the basic issues of the war, the *Army-Navy Screen Magazine*, scheduled for release twice a month, could strike at current morale problems, using fact and humor, animation, combat footage and specially photographed features to answer gripes, clear up confusions and misunderstandings, pass on information about new policies and plans.

In addition to our regularly scheduled productions we found ourselves constantly being called on to turn out special projects to meet a specific problem. Shortly before our invasion of the Philippines we got a hurry-up call from the Southwest Pacific headquarters of General MacArthur. An orientation film on the Philippines was urgently needed to explain to the invasion troops the history of the Commonwealth, the courage of the Filipinos who had fought on Bataan and had carried on the fight through the guerrilla warfare. Our future relations might well depend on how the American soldier and the Filipino got along together during the first days of liberation.

Technical advisers were flown to our studio, while film was hurriedly assembled and research begun. All that could be shown about the islands and the people had to be assembled, edited and narrated within six weeks. A nation-wide search for film was launched at once. Crews worked day and night. The deadline was met, and the prints loaded on planes that reached our staging areas in the Pacific just before the great armada set sail. Thousands of men saw this picture a few hours before they went up the gangplank, and much of the subsequent good feeling between the American G. I. and the liberated Filipinos was attributed to this project.

Another special production was *Your Job in Germany*, a "must" for all occupation troops, which depicts the nature of the German people as exemplified by the recurring wars they have waged within the last century. Soldiers with idle time on their hands after V-E Day saw a film *Opportunity Knocks Again*, which explained how they could make beneficial use of this lull. At the same time, through the *Screen Magazine*, the men were seeing a new series of films called *Tomorrow*, covering such subjects as television, housing, agriculture, plastics, communications, aviation. Soldiers who weren't content with this variety of screen fare and wanted to see something that hadn't been served up to them simply wrote in to the *By Request* staff and asked to see the Main Street of Chillicothe, a snowstorm, the Statue of Liberty or a sandwich and a glass of milk, and these requests were met in the *Magazine*.

"Staff Film Reports" Most Valued

In our third year at SCPC we turned out 1,016 pictures, running to a total of 2,142,925 feet, as compared with 813 pictures and 1,626,541 feet the preceding year. The film that became most valuable was the weekly *Staff Film Report* through which the General Staff and Theater Commanders could see how new weapons stood up in combat, and could study details of terrain and climate, and special stresses on new equipment. Theater Commanders could study not only the details of operations in their own theaters, but also in other combat areas, the films thus serving as liaison between Washington and the field, and between the various commands.

The *Reports* were also made available to our Allies, Lord Mountbatten writing from the headquarters of his Southeast Asia Command:

"Through your kindness we have enjoyed seeing the *Staff Film Reports* that have been sent us regularly. These are exhibited in the War Room and are viewed by over 100 of my staff officers weekly. They are shown to the officers of the OSS, to the officers of Allied Ground Forces at Army Group Headquarters and to the officers of the Eastern Fleet at Admiral Sir Bruce Fraser's Headquarters. This gives them a very wide circulation, and they are viewed by a great number of officers who are unanimous in their enthusiasm for the pictures. We find them enlightening and instructive, and for many of the officers they are the only method of keeping contact with happenings throughout the world."

The secret and confidential material in the *Staff Film Reports* was eliminated, and the rest of the film released weekly to the troops as *Combat Bulletin*. Prints of these *Bulletins* were sent overseas, and at the request of the Surgeon General, they were shown in every Army hospital. An average of 324 prints was distributed each week.

Compiling History of War in Film

Rounding out our production program is the largest project of all, *Historical Films*, a compilation of a film history of the war which runs to some 600 reels, about 500,000 feet. In 53 separate chronologies, each one a silent picture, interspersed with animation and accompanied by a detailed narration cued to each reel, this history will serve as the official film record of the war, will be used for future study of tactics and strategy, and will facilitate the library operation.

A great variety of technical skills was mobilized for our production program—directors, writers, actors, producers, sound crews, animators, grips, projectionists, cameramen. We had, in all, about 2,100 men and women—1,300 civilians, 600 enlisted men and 280 officers. Success of the program demanded and got the greatest cooperation, not only between the various departments, but also between crews overseas and production units in Astoria and Los Angeles.

72 hours



Color Correct—16MM prints in 72 hours.

Fast! Yes—but delivery guaranteed.

Full fidelity of sound and definition
often exceeding the original.

For superior work—*ahead of time*—
“Byron-ize” your prints.

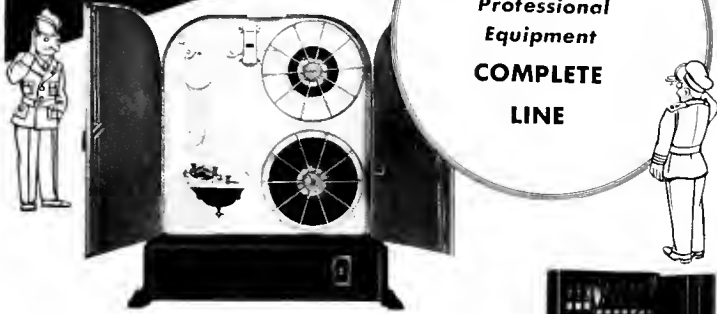
Byron

the most complete 16 MM sound studio in the east
Studio: 1712 Connecticut Ave., N.W. Phone Dupont 1800
Washington 9, D.C.



PROTECTION THAT CHALLENGES TIME

16mm • 35mm
Professional Equipment COMPLETE LINE



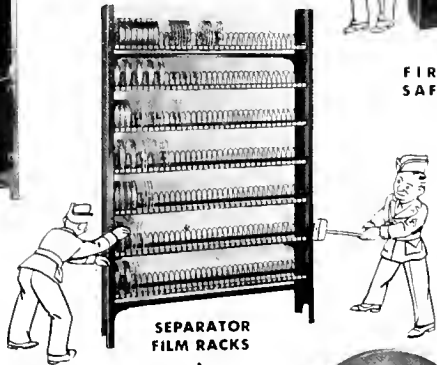
FILM RENOVATORS



FILM FILING & STORAGE CABINETS
 Complete Line . . . over 50 models



FIREPROOF SAFE MODEL



SEPARATOR FILM RACKS
 ALL SIZES



PROJECTION TILT-TABLES



REELS • CANS CASES

ARMY PHOTO CENTER

(Continued from Page 37)

ment, receiving allotments, and certifying to the availability of funds for each and every item bought by the Signal Corps Photographic Center.

All matters pertaining to enlisted personnel are the concern of the Commander of Troops. Major Shull has been "administrating" troops in one capacity or other since March 1941, when he entered the Army with the rank of Captain.

Captain Theodore Corday, a radio program and director and lawyer in civilian life, entered the Army as a private. Shortly thereafter he was graduated from Officer Candidate School as a Second Lieutenant in the Signal Corps. He has served as Director of the Control Division, in which capacity he acts for the Commanding Officer in studying and evaluating the efficiency of all Post activities.

Production Divisions

★ Working through the staff officers whose duties are primarily administrative and military, are the various production divisions headed by senior officers, at the head of which is Colonel Cohen, the Executive Producer.

His is the task of providing all the technical services and facilities necessary for the production of motion pictures and film strips. The directors of the Training Films Division, Morale Films Division, Service Division and Combat Films Division report to Colonel Cohen and work from his office. A quick glance into the work done by these four divisions will help you to understand the magnitude of the job performed by the Executive Producer.

The parent—so to speak—of all the production units is the Training Films Division, operating under the guidance of Major Harlan Thompson.

In the beginning, at Fort Monmouth and for some later time in Long Island City, the Training Films Division was the only production division at the Center. Today it is one of several production units and its activities include the production of all training films for the ASF and the AGF; the actual production of all technical films, special productions, foreign adaptations, and the assignment of directors.

A training film—as distinguished from other types of Army films, such as *Screen Magazine*, industrial services films, orientations, etc.—is a motion picture which is intended primarily for instruction. The approach is very direct, particularly in the "how-to-do" type of training film, such as: *Adjustment of the Service Gas Mask*, *Decontamination Procedures*, *Laying the Field Artillery Battery*, *The Mitchell Camera*. There is another group of training films whose mission is also to teach but whose approach is somewhat different. In this latter grouping are: *Kill or Be Killed*, *Time Out*, *Pick-up*, and *Easy to Get*.

The former group of films is con-



(Above) Col. Cohen (left) and Col. Barrett with the Army's coveted Service Award of Merit received by the Signal Corps Photo Center.

cerned with instructing troops in the mechanics, use, care and repair of machinery and equipment. These pictures are technical but simple enough for an average man to grasp and comprehend—even if he has never seen that particular type of equipment before, which is very often the case with weapons of war, equipment and fortifications of war. The second group of films is also concerned with teaching troops, but the subject is not a piece of concrete machinery or vehicle. The subject matter may be the technique of self-preservation in hand-to-hand combat, as in the picture *Kill or Be Killed*.

Before a soldier can be considered thoroughly trained, certain reactions and responses must be automatic and spontaneous. The exigencies of battle do not always permit thought and reasoning. The enemy's troops were trained for 20 years according to a code completely foreign to American men. The training of American troops, therefore, had to begin with a reconditioning of the mind. *Kill or Be Killed* is a training film that was designed to teach American troops the means and methods of self-defense used by the enemy so that on the battlefield the American soldier would not be at a disadvantage. The American soldier, taught from infancy in the tradition of sportsmanship, had to be re-educated in the traditions of the enemy.

Meeting the Audience

To replace the film *Sex Hygiene*, seen by every Army recruit for the past four years, two newer pictures, *Pick-Up* and *Easy to Get* were produced. *Easy to Get* was made with an all-colored cast. It presents a frank treatment of the misconceptions about venereal disease that prevail among colored troops. This picture uses the colloquialisms most common among our Negro soldiers, for whom previous films on the subject were found to be not wholly comprehensible or adequate. Careful research went into this picture to obtain the greatest possible authenticity of speech. A whole street of a Negro quarter in a southern town was built on the stages and the services of Sgt. Joe Louis and Paul Robeson enlisted.

Another type of training film, pro-

(Continued on Page 78)

TRADE MARK
Neumade
 PRODUCTS CORP.
 427 WEST 42ND STREET NEW YORK, N.Y.

PICTORREELS
THE FINEST IN REEL ENTERTAINMENT

Introduces

FICTION, FACT and HEALTH Films

There's big talk about what will be done in visual aids.
Here is what we have done and are doing. Ready now!

ENGLISH LITERATURE

FICTION FILMS—In FICTION FILMS, we present condensations of outstanding classics which afford students the opportunity to visualize period costume, architecture, manners, as well as the pagantry and adventure of the stories themselves. Accurate in every detail and specifically correlated to classroom study.

IVANHOE — The pagantry and gallantry of 12th century England come alive in this original film presentation. The highlights of the story have been condensed into a fascinating production.

TREASURE ISLAND — As Jim Hawkins related his experiences, the magic of Treasure Island is vividly recreated.

THE THREE MUSKETEERS—Flashing swords, swash-buckling adventures, gallant cavaliers: the whole panorama of 17th Century France are captured in this exciting new visualization.

CIVICS-GOVERNMENT-CITIZENSHIP

FACT FILMS—In FACT FILMS, we present subjects designed to correlate with courses requiring factual information—civics, government, current events, economics, etc. It is their purpose to provide visual motivation for more complete study of the subject under the guidance of the instructor.

HOW A BILL BECOMES A LAW — 2 reels—Laws are part of each citizen's life. How many of us, however, know how a law is made? Where does it originate? Through what procedures does it go? What makes it the "Law of the Land"? In HOW A BILL BECOMES A LAW each step is sharply defined and visualized.

HEALTH AND BEHAVIOR

In Health and Behavior Films, we present a series of three delightful cartoons — one of them, "WINKY" is in color. Tests have shown that these films will accomplish desired results with children from 6 to 15. They will fit into your health program.

WINKY THE WATCHMAN — a charming cartoon in sound and color. Stresses care without featuring any particular method. Can be coordinated with dental, nutrition or general health programs.

GOOD MANNERS — Johnny's behavior is atrocious, and as a result he turns into a little pig. How he becomes a boy again is the tale.

GOOD HEALTH — Johnny again, but this time he learns how to guard his health. Wait until you see him as a pilot — he really learns his lesson.
HEALTH FILMS are available in sound only. "WINKY" in color; the other two, in black and white.
Winky the Watchman, 1 reel (Technicolor)..... \$100.00
Good Manners, 2 reels 75.00
Good Health, 2 reels 75.00

NOTE: It is not our intention to offer FICTION FILMS and FACT FILMS as substitutes for textbook study, but rather as a stimulus toward further reading and study. These visual aids are a modern tool to be used by the teacher for more interesting development of the courses in question. In FICTION FILMS and FACT FILMS we have achieved production methods which permit us to offer them at a low cost enabling all educational institutions to buy copies for their permanent film libraries. The technique, a cross between still and animated photography, is stimulating and interesting. Although presented in condensed version, each film is fully illustrated by a complete series of original illustrations in sequence.

VARIOUS VERSIONS

Because not all schools have all types of visual equipment, we offer FICTION FILMS and FACT FILMS in various versions:

16mm Sound 1 reel.....	\$17.50
16mm Silent 1 reel.....	8.75
8mm 1 reel.....	5.50
35mm Full Color Slidefilms (approximately 100 frames) ..	\$9.75
2" x 2" Individual Slides in Full-Color (approximately 100 slides)	\$15.00

MAIL COUPON FOR COMPLETE DETAILS

PICTORIAL FILMS, Inc.
RKO Building, Radio City 20, N. Y.

Gentlemen: Please send me complete details of your
FICTION, FACT and HEALTH FILMS

Name

Address

City..... State.....

PICTORIAL FILMS, Inc.
R.K.O. BUILDING RADIO CITY 20, N. Y.

An Announcement

HAIG and PATTERSON
AND
VOGUE-WRIGHT STUDIOS, INC.

announce
their association for the
preparation and production of
Visual Training Material
for
Industry

Slide Films, Motion Pictures,
Sales Manuals, Service Manuals,
Parts Catalogs and Visual Aids

HAIG and PATTERSON

DAYTON
Mutual Home Bldg.
Adams 9321

CHICAGO
469 E. Ohio St.
Whitehall 4676

production by

VOGUE-WRIGHT STUDIOS, INC.
469 E. Ohio St. CHICAGO Delaware 8350

ARMY PHOTO CENTER

(Continued from Page 76)

duced under the heading of Special Productions, has been the *Film Bulletin*, made up of captured enemy footage, combat footage made by our own Signal Corps photographers, and footage shot on the stages of the studio. The *Film Bulletin* is a short, informational and instructional film designed to bring before a large number of troops as quickly as possible new developments in the operations of equipment, new developments in troop movements, or in the tactics of warfare, upon which military doctrine is not yet completely established.

On the winter Western Front, trench foot spread widely among our troops. Their health and efficiency were seriously impaired. General Eisenhower sent an urgent request for a film of instruction, and within six weeks a film bulletin entitled *Trench Foot* was completed and rushed back.

On a Pacific Island, our camera crews were covering the operations of men assaulting most dangerous and stubborn Jap defenses. Could not new methods of attack be devised? Headquarters, Army Ground Forces, asked to see every foot of available film showing Pacific terrain and defenses. Within 48 hours, four reels were assembled, edited and rushed to Washington. This picture was so valuable that seven additional prints were ordered immediately for showing to groups of experts elsewhere in the country, for their analysis of the tactical problems.

To Re-Establish Veterans

★ In Walter Reed Hospital lay an enlisted man with both hands off. He saw the film *Meet McGonagal*, a picture showing how a man so cruelly deprived could still make a new life for himself with the aid of prosthesis. The enlisted man was inspired. With great determination and will-power he was able to achieve "dexterity" with his prosthesis (hooks) in the amazingly short time of six weeks.

His own story became the subject of a new film, *Diary of a Sergeant*, to be shown to other men for their encouragement toward self-rehabilitation.

This picture was filmed on stages in Astoria and at Boston University. It shows how the Sergeant taught himself to use his mechanical hands to eat, dress, use the telephone, open doors, drive a car and type.

A similar picture, *Scraming Into Step*, is dedicated to the rehabilitation of men who have lost their legs. The honesty and simplicity of this film, in which Major Alexander De-Seversky (who lost a leg in World War I) appeared to address men who shared his handicap, won the acclaim of Major General Norman F. Kirk and Brigadier General Arthur G. Trudeau.

★ The Special Productions unit of the Training Films Division also produces film strips which are lengths of still pictures, similar to lantern slides, but

effectively and efficiently presented on a continuous strip of film. They provide a means of presenting in a series of still pictures a whole sequence of operation or techniques, and are used when photographic presentation is effective and desirable and motion is not essential. They are cheaper and more quickly made than training films. They can be shown under more varying conditions, and can be stopped or held at any desirable point. The subject covered by film strips range from psychology, chemistry, and physics to business administration. Recently two sound slidefilms have been completed, *Command Voice*, to demonstrate the proper way to give commands, and *Job Relations Training*, to instruct supervisors in job management. Film strips are currently being used extensively in the redeployment and discharge programs.

Morale Films Division

★ The Morale Films Division is an outgrowth of the Training Films Division. This Division has been handling production of four different types of films known as *Screen Magazine*, industrial incentive films, *G.I. Movies*, and orientation and educational films.

The *Army-Navy Screen Magazine* combines features of newsreel and entertainment shorts, and is intended to convey educational and orientation themes. The subjects covered by these films are varied, but release is bi-monthly.

An idea of the subjects treated can be gleaned from a glimpse at the titles. *Your Next Job*—to help soldiers in Europe face up to reclassification after V-E day. *Opportunity Knocks Again* tells waiting soldiers how they can make the best use of their time during the lull that must accompany redeployment. Special issues covered D-Day in Europe, the November election, the death of President Roosevelt. Of special interest to soldiers, now that the war is over, is a series of *Screen Magazines*, under the general heading of *Tomorrow*, which tells them about post-war job opportunities. The first deals with *Television*. The next with *Housing and Agriculture*. Also planned is a film entitled *New Horizons* on electronics, airplanes, communications and plastics, with the jobs they will offer.

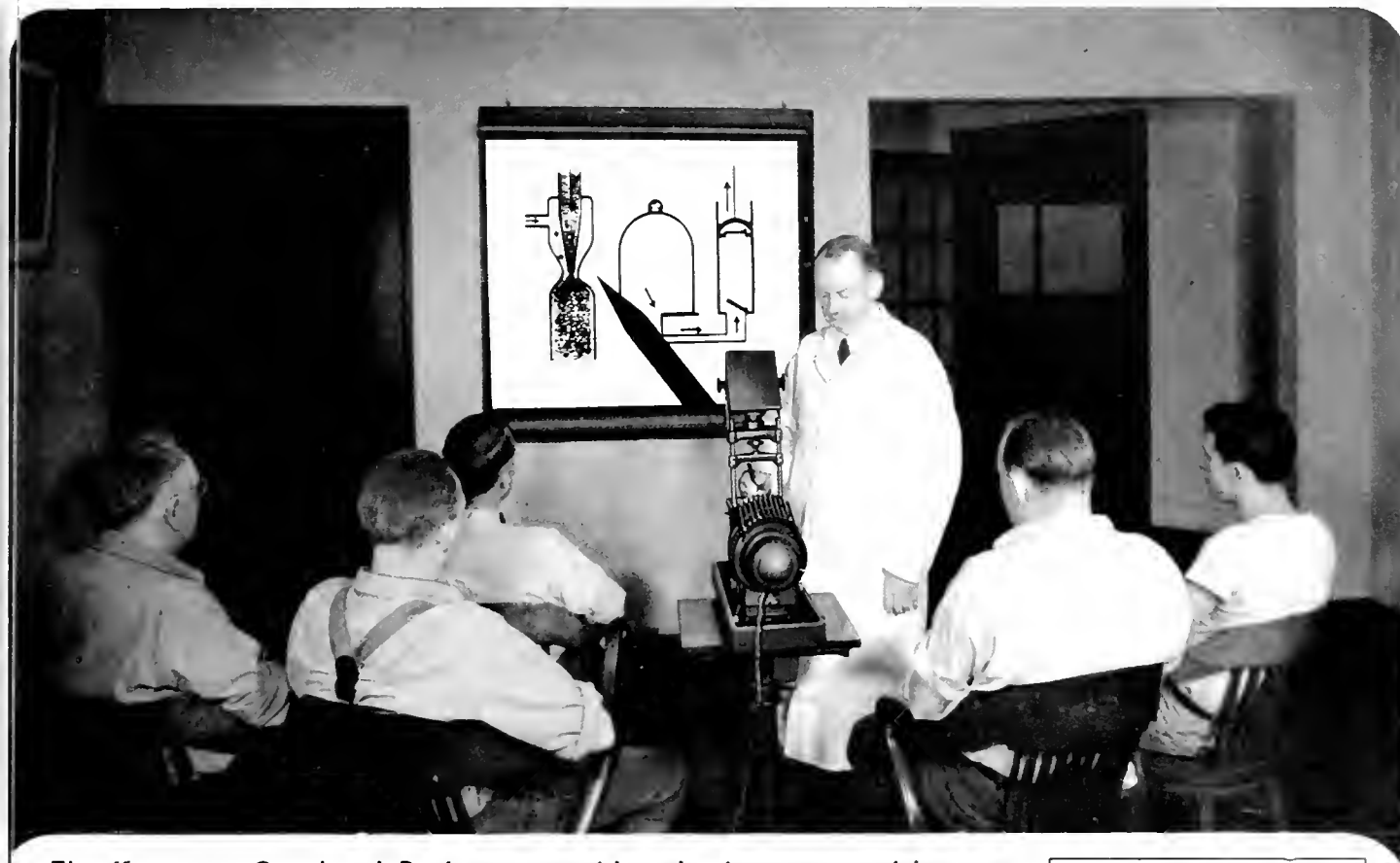
The Saga of Pvt. Snafu

★ No account of government-made motion pictures would be complete without a mention of the *Snafu* series. They have been called the Army's safety valve, because *Pvt. Snafu* expresses the average serviceman's gripes and kids them. *Snafu* also teaches. The magazine never preaches, but it does have a lesson. *Snafu* somehow always manages to do everything wrong, but much can be learned from his humorous plights.

★ Certainly one of the outstanding pictures made by the Army for Orientation and Education purposes is *War Comes to America*. It presents the

(Continued on Page 80)

Industries are solving many of their instruction problems through the use of the KEYSTONE OVERHEAD PROJECTOR



The Keystone Overhead Projector provides the instructor with—

(1) A normal teaching position in front of the group — a short focal length lens gives a projection from the desk to the screen back of the instructor comparable in size to that obtained by a back-of-room location of the old-style horizontal projection lantern.

(2) A light room with sufficient lighting for the continuance of normal class work. The cooling element makes it possible to use a 750 or a 1000 watt lamp in the Keystone Overhead Projector.

(3) A cool slide and slide table maintained by blower cooling system and in addition a heat absorbing element between the condensing lenses.

(4) Projected pointing is made possible by

the fact that the slide is entirely open before the instructor, properly placed for interpretation and pointing.

(5) Flexible projection is possible by the open slide table — the instructor may draw or write on etched glass with the animated reproduction appearing on the screen, slides may be combined by placing one over the other and interesting changed relationships achieved by moving the top slide over the one below.

(6) With the addition of a Flashmeter, the Overhead Projector becomes a Tachistoscope valuable in many aspects of training where quick and sure perception is important.

The Navy's experiments at Ohio State University, which led to adoption of Tachistoscopic training in the recognition program for all naval airplane pilots, used — the Keystone Tachistoscope

Every one of the original naval recognition training stations was equipped with — Keystone Tachistoscopes

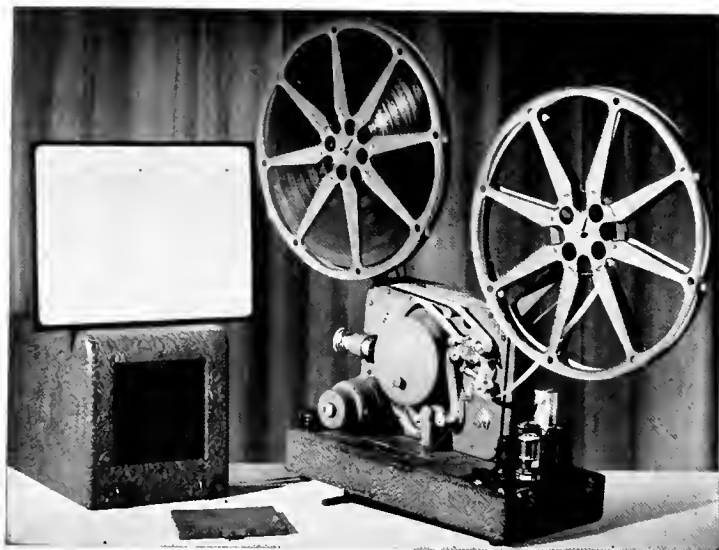
The first 100 Tachistoscopes purchased by the Army for the recognition training of Army airplane pilots were — Keystone Tachistoscopes

KEYSTONE VIEW COMPANY Meadville, Penna.
SINCE 1892 — PRODUCERS OF SUPERIOR VISUAL AIDS

Keystone View Company Meadville, Penna.
Please send information on the use of Keystone Overhead Projector for group instruction.

Name

Address



A Truly Mechanical BRIEF CASE for Your Salesmen, Now!
And at LOW COST — with

MOVIE - MITE

16 mm. Sound-on-Film Projector

PORTABLE—Weighs only 27½ lbs. complete.

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

STANDARD FEATURES—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.

See your Industrial Film Producer
 for demonstration and delivery information

Write for
 Interesting
 Folder

"It Makes
 Sense"

"KEEP YOUR EYES AND EARS ON MOVIE-MITE"
MOVIE-MITE CORPORATION
 © 1945 1103 EAST 15TH ST. KANSAS CITY 6, MISSOURI

ARMY PHOTO CENTER

(Continued from Page 78)

stirring history of America and the slow steps by which war approached and finally burst upon us. It is a panorama of the growth of America in terms of land, people and ideas.

Guiding the Division in its work with Morale Films is Major Kenneth M. MacKenna, who came to the Signal Corps in January 1942 as a Captain. Major MacKenna was story editor for a leading film studio.

Major Richard W. Maibaum, who came to the Signal Corps early in 1942 with the rank of Captain, directs the Combat Films Division. A successful playwright for motion pictures and stage, Major Maibaum was well equipped for the tasks that faced him at the Photographic Center.

★ Space will not permit a detailed account of the Service Division, which provides all the services, talents and equipment that are needed in motion picture production. A brief enumeration of the sections and sub-sections in the Division will present some idea of its scope. At the top of the list is the Animation Branch, which, in turn, is sub-divided into Story Section, Animating Section and Producing Section.

Also part of the Service Division are Central War Department Film Library, Production Laboratory for the processing of motion pictures, the Central Machine Shop, the Studio Branch and the Editorial Branch. In the Studio Branch are the artists, scenic artists, a casting office, a prop center, grips, electricians and carpenters. The Editorial Branch does the editing of film, negative cutting and optical printing. Guiding the destinies of the Service Division is Lt. Col. William S. Holman. Lt. Col. Holman entered the Army as a Major in the summer of 1942.

Less colorful, perhaps, than the Production units, the Personnel Division, Supply Division and Distribution Division have all made outstanding contributions to the success of the Center.

Captain Douglas T. Yates, who pilots the affairs of the Personnel Division, entered active service in December 1941 from the Officers Reserve Corps. To him falls varied responsibilities of supervising military personnel matters and of recruiting civilian personnel to fill many and varied jobs essential to production but no longer filled by soldiers.

Major Ellis Smith, a former physics instructor with a background in photographic research, is in charge of the Supply Division. This Division has five branches: Procurement, Post Signal Branch, Building Operations Branch, Motor Transportation and Post Property.

Further, the Division supervises an Inspection Section which daily reviews and inspects thousands of feet of film before they are shipped out to the various theaters of operations for distribution and exhibition to troops.

Much goes into the making of motion pictures, and after they are made,

to serve their purpose, they must be properly distributed.

The Distribution Division at the Photographic Center establishes plan methods and procedures for the distribution of all War Department film: film strips and slide films. Its story is told elsewhere in this issue.

Newest addition to the Signal Corp Photographic Center is the Pictorial Engineering and Research Laboratory Division. It conducts tests on all types of photographic material and equipment purchased by the Signal Corps. It prepares specifications for new equipment, and recommends standard operating and maintenance procedures. These broadly outlined functions are carried through by the sub-sections or branches: by the Engineering and Research Branch, Standards and Specifications Branch, Equipment Maintenance Branch, Material Testing, Field Liaison and Photostat Branch. This Division, too, is thoroughly discussed on other pages. Major Lloyd Goldsmith, a sound transmission engineer of repute, and a Reserve Officer, is in charge of the Division. He aided in establishing the department and has been its Director since that time.

Another function of the Signal Corps Photographic Center which also came to Astoria from Ft. Monmouth is the Signal Photo School Division.

A feature of the Photo School was its program arranged through Lend-Lease for soldiers of Allied Nations. These men came to this country to learn photography and will return to their home lands to teach others. Major Arthur Gaskill is the Director of the Signal Photo School. He has been in the Army since 1941.

Thus, with production, distribution, administration and training established in well defined and efficient channels, SCPC performs its military duty.



For 16mm. Film—400 to 2000' Reels
FIBERBILT Cases are approved for
 Service by the **Armed Forces**, for shipping
 of 16mm. film.



TECHNICOLOR
is grateful for the
opportunity it has had
to contribute to the
Army's magnificent record

TECHNICOLOR MOTION PICTURE CORPORATION

Herbert T. Kalmus, *President and General Manager*

Now building—
**... ONE OF THE FINEST
 BUSINESS FILM STUDIOS
 IN THE ENTIRE INDUSTRY**

**All Government Pictures
 have been delivered and
 our work shops are busy
 on many new films for pri-
 vate enterprise. Our old
 customers are back. They
 have not forgotten our
 20 Years of Experience.**

ROCKETT FILMS
 6063 SUNSET BOULEVARD
 HOLLYWOOD (28) CALIF.

PRECISION FILM LABORATORIES . . .

Specialized laboratory work is essential to maintain the sound and picture quality that 16 mm. can give.

PRECISION has pioneered in the field of specialized apparatus and methods exclusively for the advancement of this art.

Having served the war effort, PRECISION will continue to apply its particular methods to the expanding needs of 16mm., both now and later.

*Outstanding color dupes, silent & sound.
 Black & white fine-grain processing.*

PRECISION
 FILM LABORATORIES
 21 West 46 St., New York 19, N. Y.

COMBAT FOOTAGE

(Continued from Page 70)

order actual combat which carried on throughout the entire campaign to the Rhine and beyond.

One camera crew risked their lives to go on the Leper colony island to make a film for the Medical Corps so that they could bring to the troops a preventative training film. This film along with films on Schistosomiasis, Scrub Typhus, and other tropical diseases were made up of combat footage made by the men of the Army Pictorial Service who were "armed with a camera."

Training Films through the use of combat footage met the quick changing military situation and by placing stress on film actually shot at the front the vividness and vitality of Training Films was greatly increased.

Special Features for Public Release

General Richardson, Commanding General, Pacific Ocean Area, requested a film on the conquest of Anguar by the 81st Division. The troops of this Division felt that their part in conquering this island in the Palaus had been slighted in newspaper accounts. A film was wanted for morale purposes. So successful was *Action At Anguar* that the Treasury Department asked for one thousand prints to help in the Seventh War Bond Drive.

Twenty-Seven Soldiers was photographed in the field in Italy. This was a record of how fighters for freedom from so many nations, in one Army, worked together to overthrow the Axis.

Film Communiques made of combat film, were issued monthly until March 1, 1945. Then it was felt that they had fulfilled their job of bringing to the workers of America a true picture of what our men were meeting at the front.

Brief for Invasion was a general briefing of American labor on the work required for Germany's final destruction. *The War Speeds Up* employed combat photography to point out the relation between the rapid progress in the field and increased production requirements at home. *The Enemy Strikes* gave an authentic and harrowing account of how desperate was the Battle of the Bulge. These films were shown both to workers and in 14,000 theaters to the general public and were excellently received.

Film Library

Over 16,000,000 feet of combat film is deposited in the Central War Department Film Library; this footage received from every theater of operation represents coverage by Signal Corps, Air Corps, Navy, Marine, Coast Guard, British and commercial newsreel cameramen. Stock shots have been supplied to the Navy, Marine Corps, Coast Guard, the Office of War Information, the Office of Strategic Services, and other Government Agencies, including the supplying of atrocity films to the War Crimes Commission, for possible use as evidence

against Axis war criminals. Captions sheets of Signal Corps combat footage are distributed to about 20 Government Agencies. Index and Catalogue cards of all film stored at the Library are supplied to the Navy. Commercial films, among them the large motion picture companies, have purchased stock shots.

Historical Record

An important use for combat film received from theaters of operation is the production of the Theater Chronicles or Historical Records of the War for the archives. Never before have historic events been kept visually for posterity to the extent that is now being carried out.

An entire history of World War II from the time the first combat cameraman started to turn the crank until . . . well, as this article is being written, a special courier has made a record breaking flight from Yokohama to Washington, D. C. in 32 hours, bringing back all of the combat cameraman's coverage of the Jap surrender aboard the USS Missouri.

How much footage was shot and how much was used matters little. The main thing is how it was used. Combat footage did a great job. Our soldiers from Private to five-star General saw what was happening, knew what mistakes were being made, through the medium of combat footage. No time was lost getting this film on the screen. Combat footage was always marked, "Top Priority."

STILL PICTURES

(Continued from Page 47)

ties of prints were supplied to various branches of the Army for intelligence, training, reports and histories. During September 1944, the largest number of prints in any one month, 71,316, was supplied to various agencies by the Still Picture Section. An especially heavy demand has been noted during the past several months, for pictures for use in histories which are being prepared by various Armies, Corps, Divisions, and smaller organizations, both for official records and for publication in books for sale.

Publicity pictures, naturally, have spotlighted the truly magnificent job of Signal Corps photographers, but the cameramen's principal contributions to America's war effort have been the thousands of routine pictures, often-times taken at great personal risk.

*No one can please every-
 body . . . but it is interesting to
 note that of the producers we
 have done business with we
 are still serving every one*

THE KNIGHT STUDIO
 Type Titles for Motion Picture
 and Slidofilm Producers
 341 EAST OHIO STREET - CHICAGO 11



FILM UTILIZATION

(Continued from Page 41)

at assignment of trained personnel as essential to an effective film utilization program.

A decided increase in film showings resulted from the reorganization and reamlining of the film library system, better control and reallocation of projection equipment within service commands along with establishment of facilities of inspection, maintenance and repair also contributed to the increase in film use.

In the absence of sufficient objective data to evaluate the effectiveness of film utilization, the extensive film use must be taken as the best available criterion.

By the end of July 1945, the staggering attendance figure of 48,582,127 had accrued at Army showings of the ten war information films, in the *Why We Fight* series. In June 1943, training films were shown a total of 82,000 times in the continental

United States. The number of showings per month had reached 210,000 in April 1944. This increase is further accentuated by the fact that during this interval, strength of troops served in the United States by Army Pictorial Service had decreased by approximately 20%. The intensity of film use is better illustrated in the chart giving the number of showings per month per 1,000 troops.

Numerous reports from Overseas have indicated that the interest of troops in seeing training films was greatly increased by front-line experience. Officers returning from inspection trips reported that the use of films dealing with all phases of an operation to be undertaken was intensified before military action. In the European theater alone the number of training film showings per month ranged from 18 to 24 thousand during the first six months of this year, with an average monthly attendance of approximately 3,800,000.

A single subject, *Malaria—Cause and Control*, was shown 48,000 times between June 1943 and April 1945 in the United States. Five other subjects applicable for general military training have been shown more than 40,000 times. Many others have been used more than 30,000 times.

The efficiency of films is perhaps best expressed in the words of one staff officer who, epitomizing the comments of many training officers, characterized one film as "worth many combat divisions to the Army."

*Charge of the
LIGHT Brigade*

Some light on the subject of training may be the solution to one of your major problems. Train faster—Teach thoroughly—Present Dramatically with PHOTO & SOUND Film productions.

PHOTO & SOUND, Inc.

141 New Montgomery San Francisco 5
SAN FRANCISCO'S LEADING FILM PRODUCER



Training Time Cut 25% to 30% with ILLUSTRAVOX

THE ILLUSTRATED VOICE

—The One Best Way
For All Types Of Training

ILLUSTRAVOX is a portable sound slide-film projector that uses records and slidefilm to present your training message in attention-arresting pictures and spoken words. Scientific Illustravox training assures complete enlightenment and the most detailed instruction.

Quick, Efficient Training ★ Concentrated attention of both eyes and ears means that trainees learn faster . . . remember longer. Accelerated war-time military courses revealed that Illustravox-trained men remembered up to 25% longer than under former training methods.



Compact—easy to carry

Although field-tested and proved before the war by leading industrial concerns, Illustravox speed and efficiency was further proved when *military training*

programs were cut from as much as six months to as little as six weeks!

Complete Coverage ★ In introducing new products, as in training, Illustravox saves vital man-hours. With Illustravox presentation your story can be told everywhere at the same time . . . always the same . . . always accurate. Over 75% of all sound slidefilm equipment now in use is Illustravox!

Send for Booklet ★ You will find the Illustravox booklet, "*The Illustrated Voice*" helpful in planning new training programs for all types of production and marketing jobs. Commercial film producers are experienced in the writing and production of film and recordings for use with the Illustravox. The Magnavox Company, Illustravox Division, Dept. BS11-1, Fort Wayne 4, Indiana.

ILLUSTRAVOX

THE ILLUSTRATED VOICE

Magnavox COMPANY • FT. WAYNE
MAKERS OF FINE RADIO-PHONOGRAPHS

DIVISION OF THE

WATCH FOR THESE 1946 EDITORIAL FEATURES!

In February—An authoritative national report on Film Distribution Methods.
In March—Training Films for Industry.
In May—The first great Postwar

Products annual review number. These and other features are in preparation now—reasons why BUSINESS SCREEN IS first & finest in the field of visuals!



**WE HELPED TRAIN
THEM FOR WAR---**

ESCAR WILL HELP TRAIN THEM FOR PEACE

We know how.

For 30 years, through two wars,
we have created high-quality
films that do a superior job
of training or selling.

Here you get more than skillful
writing and expert photography.
You get results.

ESCAR MOTION PICTURES

7315 CARNEGIE AVE.

CLEVELAND, OHIO

FIRST & FINEST IN THE VISUAL FIELD: BUSINESS SCREEN

SERVING THE SOUTH FOR 25 YEARS . . .

We are fully equipped to Produce 16mm
and 35mm Pictures, specializing in 16mm
color, either sound or silent. Our technical
staff is available to discuss your production
needs.

STRICKLAND FILM CO.

141 Walton Street, N. W.

Atlanta 3, Georgia

COMBAT CAMERA

(Continued from Page 67)

same pictures, plus technical shots for study by the military big wigs, then dug their foxholes and wondered whether they could ever push a four-star general around for picture poses like the civilian photographers did.

At one point, a unit of Army Pictorial Service (Signal Corps) cameramen solved the problem by removing all their insignia, and allowing everyone to think that they were civilian correspondents. Since this unit had already proved its worth by photographing under fire and developing within 24 hours an emergency training film on the neutralization of German land mines, no one made much of a fuss at the time about their disguise.

In the final phases of the war, no such disguises were needed. The military treetops and the man in the ranks alike had come to know the part the photographer played in fighting the good fight. Every week the Army Pictorial Service sent a newsreel of battle footage, the *Combat Bulletin*, to our armed forces all over the world. Every day, thousands of troops saw combat footage in the *Army-Navy Screen Magazine*, the training films, the campaign reports, like *Attack—The Battle for New Britain*.

In one of the last Pacific landings, made at one location by comparatively green troops, veteran combat photographers covering the operation found the troops following them, because the men with cameras were old hands at beachheads. The cameramen told the others to get away and spread out. That was better tactics and also a better picture. But the troops stuck to the photographers. "It didn't do our films any good," said one officer, "but it sure was flattering."

The kind of combat photography which most often produces historically valuable footage is a compound of equal parts of "savvy, sweat and sticking your neck out." It hasn't been mere accident that photographers sometimes were killed in action. Of 1,400 Allied cameramen on the Western Front in Europe, 101 were wounded and 32 killed taking the footage used in *The True Glory*, the official story of General Eisenhower's campaigns. These men were hurt as soldiers on a military mission.

Photography is used in peace and war by the Army for documentary record, for strategic and tactical planning, for the training of troops, for military intelligence, for engineering research and other related purposes. You don't get the kind of war-time pictures the Army needs by photographing rest camps and visiting big shots.

Sometimes, like Lt. Col. Bertram Kalisch, you penetrated the enemy lines and fast-talked an enemy general into staging his surrender under proper photographic conditions. (Col. Kalisch did that with German Gen. Elster in France.) Sometimes you went out with advance infantry patrols miles ahead of your own forces, as did units of the 163rd Signal Photographic Company, which won the



Meritorious Service award of the Seventh Army. Sometimes you were in such a tight spot that you dropped your camera and starting heaving hand grenades, like cameraman Robert Main in the Pacific. He won the Silver Star. The official report of his exploit said, "wish we had the pictures of this but you can't throw grenades and take pictures, too."

Consider the experience of 2nd Lt. Gaetano Faillace, General MacArthur's personal photographer and winner of a battlefield commission. A Jap prisoner whose picture he was taking said, "I saw you yesterday, before I surrendered. Four of us were watching you from trees. I could have shot you, but we couldn't afford to give our position away."

Though the infantry and the cavalry and the "engineers with hairy ears" are the noblemen of battle, the Signal Corps cameraman has never wanted to change places with any of them. He has had a front seat in the play-by-play spectacle of history. He doesn't care who gets the credit as long as he gets the picture.

**Make Your Next Motion
Picture a Woodard
Picture
Because**

**WOODARD pictures have
won awards**

**WOODARD pictures are dis-
tributed throughout the
world**

**WOODARD pictures are used
in telecasts**

**WOODARD pictures are used
in the schools**

**WOODARD pictures are used
to sell**

**WOODARD pictures are used
to train**

Allow us to submit to you a script
and a reasonable production budget
for any type motion picture to be
made in your establishment, or any
place in the world.

H. L. WOODARD

Box 233

Newhall, Calif.



TRAINING ARMY CAMERAMEN. see Page 68 was carried on under simulated combat conditions like these.



Coming in on a beachhead: it's practice here but thousands of pictures were made under enemy fire.



Instruction on location: a Still Class learns how



Field procedure is stressed: here a Lab Class is shown how to operate a mobile still laboratory.



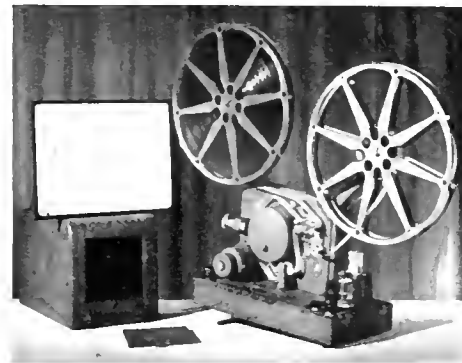
Split second timing: run that camera until the last second—then roll and roll fast!

NEW "MOVIE-MITE" ANNOUNCED

★ The new Model 63-L Movie-Mite 16mm sound-on-film projector, manufactured by the Movie-Mite Corporation, Kansas City, Mo., has been announced for early delivery. The equipment is especially designed for small group showings.

Featuring portability, the complete unit weighs 27½ pounds and in one case houses projector, desk or table-top screen, speaker, 800' take up reel, cords and reel arms for 2000' reels. Universal AC-DC operator for both projector and amplifier eliminates need for a converter for DC operation.

A single inexpensive projection lamp is used for both picture and sound.



Above: the new model 63-L Movie-Mite projector.

NOT "TOMORROW"--



New

THE MAURER 16-MM

PROFESSIONAL

CAMERA AND SOUND RECORDING SYSTEM

PRODUCERS who have long awaited some post-war "Tomorrow" for improved 16-mm equipment need wait no longer. Important technical advancements bringing simplified operation and superior results distinguish the new Maurer Professional Camera and new Maurer Sound Recording System. And they can be ordered today.

Although designed to operate independently, these two new Maurer instruments when used together will do a superlative job in 16-mm motion picture and sound production. Having a common origin of technical skill and precision construction, it is natural that each of these new Maurer products should complement the work of the other and give you an excellence of picture and sound production hardly obtainable with instruments of different "parentage." Moreover, they achieve their superior results at substantial savings of time, trouble and money.

Better investigate right now. For full details, including specifications and deliveries, address Dept. B-12.

J. A. MAURER, INC.

37-01 31st STREET, LONG ISLAND CITY 1, N. Y.



SOUND EFFECTS AND FILM MUSIC

by Major Alphons M. Dillinger
CHIEF, SOUND PRODUCTION BRANCH, SCPT

WHEN WE SPEAK OF WAR, we generally talk of "the sound of battle." When we trained men for conflict, we showed them battle, and we let them hear it. We let them see it and we let them listen to it.

That has been one of the major training advantages of the sound film. There are many other advantages.

Of the 2,500 motion pictures made for the Army film program, virtually all have had sound tracks. The words that came from the screen—whether the characters spoke in dramatic action or a narrator described their

activities—represented the official voice of the United States Army. Sometimes the words were formal, sometimes colloquial, occasionally almost profane, but all had to be clear and in exact synchronization. Behind them, music lent even more dramatic emphasis and sound effects contributed realism.

Films that portray convoys in motion, batteries firing, planes taking off and landing, are no longer mere moving images on a screen, but vibrant weapons which, brought to greater life through sound, more efficiently fulfill their military mission.

The use of sound in pictures also enables

Army writers to create more plausible and attractive characters in training films, so that the soldier viewing them may more readily identify himself with the men he sees on the screen. A dramatized training film with live sound can indulge in humor to help put across its point.

Sound effects and music have necessarily played a secondary role so as not to distract from the primary importance of the teaching. But, of course, music contributes great emotion to a screen story. Original orchestral scores have been composed expressly, and recorded for outstanding Army pictures. Several of these scores are the compositions of talented enlistees. Excerpts of well-known compositions were used for other pictures by skillful sound cutting. Army Pictorial Service now has a fairly complete library of music sound tracks. A catalog of each track with description of its dramatic qualities provides an always ready reference.

Sound effects are not only of dramatic value, but of exceptional psychological worth as well. In bringing the noises of combat to scenes of the screen, much has been done to pre-condi-



UNUSUAL!

It is highly unusual when the sponsor's representative, appearing on the screen, pauses in his address to express his company's thanks to the producer and his staff!

Thus, Mr. James H. Carmine, Philco Vice-President, paid tribute to West Coast Sound Studios of New York, for turning out in record time, the 32 reel movie production — PHILCO'S VICTORY CONVENTION.

Screen Credits on a picture, are customary. A tribute as a part of the picture itself — is extraordinary — and we are proud of the Honor.

WEST COAST SOUND STUDIOS

510 WEST 57TH STREET
NEW YORK 19, N. Y.



on men to meet battle experiences. Although mobile crews were sent overseas to all fronts to record real battles, it was found that the sound equipment was too bulky and the difficulties of segregating sounds too difficult to achieve the best results. Consequently, battle sounds were most favorably obtained in this country at camps where captured equipment could be used, under simulated combat conditions.

By now Army Pictorial Service has, besides a library of music tracks, an outstanding library of the sound effects of our own weapons, aeroplanes, trucks and tanks, and those of our foes. Every variety of explosion is recorded, and no effect of bombs falling or shells bursting, or land mines going off, lacks the illusion of realism or fails to inspire the emotions of fear and recoil that an actual explosion would produce. Thus every American soldier was given a good idea in advance of what he would be up against, and civilians on the home front—viewing informational and morale pictures—can get an equally good idea of what war's horrors are really like.

Sound has also been utilized as an instructional means in itself, chiefly to teach our

men how to identify the buzz and bark of enemy planes and weapons. For example, a picture was made that compared the noises of American and German machine guns. The German gun sounded faster and more deadly, and this effect was recorded for American soldiers to hear. They were then given the sound of American weapons, slower and less ominous, but with a visual demonstration of the American's superiority in accuracy and firepower.

The films that used this aspect of sound included a series that reproduced the jamming of our radio transmitting and radar sets by the enemy, then taught how to offset the enemy's jamming attempts.

Film strips have also been produced by the Army with sound records. Especially successful were the teaching of phonetic alphabets to Signal Corps men by this means. First Sergeants, the tough leaders of the Army, are taught how to give their sharp commands by listening to sound film strips.

One of the happiest jobs our Sound Units did was to record the tumult and shouts of rejoicing in Times Square and the Pentagon Building on the day that the surrender of the Japanese was finally proclaimed.

MEASURING ARMY FILMS

(Continued from Page Forty)

film on the grand issues of the war. Did the picture tell its technical story of the operation of an educational program adequately? Was it laudable? Did the enactment of its scenes by obviously professional actors rather than veterans of combat damage the plausibility of the film? How seriously would soldiers take the purpose of the Army in setting up for them an educational opportunity to operate just before their return to civilian life?

Answers to such questions would hold much valuable advice for the makers of the next films in the series of EF's—Education Films.

Here they are, summarized from the Army Research Branch's findings, taken among soldiers who were returnees from overseas service—the toughest, most skeptical audience for Army "poop" which could be assembled.

Reaction of Returnees to E.F. No. 2

Opportunity Knocks Again

MAIN FINDINGS

1. *Nine out of ten returnees who saw the film . . .*

... Liked it very much or fairly well

... Thought everything was true to life

... Predicted that men overseas would like it very much or fairly well.

... Predicted that the film would make men overseas interested in the Army Educational program.

2. *The following aspects were found unrealistic by a very small minority of the men.*

... 4 out of 100 criticized the lack of real overseas setting and atmosphere.

... 2 out of 100 felt that the officer was unusually interested in his men.

... 2 out of 100 wondered where the beer came from.

3. *The film raised a great many questions as to the details of the Army Education program. The men wanted more information . . .*

... on specific courses to be given.

... on how courses will be given.

... on plans for continuing courses in U. S.

... on credit and recognition to be given for completed courses.

We have fought, and we have won, the first war of the Age of Communication; and, it is to be hoped, the last of any age. In the struggle, an element of warfare made its appearance on a vast scale for the first time. The Age of Communication made it possible, with radio, film, far-flying airplanes with cargoes of leaflets, for the war of ideas to be waged across the world. The enemy's weapon in that phase of the battle was, avowedly and admittedly, the lie. In information materials directed to our own Army, our weapon, as carefully preserved as conscience, belief in our cause and respect for our people could keep it, was the truth. As one evidence of such care, we submit the samplings given in this article of the research conducted to determine the effectiveness, faithfulness, reception and value of the information film program of the Army. It is one testimonial to the vitality of democracy in the United States that official film information documents prepared by the Army should most desirably be checked for such values with the soldiers themselves. Implicit in the act is the view that the soldiers were free to reject the doctrine or its presentation.

Soldiers welcomed the opportunity to comment, and once convinced that the research technique was wholly on the level, and they could say anything they liked in their replies without fear of official distavor of any sort, they gave freely of their opinions, in the habit of free men. That habit goes deep with us in this country. It comes to mind when we most need it; as it did to the soldier, who, after seeing *Prelude to War*, wrote on his research paper, "It gave each man the reason he was fighting. And showed him if he loved his freedom he would have to fight."

ARMY DISTRIBUTION

Continued from Page 54

by the Distribution Division.

Later, officers of the Division went to every overseas theater to analyze and collaborate on plans for showings of the film. It was our responsibility to make sure that every area was properly prepared.

We are, in this sense, the home office. We are a very humble home office. We realize that any success of the Army's film distribution program has been due to two factors: first, a real and pressing need for entertainment films in the outposts of the world, and, second, the strong convictions of responsible training officers as to the proven merit of training films. The job of the Distribution Division has been to suggest proper distribution methods to the field and to see these methods put into effect so that, in a manner of speaking, "the business returns a profit."

The internal organization of the Distribution Division was designed toward this end. The Army's film operation has been conducted in two ways. Entertainment pictures for overseas, as well as recurring subjects like the *Army-Navy Screen Magazine*, require circuiting so as to reach as many people as possible in the shortest possible time. Training films and special purpose pictures, on the other hand, must be placed in libraries to be available to military units whenever necessary. Such films as the Army's personal hygiene picture or the basic malaria control film are required to be shown at certain definite phases of the soldier's career. The only way this can be accomplished is to keep the pictures at film libraries for use on the exact day when that particular subject is reached in the training schedule.

Because of the dual methods of distribution, the Distribution Division is organized to consist of: a) the Overseas Motion Picture Service Branch for circuiting films through some 20 Army overseas exchanges, as well as to the Navy and Marine Corps, and b) the Library Branch for servicing the various training film libraries. The Release Print Branch acts as the physical arm of both other units of the Division. It handles print mounting, storage, shipping and receiving.

The receiving function grows more and more important as time goes on. The motion picture industry donated its films without charge, for distribution overseas by the Army Pictorial Service, but these prints must eventually be accounted for to the industry through the Signal Corps Photographic Center. As prints of Army-made pictures become surplus overseas and throughout the U. S., they are being returned to SCPC for ultimate disposition via the Surplus Property Board. The handling of these prints is another responsibility of the Release Print Branch.

The work of this three-headed home office—OMPS Branch, Library Branch and Release Print Branch—has had to

be supplemented by constant and close personal liaison with the field, with the motion picture industry, with headquarters of the Army Pictorial Service in Washington, and with the Navy and Marine Corps. These latter two Services have established liaison offices within the Distribution Division. We, in turn, have established a liaison office with the Army Pictorial Service in Washington. Skilled and experienced officer personnel on the staff of the Director, Distribution Division, have maintained continuous contact with the various exchanges and with the motion picture industry.

There is no organization inside the Army or out that can operate in a vacuum. The Distribution Division is no exception. We have found that the maintenance of friendly relations with every branch of the Army is a vital necessity. Operating as one link in a chain which includes top-notch production, and top-notch motion picture personnel in the field, we hope that our efforts have contributed in some measure to the now limitless future of the motion picture.

EXCHANGE OPERATIONS

Continued from Page 58

date, furnishing the information regarding the date film may be expected, the station forwarding the film, and the next station on the circuit to which the film will be forwarded upon completion of the showing period.

These circuits, designed to service all Army units, have on occasion included Navy and Marine Corps Units also. An extensive program has been carried on during the period of the war in showing incentive and morale War Department films to personnel engaged on contracts for materiel for the War and Navy Departments. All of the films required for this program have been circuited from the Service Command Central Film Libraries.

The Central Film Library must maintain a larger and more comprehensive film stock than the post film library. This is necessitated by: 1) the responsibility for servicing units on a loan basis when they are not served by a post film library; and, 2) the

maintenance of a stock for the replenishment of post film libraries. All film stocks within a service command are active at all times, and assurance of this fact is provided through a system of reporting the usage of films each month. This reporting system provides information regarding the showings and attendance for every film in the command during the month.

When it is ascertained that a film is not being used extensively at a post film library, it is withdrawn and supplied another station where the need for its use is more essential. Reorders on the laboratory or War Department stock for additional prints are made only when it is determined from the reports rendered by all libraries within a service command that all prints are being utilized to the maximum and additional prints are not available within the command. A economy in film stock and the active use of all films is insured by this reporting system.

The facilities of the Central Film Library at each service command headquarters must be adequately maintained in order to carry out the responsibilities assigned by the War Department in its film distribution program. It has been determined from experience that a film library at a camp requires at least 2,400 square feet of floor space to adequately house all facilities. A Central Film Library must be proportionately larger to accommodate the following facilities:

- 1) Administrative and booking records
- 2) Storage space for projection equipment and films
- 3) Preview and projection room
- 4) Projection repair
- 5) Shipping and film inspection department

To insure the supply of trained operators and to avoid film and projector damage, all projectionists operating 16mm projectors and allied film library equipment are licensed by the Visual Aids Coordinator in charge of each film library. The Central Film Library of each service command establishes a course outline in the training of these projectionists furnishing the minimum requirements necessary for the procurement of the license. Military personnel transferred between the various commands of the Army are privileged to operate 16mm projection equipment upon re-examination of the fundamentals of this training.

Summing up the responsibilities of a Service Command Central Film Library, it may be seen that one word epitomizes its activities—"service." This service includes the furnishing of listings of War Department film, information relative to the contents of all films, advice of the visual aids coordinator relative to the selection and utilization of the proper films for the training program, the furnishing of all necessary films and projection equipment, and the maintenance of facilities at each film library for the previewing of films prior to their use in the training of troops.

SNAFU



At first glance, this goofy G. I. cartoon character, from the Army-Navy Screen Magazine, might seem out of keeping with a serious Navy medical problem.

But when the doctors are dealing with men for whom the "situation normal" is really "all fouled up"—the psychosomatic cases—Pvt. Snafu proves to be a surprising assistant.

He's helping us to create, on film, a new instrument of group psychotherapy for a large segment of war-induced casualties. He serves as an important ingredient in a carefully compounded prescription of techniques designed to cure combat fatigue patients by molding their attitudes and influencing their behavior.

Having transferred Pvt. Snafu from the Army Pictorial Service to the Navy for this significant film program, we not only salute the Army for a job well done, but we thank them for helping us do our job better.



**PATHESCOPE
PRODUCTIONS**

THE PATHESCOPE CO. OF AMERICA, INC.
580 FIFTH AVENUE, NEW YORK 19, NEW YORK

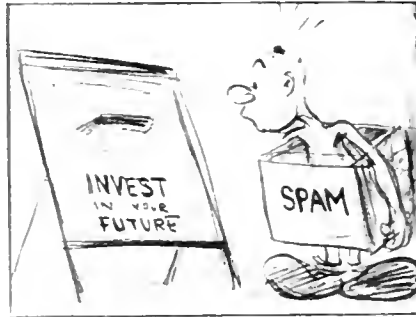
AT HOME

AFTER THREE AND ONE HALF YEARS devoted exclusively to production of special motion picture photography for Naval Aviation Training Films we are happy to again be able to serve old customers and welcome new clients ... at the same old stand.

MOTION PICTURES
SLIDEFILMS
EQUIPMENT
LOCATION SHOOTING

Specialists in Aerial and "Akeley" motion picture photography.

CHARLES D. BEELAND
WALTON BLDG. Walnut 0892
ATLANTA 3, GEORGIA



Private SNAFU

NOT MANY MONTHS AFTER PEARL HARBOR a celluloid Sad Sack named *Pvt. Snafu* joined the forces of the *Army and Navy Screen Magazine*. Since that date he's served in every Theater of Operations, in every branch of the service—and has struggled through a series of bi-monthly adventures that make *The Perils of Pauline* look like kindergarten stuff.

Sometimes he's been a morale booster; for example, realizing that if you can laugh at situations they somehow don't seem to be as rugged as they really are, he did a one-reel hitch in the fog-bound, storm-ridden, bitter isolation of the Aleutians. Sometimes he's been an elder brother to all G.I.'s; he took one never-to-be-forgotten ten minute trip through clip joints and bazaars, hock shops and bars, from Basra to Colon, Algiers to Home Town, U.S.A.

On that whirl he made the schedule of the *Gloves* look like the itinerary of the *Toonerville Trolley*—and he made the savings of the troops take a big upward jump.

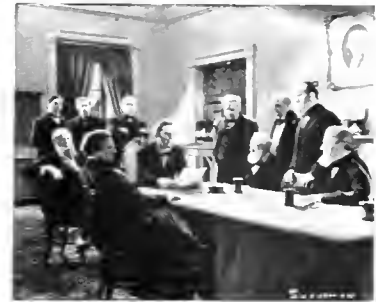
But usually he's been an instructor.

He's taught malaria prevention and counter intelligence, care of equipment and the use of sulfa drugs; he's exposed rumor mongering and shown up enemy propaganda techniques. He's probably hammered home more lessons than any other teacher in the business. He's been teaching the hard way, of course, for he's the horrible example who always does things the wrong way. He's had malaria and dysentery, he's been shot and stabbed, he's fallen out of planes and he's cracked up jeeps.

Pvt. Snafu has a point score that looks like the national debt. When he retires he won't get a medal. But he'll know that, indirectly, he's saved a lot of Americans and killed a lot of Japs and Germans. Which, coupled with the lesser achievements of helping to put a new word into the language and making, by soldier demand, the Christmas cover of *YANK*, is a pretty good record for the little fellow, after all.

16MM & 35MM motion picture projection service Arrange Club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.
340 THIRD AVE at 25th St. NEW YORK 10 LE 2-6781



"ABRAHAM LINCOLN"
By D. W. Griffith
with Walter Huston
Impressive and Accurate Drama
of Civil War Period



"WHAT PRICE ITALY"
A Vivid Record of Invasion and
Hardships



"SKI THRILLS OF
NORWAY"
Brilliant Exhibition of
Championship Skiing



"MEMORY LINGERS ON #1"
Personalities, Dramas and Comedies
of Yesteryear

Since the Inception of 16mm Sound
We Have Brought Films of Merit for
Use in School, Church and Home.

Write for Our List

16MM SOUND—16MM SILENT—8MM

NU-ART FILMS, INC.
145 West 45th St. NEW YORK 19, N.Y.

PROTECTION FOR MOVIE FILM
against WEAR ... OIL
WATER CLIMATE
SCRATCHES FINGER-
MARKS

VAPORATE RATE

ONE TREATMENT
LASTS THE LIFE
OF THE FILM

ASK YOUR DEALER

VAPORATE CO., Inc. BELL & HOWELL CO.
130 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. LaBrea, Hollywood

PACIFIC OPERATIONS

(Continued from Page 45)

and returned, which usually takes at least as long as the entire battle. At one time or another, the repairmen restored to service nearly half the cameras in the Luzon operations. Approximately 100 pieces of equipment were processed.

When the Repair Section ran out of ground glass, it improvised successfully by washing Japanese photo plates and treating them with emery stone. The Section also serviced Air Force, Engineer, Yank Magazine and war correspondents' cameras. Usual camera damage was from immersion in salt water, concussion, or fungus. Fungus would appear in some cases overnight. The officer of the Repair Section and two enlisted men were with the advance; four other enlisted men of the Section carried on rear echelon work.

Photographers were discouraged from attempting to make their own repairs. Previous experience had shown that their lack of tools and specialized training made them prone to damage delicate mechanisms.

Loss by Pilferage

Greatest loss of photographic equipment was from pilferage, not from combat. Six cameras, several vehicles, tools, personal gear, supplies, lenses and film was among items which disappeared.

The photographers assigned to the Navy were at sea on and off for about two months; they photographed not only support of the Luzon operations, but also strikes all over the Western Pacific. The commander of the Third Fleet messaged all ships to cooperate with the Signal Corps personnel, and the response was wholehearted. Most of the ships had photographic dark rooms which were made available to the Army men.

When the Luzon operation began, the main still lab was at Hollandia, New Guinea. All motion picture film was sent to the United States for processing and War Department use. Photo Lab Unit 1 of the 161st Signal Photographic Company came in at Lingavan on D plus 1, with three enlisted men, a 2½ ton truck loaded with supplies, a two wheeled trailer (for use as a laboratory) and a 7½ kw power unit, PE-92.

Mobile Lab Sent

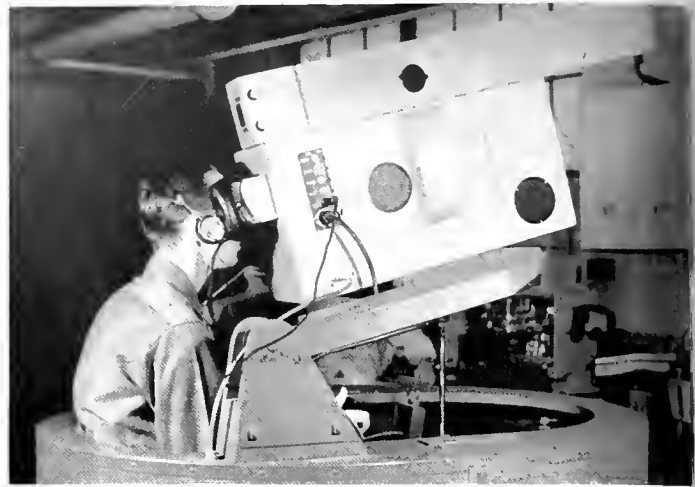
The Mobile Laboratory of the 832nd Signal Service Bn landed seventeen days later with a specially designed 34-foot semi-trailer containing negative developing room, printing room, Temprite cooling unit, small drum-type dryer and print sorting room. The unit comprised one captain and 16 enlisted men, including attached photographers.

The statistics on lab work tell the story of the extent of still picture activities on the Luzon campaign. Mobile laboratories processed 324 film packs, made 3,396 4x5 prints and

5,030 8x10's. The fixed laboratory installations which were later established, and the Hollandia lab, processed 2,820 film packs, made 154,000 4x5's and 41,000 8x10's. These figures do not cover the final stages of the campaign, the so-called "mopping up."

Particularly in this kind of warfare, which so often involves small isolated units, there are bound to be casualties among combat photographic personnel. Two officers and one enlisted man were killed on Luzon, while others suffered wounds.

Coverage of the Battle of Manila was the subject of a letter of commendation from the War Department, to which was added the commendation of the Commander in Chief, Southwest Pacific Area.



(ABOVE) The Mark 2 Panoramic Gunnery Trainer Built by DeVry



"Look, Abercrombie! TRAINING FILMS!"

(Our all-out war record: 56 training films, 28 million feet of laboratory work for the Armed Forces. That extra experience—plus 50 years of previous film leadership—has prepared us for the big job ahead. Write today for new and informational pamphlets on "Sales and Training Films.")

BURTON HOLMES FILMS, INC.
7510 N. Ashland Avenue, Chicago 26, Illinois
ROgers Park 5056

DEVRY BUILDS GUNNERY TRAINER FOR ARMY

★ The cloak of censorship has not been removed from one of our most lethal weapons—a weapon that never reaches the firing line, but one that reproduces actual combat conditions in training areas to increase the accuracy and the fire power of United Nations fighters—particularly its airmen. The device is called the 3-A-11-Panoramic Gunnery Trainer.

One of the reasons why America "Johnnies got their zeros"—was the Mark 2 Panoramic Gunnery Trainer as built by DeVry Corporation of Chicago, pioneer manufacturers of motion picture cameras and projectors. DeVry plants fly the Army-Navy "E" flag for production excellence in the manufacture of motion picture sound equipment and these particular Panoramic Gunnery Trainers.

The DeVry Panoramic Gunnery Trainer brings the battlefield to the training area. When placed on a suitable mount, equipped with a film so realistic that actual battle conditions are reproduced, the trainer forms a system which affords practice in aerial and anti-aircraft gunnery that is battle experience in absolute fact for every thing except an expenditure of cost, ammunition and the risk of valuable human life.

DeVry Panoramic Gunnery training includes: (1) plane recognition—both enemy and friendly; (2) range estimation and determination; (3) determination of lead or point of aim at fast moving targets; and (4) gun mount manipulation for more effective fire power.

The DeVry Panoramic Gunnery Trainer mechanism consists of a substantial metal box which houses a motion picture projector; a screen on which is "thrown" pictures of previously photographed attacking planes; binocular viewing system; a means of simulating a gun sight, and a counting system which informs the student and the instructor on the relative number of shots fired and the subsequent number of effective hits made.



A scene from "News Front" in the series of "This Is America" films now available in 16mm sound from Pictorial Films.

"THIS IS AMERICA" MEETS STANDARD

★ Outstanding in the field of documentaries during 1945 was the *This is America* series, which is currently being distributed by Pictorial Films, Inc., of New York City. The 26 subjects vividly portray the various facets of life in the Western Hemisphere, particularly during the war. Produced and released by RKO-Pathé Pictures, the 16mm sound prints have been given wide distribution by Pictorial to community school and service groups throughout the American picture.

In the wartime subjects of the series are pictured not only our fighting men, but those of us who remained behind. There are those who work, who serve in volunteer organizations, those who write letters and the others who even learn to learn and spend wisely in an inflation threatened market. Those reels dealing with the fighters, show the lands in which they fought, the air across which they flew, and those well-known men: the wounded, the chaplains, the merchant seamen, the Coast Guard Reserves and the army nurses.

Equally as factual and as entertainingly are the stories of Brazil and Mexico, of news correspondents at

work, aviation's history, of prisons and the U. S. Public Health Service, and of that city within a city, Rockefeller Center.

As film documents of American life under stress this series has become invaluable to the educator in any interpretation of the cultural, economic, social and political aspects of current events. It is predicted that they will hold special historical significance in a fast-moving world, which has found that many of the wartime problems have remained under slightly different guises. Each subject is complete in two reels, and has a showing time of 18 minutes. The 16mm prints are available to educational institutions, permanent film libraries or organizations on a long term lease as well as for spot bookings.



Milton J. Salzberg, President of Pictorial Films, Inc., sees Major Rudy Ising sign contract for new film series.

★ A contract to create a series of highly entertaining educational cartoon stories for Pictorial Films, Inc., of New York City has been signed by Hugh Harman of Harman Studios, Hollywood, Calif. Milton J. Salzberg, president of Pictorial, released news of the contract on return from his recent California visit. The first two films, all of which will be 16mm, are *Good Manners* and *Good Health*, designed to have special appeal to children and their parents.



★ OUTSTANDING IN THE "THIS IS AMERICA" SERIES are the films pictured in these pages: (top left) a scene from "Medicine on Guard"; next "Children of Miss"; (bottom left) from "Army Chaplain"; next scene is from "Age of Flight"





For Sales Calls
For Classrooms

TSI Suitcase Projector
16mm Sound

One TSI Development to
"Make it easy to show"

TECHNICAL SERVICE, INC.
693 Monroe Street
Detroit 26 Michigan

(Remember the T S I Suitcase Projector)

EVERYTHING IN PROJECTION

- | | |
|------------------------|---------------------------|
| 35mm Projection | 16mm Arc Projection |
| 16mm Mazda Projection | 16mm Silent Projection |
| 8mm Projection | Standard Slide Projection |
| 2x2 Slide Projection | Film Roll Projection |
| Sound Slide Projection | Opaque Projection |
| Turntable Furnished | Microphone Furnished |

P. A. Systems set up

Thirteen offices ready to serve you!

IDEAL PICTURES CORPORATION

28 - 31 E. 8th St., Chicago, Illinois (Home Office)

- | | |
|--|--|
| 2021 Main St., Dallas 1, Texas | 1127 Tulane Ave., New Orleans, Louisiana |
| 711 - 13th St., Denver 2, Colorado | 915 S. W. 10th Ave., Portland 5, Oregon |
| 926 McGee St., Kansas City 6, Missouri | 108 W. 8th St., Chattanooga, Tennessee |
| 2408 W. 7th St., Los Angeles 5, California | 915 E. Main St., Richmond 19, Virginia |
| 18 So. Third St., Memphis 3, Tennessee | 52 Auburn Ave., N. E., Atlanta, Georgia |
| 132 So. Miami Ave., Miami 36, Florida | |

and

Bertram Willoughby Pictures, Inc., 1600 Broadway — Suite 600, New York City 19, New York



LINCOLN V. BURROWS

BURROWS IS VICTOR'S DISTRIBUTION CHIEF

★ A familiar and widely known figure in international photographic circles, LINCOLN V. BURROWS, former Chief of the Photographic Section of the War Production Board, has been named director of distribution of the Victor Animatograph Corporation, Davenport, according to announcement by S. G. ROSE, executive vice-president.

"Link" served with distinction on the WPB from early 1942 to October, 1945, and dealt with control of production and allocation of all types of photographic equipment, film and paper. In 1943 he was sent by the government to Europe to coordinate British wartime production with our own.

From 1935 until 1942, Victor's new Director of Distribution was associated with Eastman Kodak. He is a graduate of the University of Rochester and of the Wharton School of Finance & Commerce, University of Pennsylvania, where he received his master's degree in 1935.

ILLUSTRAVOX NAMES EASTERN SALES REP

★ The appointment of JOHN B. FARR as Eastern representative for the Illustravox Division of the Magnavox Company has been announced by N. B. SHERKILL, JR., Illustravox sales manager.

Mr. Farr is a graduate of the University of Southern California and Denton Teachers' College, Denton, Texas. Before entering the Royal Air Force as radar control officer he was director of physics and visual education in the Abilene, Texas, high school. As radar officer for the RAF and the Royal Navy his duties took him to England for two years. Upon his return to civilian life, he was Assistant Manager of the Bell & Howell New York office. Headquarters of the Eastern sales office have been established in New York City.

According to company announcement, delivery of new Illustravox models is now being made to commercial and industrial users in order of receipt.

KRUSE HEADS P.I.C.C.

★ The Photographic Industry Coordinating Committee, comprised of nine photographic trade groups, has elected William F. Kruse, head of Bell & Howell's Films Division and National Secretary of the Allied Non-Theatrical Film Association, as its 1946 Chairman. The Committee meets quarterly on matters of industry policy and public relations.

Membership of the PICC includes three associations in the commercial photographic industry; four groups of manufacturers, producers and dealers in the visual education field and two associations representing educational organizations.

The next meeting will be held in Buffalo on March 11 in conjunction with the convention and trade show of the Master Photo Finishers and Dealers Association.

FOREIGN LANGUAGES

(Continued from Page 52)

of training films have been produced and shipped. These films were on a wide variety of aviation subjects and were used in training personnel for the renascent French Air Force in France and for training several thousand French aviators in this country. After the surrender of Italy, Italian films were prepared for the training of Italian prisoners of war who volunteered to serve in Italian Service Units.

One hundred eighty-one adaptations were made at the Army War College, Washington, D. C. The request came at a crucial time when Chinese armies were holding off a great many Japanese divisions. It was United States policy to train and supply as many of these Chinese as possible in order that the Stilwell Road could be opened to



JOHN B. FARR

China. In 1942, the International Branch, ASF, ordered the translation of training films into the Chinese language on Lend-Lease in order to train these troops in the use of American equipment.

The rescoring of animation and recording of Chinese narration was conducted at the War College.

Various problems were encountered. The official language of China is Mandarin, and narrators speaking the Cantonese dialect had to be eliminated. Most of the translations were done under contract using Chinese students in American universities. Projectors well as English versions of the films were shipped to colleges and universities all over the country. A search of personnel files unearthed six Chinese artists who were proficient in Chinese lettering. In addition, two men, familiar with Mandarin, were used to match the sound track with the picture themselves.

First Print Reviewed

On the completion of the foreign version of a training film, the first print is sent to Washington where it is reviewed for approval by the interested military missions and by G-2. After approval is obtained, the first print is sent to the National Archives in Washington and additional prints ordered for distribution. Many of the films prepared in foreign languages have been used at the Command and General Staff School at Fort Leavenworth by officers of our Allies who have studied there.

The films thus supplied cover every variety of military subject, including tactics, map reading, celestial navigation, military courtesy, sex hygiene, machine shop techniques, operation of motor vehicles and of every kind of modern weapon of war. Subjects have been selected not only from Army training films, but also from Navy, Air Force, and British training film originally adapted to United States Army requirements.

Altogether fourteen armies have derived a large part of their training from these films. The Foreign Adaptations Branch has prepared to date total of 850 pictures comprising approximately 1,400,000 feet of film.

FILMS for INDUSTRY

— for 23 years

It is interesting to know that the most popular of all the U. S. Office of Education visual aid units made during World War II was the series on Precision Measurement, produced by Loucks & Norling.

According to Castle Films, distributors of all U. S. O. E. training films, the print sales of this series topped all others and reached these impressive totals:

	Print Sales
The Micrometer	1127
The Steel Rule	1078
Verniers	989
Fixed Gages	899
Height Gages and Test Indicators.....	876

The experience and skill that went into these war-time pictures are again available to industry.

LOUCKS & NORLING

245 WEST 55 TH ST. • NEW YORK CITY

MOTION PICTURES • SLIDE FILMS • SINCE 1923

ANNOUNCES PRODUCER MERGER



A. W. DUNGAN

Pres., Vogue-Wright Studios, Inc.

A. W. DUNGAN, President of Vogue-Wright Studios, Inc., Chicago, announces the association of the Studios of Haig and Patterson in the production of visual training material for industry.

Vogue-Wright operate one of the largest art and photographic studios in the U. S. Headquarters are at 469 Ohio Street in Chicago with associated studios of Stone-Wright, Inc., New York city.

Haig and Patterson is an Ohio firm with main offices in the Mutual Home Bldg., Dayton, Ohio. Partners are GEORGE HAIG, former sales training and advertising executive of National Cash Register, and J. T. PATTERSON, for the last three years an officer in the Army Forces. In charge of production GEORGE T. BECKER.

EXPAND PHOTO & SOUND

Returning veterans comprise four of the most recent additions to the staff of Photo & Sound, Inc., San Francisco producers, according to M. S. JACOBS, president. They are COL. NORMAN V. CARLSON, CDR. FRED S. CRAWSHAW, SNR, and LIS. JEROME W. KINTNER and HUGH D. BROWN. Col. Carlson re-

tains as Business Manager, Cdr. Crawshaw as General Sales and Promotion Manager and Kintner and Brown as account executives. The company is moving into its new building at 141 New Montgomery St., San Francisco.

BOWMAN AND BALLARD FORM NEW FILM FIRM

★ WESLEY BOWMAN, President of Wesley Bowman Studio, Inc., and RAY BALLARD, former Director of the Photostand Division of Sarra, Inc., have formed a new film producing company to be known as Ballard-Bowman Films, Inc. Associated with the firm are GORDON LIND and THOMAS E. BYRNES. The new Corporation will headquarter at 360 North Michigan Avenue, Chicago.



Photoscope's Tom Hale (right) inaugurates Company's chartered plane flights.

★ THOMAS E. HALE, Vice-President of the Pathoscope Co. of America, Inc., New York city producer of industrial and training films, is pioneering a new contact mode for his industry. He has inaugurated Pathoscope's use of chartered airplanes to hold conferences and production visits with the Company's clients.

SAN FRANCISCO'S PHOTO & SOUND EXECUTIVES CONFER ON '46 PLANS



M. S. JACOBS (seated) president of Photo & Sound, Inc., San Francisco, discusses 1946 company plans with newly returned veterans Colonel Norman V. Carlson, SA, (left) Business Manager, and Fred S. Crawshaw, Sales and Promotion Mgr.

1911

DEPENDABILITY

Through the Years

1946

Our reputation for dependable service is the outgrowth of 35 years' experience. Whether you now use motion pictures for publicity or public relations purposes, or are considering their use, you can depend on us to give you valuable guidance in evaluating the script and obtaining the best distribution possible.

Write for our informative brochure
"How Millions May See Your Motion Picture Films!"

Y. M. C. A.
MOTION PICTURE BUREAU

NEW YORK 17 347 MADISON AVE	CHICAGO 3 19 50 14 SAULI ST	DALLAS 1 1700 PATTERSON AVE	SAN FRANCISCO 2 351 TOWN ST
---------------------------------------	---------------------------------------	---------------------------------------	---------------------------------------

CREATE A GREATER AUDIENCE

YOUR STORY ON FILM... IS A SUPER, MORE ECONOMICAL METHOD

Leading industrialists have used informative movies for many years for pictures make a permanent impression not quickly forgotten. This speed and certainty of film is your assurance of a greater audience. Here is the most economical medium of telling your story with the best results.

We are proficient in the making of special films. Let us know your problem — we will quote you prices, with no obligation on your part.

FILMCRAFT *Productions*

201 W. JACKSON BLVD. • CHICAGO 6, ILL.
Division of SOUNDIES DISTRIBUTING CORP. OF AMERICA, INC.
Eastern Office: 2826 Decatur Ave., Bronx, N. Y. — FORDHAM 7-9300

★ A new production company, National Education Films, Inc., was announced today by LT. CDR. W. FRENCH GITHENS, President of the new corporation, upon his return after three years' active service in the U. S. Navy. The objective of this organization is to help fulfill the curriculum needs of public education through the production of instructional films.

LT. CDR. GRANT LEENHOUTS, for-



W. FRENCH GITHENS

merly in charge of planning and production for the Training Film and Motion Picture Branch, U. S. Navy, and special assistant to the War Finance Division of the U. S. Treasury in its War Bond and Victory Loan film programs, has been named general manager of the new firm.

Other associates were key officers of the U. S. Navy's Training Film Branch, who, as a team, developed the techniques and procedures responsible for the quality and effectiveness of Navy Training Films in speeding up the Navy training program. These specialists, brought into the Navy program in 1942 because of their previous extensive civilian experience in visual instruction and motion picture production, will join the new organization upon their release from active duty.

LT. CDR. HAROLD B. ROBERTS, formerly of Stanford University and the College of Idaho, has been appointed Coordinator of Education and Planning. LT. CDR. HERBERT R. JENSEN, formerly of the University of Minnesota Visual Education Service and the Committee on Scientific Aids to Learning, has been appointed as Director of Research.

Miss DOROTHY DINGLEY, photo-



Veterans Form National Education Films Company



HERBERT R. JENSEN

DOROTHY DINGLEY

HAROLD B. ROBERTS

FRANK J. NASTASI

graphic specialist in the Waves and formerly of the Long Beach, Calif., Public Schools, has been appointed as special consultant in primary and elementary curriculum programs.

Regional Directors for National Education Films, Inc., so far named are: LT. CDR. DON WILLIAMS, formerly instructor in Visual Education and Di-

rector of Visual Education of city systems Great Falls, Mont., and Berkeley, Calif.; LT. JACK W. EVANS, formerly Director of Visual Education, Lynchburg, Va., Public Schools; LT. AUGUST REVEL, formerly Director Department of Instructional Materials and Supervisor of Audio-Visual Instruction, Kern County, Calif., Public

Schools; and LT. DE FOREST S. HAMILTON, formerly of Fresno State College, University of California and Supervisor of Audio Visual Aids of Sonoma County, Calif., Schools.

Key writers and directors, also of Navy Motion Picture Activities, will become associated with the new firm upon their release from the Navy. FRANK J. NASTASI is head of the Art & Animation Department.



GRANT LEENHOUTS

PICTORIAL HISTORY

(Continued from page 17)

entry into World War I, the need for competent photographic coverage had been recognized. In August, 1917, the Photographic Division was set up with five officers in the Office of the Chief Signal Officer. Recruiting of specially-trained men yielded a number of potential photographic officers. At the time of the signing of the Armistice, there were 54 photographic officers and 418 enlisted men overseas, all of whom had been trained in military photography. Three training schools were in existence—at Fort Sill, Okla.; Rochester, N. Y.; and Columbia University. Aerial photography had been assigned to the Air Service when it was separated from the Signal Corps in May, 1918.

The General Staff was charged with maintaining a history of the war, and therefore had a number of photographic technicians. Motion and still pictures from France were developed at the Army War College, Washington, D. C. Movies and still pictures were disseminated to the public through The Committee on Public Information, a hydra-headed organization which combined the functions of our present-day OWI, Bureau of Public Relations, and Office of Censorship.

Photographic coverage of World War I was generally good. Some of the most outstanding examples can be found in Laurence Stallings' *The First World War*.

The AEF Laboratory in Paris functioned until 1919, when the Signal Corps Photographic Laboratory was constructed on the grounds of the Army War College, Washington, D. C.

**For BRIGHT MOVIES
look for this mark of
Quality**

**RADIANT
PROJECTION
LAMPS**

RADIANT LAMP CORPORATION
300 Jelliff Ave., Newark 8, N. J.

PROJECTION • SPOTLIGHT • FLOODLIGHT • EXCITER • MOTION PICTURE PRODUCTION

PICTORIAL HISTORY

equipped to handle the development of still and motion pictures, the Laboratory carried on through World War I.

It is planned to move motion picture functions of this Laboratory to the Signal Corps Photographic Center at Astoria, Long Island, early in 1946. All picture activities at the Laboratory will be completely transferred to the Pentagon at this time.

During World War I, contracts were drawn for 62 training films to be made by commercial producers under Signal Corps supervision. They had been preceded by the first training film entitled *Close Order Drill*, produced at West Point in 1916 at the request of the United States Military Academy. The 62 films remained in circulation until 1928 when a special War Department Board declared them obsolete and no longer useful.

The Signal School at Camp Alfred Vail (now Fort Monmouth) offered a course in still photography in its very first curriculum beginning on 2 October, 1919. However, with the drastic cut in size of the peacetime army, photography was dropped from the curriculum, not to be reinstated until 1927. During the interim, some men received on-the-job training at the Photo Lab at the Army War College.

Since the Army's publicity activity was mainly pictorial, this function was given to the Signal Corps in 1925. The Signal Corps Pictorial Service was opened at 39 Whitehall Street, New York City, where it offered current as well as World War I coverage to the country's newsreels, rotogravure sections, and periodicals.

A report was adopted in 1928 wherein Signal Corps experimentation with sound was discussed. By 1932 sound films were being produced, although 16mm sound films and projectors were not in use in the Corps Areas now called Service Com-

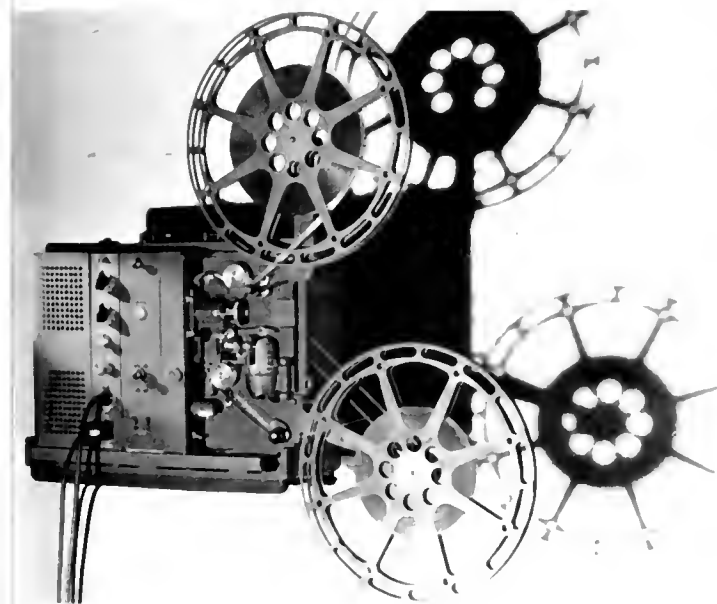
mands until 1936. By 1925 most of these Corps Areas and Overseas Departments had established photographic laboratories which were manned by the graduates of the Signal School at Camp Alfred Vail.

In 1931, through the Academy of Motion Picture Arts and Sciences, Hollywood, California, a one-year instruction program for Signal Corps officers was approved to cover motion picture production in general and sound recording and reproducing in particular. After the adoption of sound and the establishment of definite channels for requesting training films, the arms and services began requesting many of these visual aids. There was never quite enough money or personnel to fill all the requests. There also proved to be insufficient space, and as a result in 1937 Training Film Field Unit No. 1 later called Training Film Production Laboratory was set up at Fort Monmouth, N. J. In 1940 a similar laboratory was set up by the Signal Corps to handle Air Forces training films at Wright Field, Dayton, Ohio.

With the introduction of selective service and the consequent high increase in the enlisted Army, training films were at a premium and 24-hour production scarcely made a dent in the number of requests sent to the laboratories. Finally the old Paramount Studios in Long Island City were purchased for the Signal Corps. This Signal Corps Photographic Center houses the photographic production and school functions, as well as the Central War Department Film Library.

Much work and sacrifice have resulted in the recognition of the camera as an important weapon of peace and war. In educating our troops in the arts of warfare, films have saved thousands of lives, and have appreciably shortened the period necessary to complete combat training.

IMPROVED RCA 16MM SOUND PROJECTOR recently announced by the Equipment Section, incorporates many features developed during the war for U. S. Army use.

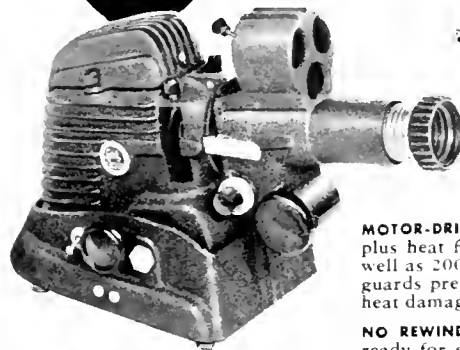


BLOWER COOLED AND LIGHT WEIGHT, TOO

Triple Purpose

FILMATIC

SLIDE AND FILM STRIP PROJECTOR



USE 3 WAYS...

- For Single Frame Slidefilm
- For Double Frame Slidefilm
- For 2 x 2 (35 mm) Kodachrome or Black and White Slides

MOTOR-DRIVEN FORCED AIR COOLING plus heat filter permits use of 300 as well as 200 or 100 watt lamp, yet safeguards precious slides or film against heat damage.

NO REWINDING NECESSARY... film is ready for showing right after use.

SMOOTH PRECISE FOCUSING to hairline sharpness.

ANASTIGMAT PROJECTION LENS (5" f:3.5).

EASILY ADJUSTABLE for either horizontal or vertical pictures.

MANUMATIC SLIDE CARRIER automatically stacks slides in sequence.

MORE BRILLIANT PROJECTION!

GREATER SLIDE PROTECTION!

MORE CONVENIENT OPERATION!

The Golde Filmatic enables you to make the most effective use of all three types of still projection material. Can be changed from film to slide showing in a jiffy!

Golde Manufacturing Co.

Dept. B, 1220 West Madison St.
Chicago 7, U. S. A.

THIRTEEN NEW JOB INFORMATION FILMS

Plumbing	Painting and Decorating
Brick and Stone Mason	Poultry Raising
Baking Industry	Restaurant Operator
Heating and Air Conditioning	
Bookkeeping and Accounting	Agriculture
Laundry and Dry Cleaning	
Photography	Transportation
Telephone and Telegraph	

for

**High School Students
Returned War Veterans
Displaced War Workers**

16mm. Sound Films

35mm. Silent Filmstrips

Write for Complete List

VOCATIONAL GUIDANCE FILMS, INC.

distributed by

CARL F. MAHNKE PRODUCTIONS

2708 Beaver Ave.
Des Moines, Iowa

7514 N. Ashland Ave.
Chicago 26, Illinois

A NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

- CONNECTICUT •
Hebert Studios, Inc., 53 Allyn St., Hartford 3.
- DISTRICT OF COLUMBIA •
I. T. & T. Corp. of Washington, 51 H. Street N.W.
- Jam Handy Organization, Inc., Transport'n Bldg., Washington 6.
- Paul L. Brand, 816 Connecticut Ave., Washington 6.
- MAINE •
D. K. Hammett, Inc., 8 Brown St., Portland.
- MARYLAND •
Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.
- Stark Films, 537 N. Howard St., Baltimore 1.
- MASSACHUSETTS •
I. T. and T. Co. of New England, 115 Newbury St., Boston 16.
- Jarrell-Ash Company, 165 Newbury St., Boston 16.
- Visual Education Service, Inc., 116 Newbury St., Boston 16.
- NEW HAMPSHIRE •
A. H. Rice and Co., Hollis, N. H.
- NEW JERSEY •
Art Zeiller, 868 Broad St., Newark 2.
- NEW YORK •
Hallenbeck & Riley, 562 Broadway, Albany 7.
- Buchan Pictures, 79 Allen St., Buffalo.
- Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.
- Catholic Movies, 220 W. 42nd St., New York.
- The New York I. T. & T. Co., 25 W. 45th St., New York 19.
- The Jam Handy Organization, Inc., 1775 Broadway, New York 18.
- Institutional Cinema Service, Inc., 1560 Broadway, New York 19.
- King Cole's Sound Service, 340 Third Ave. at 25th St., N. Y. C. 10.
- Nu-Art Films, Inc., 145 W. 45th St., New York 19.
- S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18.
- Sullivan Sound Service, 475 Fifth Ave., New York 17. 29 Salem Way, Yonkers. 34 Palmer, Bronxville.
- Y.M.C.A. Motion Picture Bureau, 347 Madison Ave., New York 17.
- John E. Allen, Inc., Box 383, Rochester 7.
- PENNSYLVANIA •
Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7.
- Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.
- WEST VIRGINIA •
J. G. Haley, P. O. Box 703, Charleston 23.

SOUTHERN STATES

- ALABAMA •
Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1.

These qualified visual education dealers offer the finest in products and services for the use of training and informational aids; including film subjects for every occasion, screens, projectors and accessories. Projection facilities, including operator and equipment, are also available. Address inquiries concerning these dealers or listings on this page to Reader Service Bureau, Business Screen Magazine, 157 E. Erie St., Chicago 11, Ill. Your inquiry is welcomed.

- John R. Moffitt Co., 19½ S. Perry St., Montgomery.
- FLORIDA •
Stevens—Pictures, 9536 N. E. Second Ave., Miami.
- Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.
- GEORGIA •
I. T. & T. Corporation of the South, 756 W. Peachtree St., N.W., Atlanta.
- Calhoun Company, 101 Marietta St., Atlanta 3.
- KENTUCKY •
D. T. Davis Co., 178 Walnut St., Lexington 34. (Also Louisville.)
- LOUISIANA •
Stanley Projection Company, 211½ Murray St., Alexandria.
- Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.
- Stirling Motion Picture Co., 2005 Ferndale Ave., Baton Rouge 15.
- Ideal Southern Pictures Co., 336 Barrone St., New Orleans.
- I. T. & T. Corp. of New Orleans, 318 Carondelet St., New Orleans.
- MISSISSIPPI •
Herschel Smith Company, 119 Roach St., P.O. Box 1187, Jackson 110.
- TENNESSEE •
Ideal Pictures Corp., 18 S. 3rd St., Memphis.
- Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.
- VIRGINIA •
Walker C. Cottrell, Jr., 408-10 E. Main St., Richmond 19.
- Ideal Pictures, 219 E. Main St., Richmond 19.

MIDWESTERN STATES

- ARKANSAS •
Arkansas Visual Education Service, Conway.
- ILLINOIS •
Ideal Pictures Corp., 28 E. 8th St., Chicago.
- I. T. & T. Co. of Illinois, 100 W. Monroe St., Chicago.
- Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.
- McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4.
- Y.M.C.A. Motion Picture Bureau, 19 So. La Salle St., Chicago 3.
- Stinson Projector Sales, 521 S. Lombard Ave., Oak Park.
- Fletcher Visual Education Service, 218 W. Main St., Urbana.
- INDIANA •
Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.
- IOWA •
Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids.
- Ryan Visual Aids Service, 409-11 Harrison St., Davenport.
- KANSAS-MISSOURI •
Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas.
- Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)
- Erker Bros. Optical Co., 610 Olive St., St. Louis 1.
- I. T. & T. Corp. of Missouri, 3326 Olive St., St. Louis.
- Swank Motion Pictures, 620 Skinker Blvd., St. Louis.
- MICHIGAN •
Olson Anderson, 1113 McKinley Ave., Bay City.
- Engleman Visual Education Service, 701 W. Warren Ave., Detroit 1.
- Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.
- Capital Film Service, 1043 E. Grand River, East Lansing.
- MINNESOTA •
Film Preview, 1504 Hennepin Ave., Minneapolis.
- National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.
- OHIO •
Lockard Visual Education Service, 922 Roslyn Ave., Akron 2.
- Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.
- Fryan Film Service, Film Bldg., Cleveland 14.
- Film Associates, 429 Ridgewood Dr., Dayton 9.
- Jam Handy Organization, Inc., 310 Talbot Building, Dayton 2.
- Murray Motion Picture Service Co., 782 Reibold Bldg., Dayton 2.
- Twyman Films, Inc., 29 Central Ave., Dayton 1.
- Martin Sound Systems, 50 Charles Ave., S.E., Massillon.
- WISCONSIN •
Photoart House, 844 N. Plankinton Ave., Milwaukee.
- Gallagher Film Service, Green Bay.

WESTERN STATES

- CALIFORNIA •
Donald J. Clausonthue, 1829 N. Craig Ave., Altadena.
- Ideal Pictures Corp., 2408 W. 7th St., Los Angeles.
- I. T. & T. of the West, 3123 W. 8th St., Los Angeles 5.
- Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.
- Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14.
- I. T. & T. of the West, 4247 Piedmont Ave., Oakland 11.
- Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11.
- Hirsch & Kaye, 239 Grant Ave., San Francisco 8.
- Photo & Sound, Inc., 153 Kearne St., San Francisco.
- Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.
- Y.M.C.A. Motion Picture Bureau, 351 Turk St., San Francisco 2.
- COLORADO •
Ideal Pictures Corp., 1739 Oneid St., Denver.
- OREGON •
Ideal Pictures Corp., 915 S. W. 10th Ave., Portland.
- Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5.
- Screen Adettes, Inc., 314 S. W. Ninth Ave., Portland 5.
- TEXAS •
The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.
- I. T. & T. Corp. of the South, 302½ S. Harwood St., Dallas 1.
- National-Ideal Pictures, 2024 Main St., Dallas.
- Visual Education, Inc., Twelfth at Lamar, Austin. Also, Cotton Exchange Bldg., Dallas 1, and M & M Bldg., Houston 2.
- Y.M.C.A. Motion Picture Bureau, 1700 Patterson Ave., Dallas 1.
- WASHINGTON •
Rarig Motion Picture Co., 5511 University Way, Seattle 5.
- HAWAII •
Motion Picture Enterprises, 121 S. Beretania Honolulu, T. H.

CANADA

- General Films Limited
Head Office:
1534 Thirteenth Ave., Regina, Sask.
- Branches:
535 W. Georgia St., Vancouver, B. C.
810 Confederation Life Bldg., Winnipeg, Man.
156 King St., West, Toronto, Ont.
1396 St. Catherine St., Montreal.
760 Main St., Moncton, New Brunswick.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION SERVICE

NIGHT TIME & FILM

(Continued from Page 57)

and overseas has some additional supervisory and supply functions not performed by the sub-exchange and will require some additional personnel in addition to the minimum requirements shown below.

In all service commands and in overseas theaters, the Signal Officer has on his staff a Visual Aids Officer with duties as follows:

a. Supervises all Film and Equipment Exchange activities within the command. This entails considerable field supervision. Therefore, an assistant Visual Aids Officer has often been required to operate the Central Film and Equipment Exchange in his chief's absence and assist in the supervision of the sub-exchange.

b. Assumes full responsibility for the maintenance, distribution, and exhibition of training films, filmstrips, orientation films, and entertainment films, as well as for the dissemination of information regarding films.

c. Plans the physical layout of the exchange for maximum efficiency of operation. Procures and trains adequate personnel.

d. Conducts active liaison with training officers, orientation and special service officers. Keeps them informed of film materials available and recommends ways and means of promoting film use.

e. Advises Directors of Training regarding projection and film requirements, projection facilities and proper screening environment.

f. Encourages and provides facilities for training, education and special service officers to preview all films and make definite plans for use of the pictures.

g. Maintains liaison with higher authority on all requirements and reports necessary for the proper operation of film distribution activities within the command.

h. Tabulates and analyzes all field reports from sub-exchanges. Recommends proper action and controls to insure efficient operation of all distribution activities within the command.

i. Establishes and supervises library and projector operator training courses as needed. Probably 150,000 16mm projector operators have been trained and certified during the Army Training Program.

j. Prepares publications where needed to supplement existing publications on film materials and film utilization.

To assist the Visual Aids Officer at the Central and sub-film and equipment exchanges, the following additional personnel have been required:

- a. Booklet
- b. Secretary
- c. Projector Technician
- d. Film Inspector
- e. Shipper and stock clerk

After four years of extensive Film and Equipment Exchange operation, it has been thoroughly determined that no Visual Aids Program or Film and Equipment Exchange operation can succeed without a qualified officer in charge of the program, assisted by the minimum personnel indicated.

Other pertinent and important facts relative to Army Film and Equipment Exchange operations are as follows:

1. All standard makes of 16mm projection equipment, although not originally designed or produced for such extensive use, have proven to be very durable—with proper care and maintenance—even when operated several hours per day, over a three-year period and under all kinds of conditions.

(2) Even with 35,000,000 per month attendance at film showings practically no film damage has occurred, due to proper maintenance of film and training of qualified operators.

3. Where general interest films are used and they do not have to be shown at a specific time or place in the training program, the prints and total cost can be reduced and great coverage obtained by circuiting of prints as shown in these pages.

PHILCO'S ENTIRE 1946 VICTORY CONVENTION FILMED BY WEST COAST



IT TOOK 32 REELS TO SHOW PHILCO'S DISTRIBUTORS and 25,000 dealers the Corporation's extensive 1946 program. The record film program, replacing with greater effectiveness the usual meeting, was produced by West Coast Sound Studios (NY). Appearances by Philco executives were highlights of the film.

"SERVICE" IN CANADA..... MEANS GENERAL FILMS LTD.....

- Six Offices to serve you whether it be . . .
- Motion Picture Projectors
 - Stillfilm Projectors
 - Screen and Accessories
 - Film Material
 - Stillfilms and 2x2 Slides
- For Classroom Instruction
 - Religious Education
 - Sales Training

• Exclusive Canadian Distributors for . . .

VICTOR ANIMATOGRAPH CORP., 16mm sound projectors.

JAM HANDY Sound slidefilm materials and equipment.

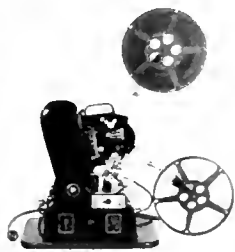
ENCYCLOPAEDIA-BRITANNICA Classroom films

VOCATIONAL GUIDANCE instructional films.

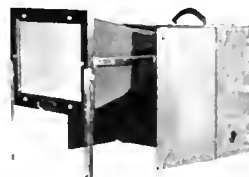
. . . and lines from many other leading manufacturers.

GENERAL FILMS LTD.

Moncton - Montreal - Toronto - Regina - Winnipeg - Vancouver
"From Coast to Coast"



The New "Standard" 16mm
Silent and Sound



16mm "Automation"—Con-
tinuous—Portable

Plan
to-day
for
to-morrow

with

AIRCRAFT ENGINEERING CO.

22 Raydol Ave.

Secaucus, N. J.

Manufacturers of 16MM Silent and Sound "Standard" and
"Automation" Projectors.

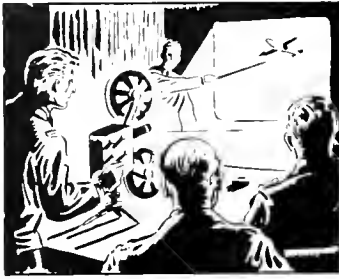
16mm "Automation"—Con-
tinuous—Operated



16mm "Automation" Deluxe
Cabinet—Continuous—
Sound

WRITE
FOR
CATALOGUE





ANIMATION IN FILMS

(Continued from Page 44)

animation produced by the Animation Branch since January, 1944, he would see a great many and varied types of projects included in a preview that would last 45 hours and 45 minutes, or the equivalent of 308 cartoon shorts.

The animation producer must know what each type of animation is designed to do, whether it be to teach, inform, entertain, or record, and particular care must be given to employ the proper emphasis in each category. This may be illustrated in the following outline of film types:

★ *Training Films.* As is the case with most types of motion pictures, animation and art work are used in Training Films to supplement live action, and to create added interest. This kind of film must teach! Therefore, the animation must simplify the details of intricate mechanisms so that they can be readily understood. Training film animation requirements range from the simplest of inserts for statistical charts to the most complicated technical presentations such as radar, electricity and intricate ordnance and medical devices.

★ *Morale and Information Films.* There have been several kinds of Morale Films. Industrial Services Films had a very wide circulation among workers in defense plants. Animation for these films was mainly designed to convert statistics on the war into graphic images for incentive purposes. *The Army-Navy Screen Magazine* is produced for the information of the Armed Forces with the intent to entertain while teaching. Included in the *Magazine* are *Bouncing Ball Community Song Shorts*, which employ the use of both animated and still cartoons as a supplement for live action. Combat scenes with inserted animated maps to define the action are a key feature of most morale films.

★ *Combat Films.* *Secret Staff Film Reports* and *Combat Bulletins* required only the simplest animation inserts, such as maps with arrows pointing out the locations of the action being shown. On the other hand, *Historical Films*, which present a visual chronology of the War, entail an entirely different problem than do Training Films and most of the Morale Films.

In the first place, it is difficult to

edit hundreds of thousands of feet of combat footage into a comprehensible story unless the audience is oriented to the location and nature of the action. This can be accomplished most effectively by use of animated maps.

When the writer starts his script he is seldom sure of the contents of the footage, and consequently at the time the animation story board is started, the script is generally in an incomplete form. Therefore, the Animation Officer and the Story Sketch Artist work very closely with the writer in preparing the script to accommodate the animation medium. As new footage is received, or added information is available, the story is changed accordingly. A great many changes have to be made, most of which are of a minor nature. Yet one can hardly call any change in animation "minor" because the whole sequence continuity has to be completely modified to make this minor correction.

★ *Foreign Adaptation Films.* Although Foreign Adaptation Films are, for the most part, Training Films already completed in the original English language versions, animation problems entirely different from other types of film occur. Whenever possible, signs and labels are duped from English to the appropriate foreign language by masking out the originals, but in cases where this cannot be done, re-animation is necessary. This program has tied up several animation units for the past three years.

★ *Special Productions.* Because Special Productions, in most cases, are those of the highest quality released for public consumption, timeliness is of the utmost importance, necessitating speed of production. Although a three-dimensional effect is most often considered desirable, varied contents of Special Productions can well be called a summation of all techniques used in animation.

Besides animation, titles for all projects produced by the Signal Corps Photographic Center are designed and photographed by the Animation Branch.

From January, 1944 to August, 1945, 151,298 feet were produced in 2,142 titles. Also, during this period, 570 miscellaneous art jobs have been prepared for live action photography, and for non-productive purposes.

In order to achieve results required by the many types of projects, all techniques available are employed. These can best be considered as of two kinds—character and technical. For the most part, character consists of plain cel animation (drawing), while technical is work on inanimate objects by cel animation and by mechanical devices. The two are frequently combined.

As the result of the Army's all-out efforts to exploit the medium to the greatest possible degree, it is felt that worthy strides have been made toward a better understanding of animation in future industrial and educational motion picture films.

PICTORIAL RESEARCH

(Continued from Page 66)

in the development of an entirely new piece of motion picture camera equipment, the PH-530/PF, or Cunningham Combat Camera. This camera was developed in response to suggestions and equipment reports from men in all theaters of operation, and embodies features never before incorporated in a motion picture camera. It has lenses of four different focal lengths, instantly interchangeable, and yet sealed against dust, moisture, and fungus. Each film magazine contains a complete intermittent movement with pilot pin registration. The magazines carry 200 feet of film and are capable of being changed in a mere matter of seconds. The camera contains its own electric drive motor running from light-weight dry batteries. The camera is of gun-stock construction with hand grips and is fired from the shoulder in the same way as a rifle or carbine. Focus, diaphragm, and motor speed controls may be manipulated without removing the hands from the operating position. The camera housing is constructed of cast magnesium. Total weight of the loaded camera with full lens complement is only 16 pounds.

Another project should be mentioned which has had a bearing on all turret-equipped motion picture cameras. In production work, and particularly where color film is used, difficulties have arisen due to the varying light transmission of different lenses at identical f-stop or aperture settings. It has been a general occurrence that two lenses, both set at f-8 or f-11 or f-3.5 do not pass the same amount of light. This difference is particularly evident where coated and uncoated lenses are used on the same camera. This problem has been met by some of the larger Hollywood studios by recalibrating all the lenses within the studio according to an arbitrary studio standard. PERL Division, however, developed a method by which lenses in production use are recalibrated in T- or transmission numbers, corresponding absolutely for exposure purposes to the conventional f-numbers in ordinary use. The method of calculation of these T-numbers is based upon the average performance of one hundred lenses of precision quality.

Even with the best camera equipment, the final pay-off in motion picture work is in the projection room and on the screen. PERL Division has engaged in several projects which have resulted in improved projection of entertainment and training films in combat areas, and which may have a considerable bearing on post-war showing of 16mm films. The expansion of the 16mm field during the war is well known. It is probably not as well known that 16mm projectors have been developed which are capable of throwing a brilliant image on a standard size screen, and having sound volume adequate for open-air audiences of 5,000 and more. A PERL adaptation project resulted in procurement



General view of camera-developer viewer equipment, AN/GRD-1. (PERL)

for Signal Corps use of a 16mm projector employing a high-intensity carbon arc light source and an amplifier of 55 watt output, insuring adequate volume of sound and brilliance of image.

Frequently the requirements of other services have been referred to PERL for development of specialized type of equipment. As a case in point, the Surgeon General's office felt a need for a continuous projector, which could be used for entertainment of disabled troops, in crowded hospital areas and on hospital and transport ships. The equipment developed is a 16mm sound projector having a program cycle of 45 minutes, and adaptable to projection upon a translucent plastic screen or directly upward on the ceiling. Another equipment developed by PERL at the request of the Army Air Forces, is a camera-developer-viewer unit for motion picture film, which not only takes a picture, but processes it automatically, and makes it visible on a translucent screen within two minutes after the instant of exposure. In addition to its military use, which is highly confidential, this equipment is expected to be widely employed in the post-war period by commercial and military air transport, and will result in decreased flying hazards and an increased safety factor.

The different projects cited above are illustrative of the type of work in which PERL has engaged in the development of motion picture equipment. PERL Division, of course, has not limited its activities to motion picture equipment alone; the scope of its work has included the field of ground photography as a whole. Every thing from miniature cameras to girder-type 8x10 enlargers have gone through the mill of salt spray chamber, cold chamber, tumbling barrel disassembly, re-design, and field testing. Films and papers have been subjected to heat and moisture and chemical fumes, and, after controlled exposure, have been measured to sensitometric excellence.

When it is said that this has been the best photographed war in history, PERL Division takes pardonable pride. For behind the spectacular work of the Signal Corps combat photographer lies a history of coordinated research and organization which has made possible the high efficiency and quality of the war coverage by the Army Pictorial Service.



learn better...faster...at the movies

INDUSTRY thinks of "movies" in terms of the intelligently planned training films which so rapidly swung peacetime workers into war production lines . . . successfully shifted employees from one type of work to another as military needs called for different weapons . . . and now have undertaken the task of training personnel to the needs of reconversion.

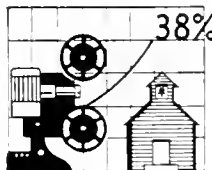
Authorities state: "Industrial training time was cut 25% to 30% . . . Army training time was reduced as much as 40% by the use of movies."



Vivid and easily understood, motion pictures and slide films give step-by-step demonstrations of industrial techniques . . . actually show the workers how, why, where, and what . . .

Objectives of teaching with training films are as wide as you wish—full use is still being explored—and it's better instruction, without favoritism or other personal elements.

Most significant of all—tests prove that movie-taught groups retain 38% more information . . . 38% more than was retained by groups being taught in ordinary ways.



Training films are the quickest, most efficient way of teaching any subject, abstract or specific. Use them to teach new operational methods . . . changes in old

procedures . . . safety and health . . . leadership . . . objectives of management.

Remember, your commercial producer is a specialist in such films . . . and can help you organize your creative work now.

If you can't make your own training films, don't forget this: through non-theatrical film distributors in key cities, you can buy, rent—in many cases borrow—films made by other companies, U. S. Office of Education, Army and Navy, which will suit your purposes admirably. For more information about these films, write:

EASTMAN KODAK COMPANY, Rochester 1, N.Y.

faster instruction . . . at lower cost
uniform . . . and more lasting



Kodak

And we give —

ADMIRATION

READING, skimming or browsing through this historical record of the United States Army Pictorial Service and its contribution to the training job of World War II, no one can fail to be impressed with the scope of total achievement.

To the breadth of that achievement it has been the privilege of The JAM HANDY Organization to assist by supplying

Skilled Personnel
Professional Consultation
Visual Training Kits
War Products Training Pictures
Industrial Incentive Films.

And now we give the United States Army Pictorial Service our admiration for the job so "well done."

The **JAM HANDY**
Organization



VISUALIZATIONS • EDUCATIONAL SOUND PICTURES • TRAINING ASSISTANCE • SLIDE PICTURES

NEW YORK 19
175 Broadway
New York 1, N.Y.

WASHINGTON 6, D.C.
Transportation Building
District 0611

DETROIT 11
2900 E. Grand Blvd.
Madison 2450

DAYTON 2
310 Talbot Building
Adams 6289

CHICAGO 1
230 N. Michigan Blvd.
State 6758

LOS ANGELES 5
7046 Hollywood Blvd.
Hempstead 5800

BUSINESS SCREEN



In This Issue:

EDITORIAL REVIEW
OF CURRENT TRENDS



AUDIENCE TOTALS
FOR VICTORY LOAN



25,000 SALESMEN
SEE AND LEARN

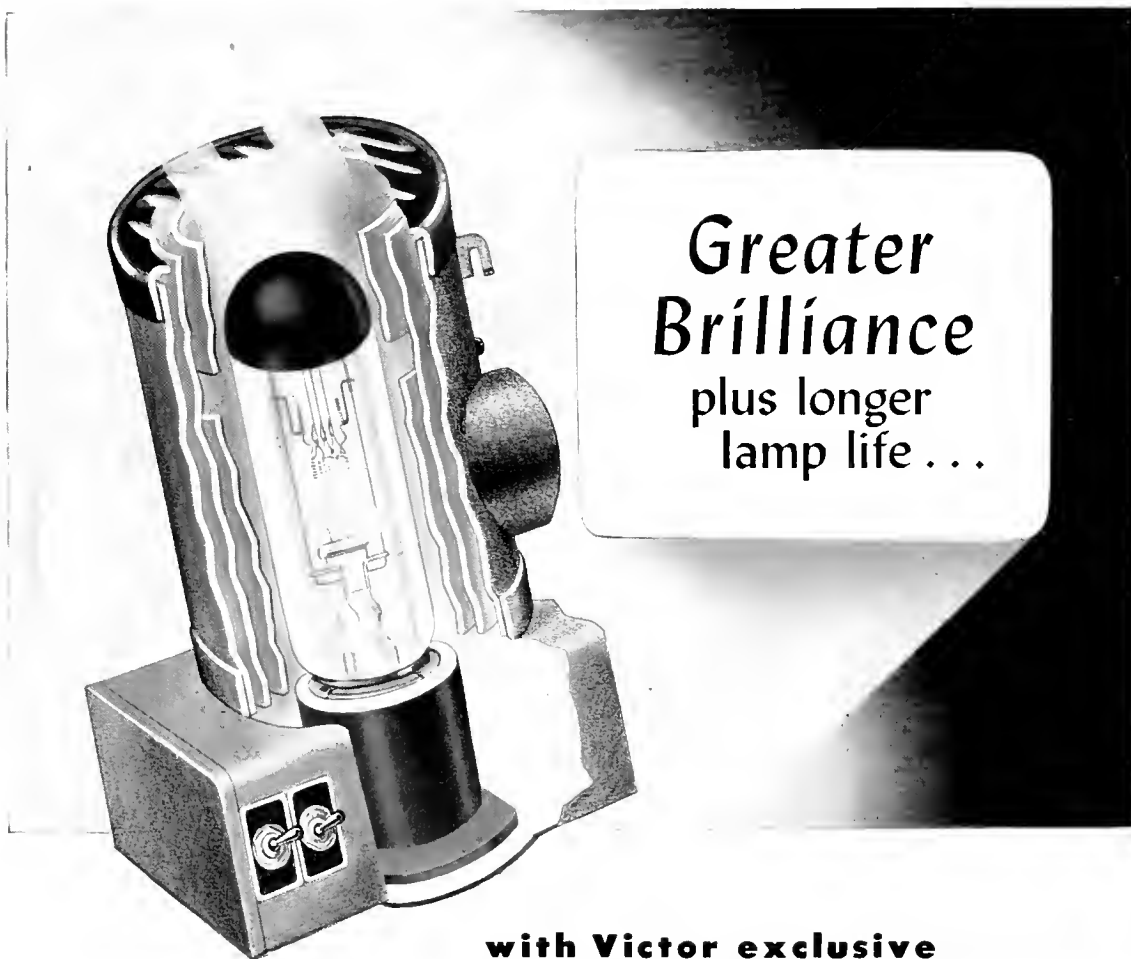


MOTION PICTURES
FOR VETERANS



IDEA: AUDIO-VISUAL
INDUSTRY CENTER

Issue 2: 1946 OF THE NATIONAL AUDIO AND VISUAL MAGAZINE



**Greater
Brilliance**
plus longer
lamp life . . .

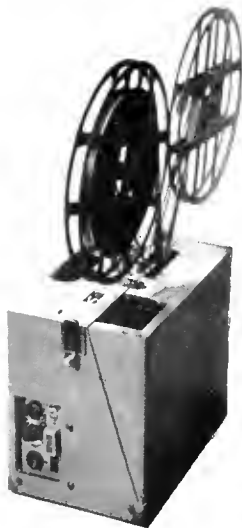
**with Victor exclusive
Spira-draft Lamp house**

During projection, lamps get hot . . . *very* hot. But in the Animatophone this condition is anticipated and alleviated with Victor's exclusive *Spira-draft* lamp house. In the Animatophone the cooled air is forced in a spiralized, all-over, fast-moving stream through a multiple wall to dissipate heat more efficiently.

Result . . . longer lamp life, clearer pictures. And remember, on the VICTOR, the lamp has a standard base, obtainable anywhere, at no extra cost.

Here's another outstanding feature that gives the Victor Animatophone its leading position in the 16mm industry.

The Animatophone—
16mm Sound Projector—
First in the Field



Victor Animatograph Corporation

Home Office and Factory: Davenport, Iowa
New York (18) McGraw-Hill Bldg., 330 W. 42nd St.—Chicago (1) 188 W. Randolph
MAKERS OF 16MM EQUIPMENT SINCE 1923

An Open Letter...to Everyone Concerned with Management Throughout the Nation

PROOF

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

American Bible Society
American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
The Borden Company
Calco Chemical Company, Inc.
Cluett, Peabody & Company, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Eihyl Gasoline Corp.
General Motors Corporation
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
Mohawk Carpet Mills, Inc.
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Remington Arms Company
Socony-Vacuum Oil Company, Inc.
The Texas Company
United States Rubber Company
OR ANY OTHER CARAVEL CLIENT



L OYALTY . . . ENTHUSIASM . . . TEAMWORK—the three Vitalizing Forces of a business—are not to be had merely by providing “good working conditions” and by paying employees what they regard as fair.

To the contrary, it is usually the satisfying of **UNVOICED** desires on the part of employees that makes all the difference!

Consider, for example, how urgent are the following desires in your **OWN** mind—whether you report to a minor executive or directly to the stockholders . . .

- the desire to be proud of the company you work for . . .
- the desire to feel that your company is alert, progressive, eager to render the finest possible service . . .
- the desire to feel that you are essential to the full success of the undertaking . . .
- the desire to feel that your services are valued and appreciated.

In the light of increasing strife in industry, we suggest that the most important task of Management today is to present its own true story **TO ITS OWN FAMILY OF WORKERS . . .** and in such a way that these unvoiced desires will be **SATISFIED**.

For many years we at Caravel have been making motion pictures to do precisely that. And to do it truthfully . . . dramatically . . . convincingly.

Please read once more that list of “desires.” Then—if you feel that you have a story to portray that will make for better Labor-Management relations in your own company—write us a brief letter. Perhaps we can be of help.

CARAVEL FILMS

INCORPORATED

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

Adjustment to post-war reconstruction has always been difficult. It was difficult in 1865 and in 1918, and it's not easy in 1946, but we did it before, and we can do it again.

The resources of no other country can match ours: Resources of raw materials, manpower, inventive genius and, America's greatest asset, inexhaustible resources of courage and confidence in the future.

We of Wilding know that business and industry are looking ahead with faith and optimism. Month after month since war's end, we have counselled with more of our clients on visual media to promote sales in expanding markets, furthering their plans for production so vast that it would be fantastically bold anywhere but in the United States.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

Supervisors' conference, Caterpillar Tractor Co., views a new Filmosound-projected training film.



SUPPOSE you're selling bulldozers, or graders. You can't slip a bulldozer into your brief case when you visit a prospect, but you *can* show him motion pictures of a bulldozer in action!

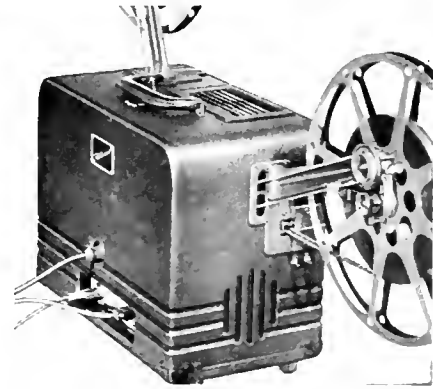
Caterpillar Tractor Co., one of the world's largest manufacturers of tractors and earth-moving machinery, uses motion pictures not only to sell, but also for sales training, employee training, dealer meetings, and operational instruction.

There are 14 photographic departments in "Caterpillar's" Peoria, Ill., plants. For much of the motion picture work, Bell & Howell equipment is standard, including the B&H Professional Camera, B&H Eyemo, B&H Filmo, and Filmosound Projectors.

Send today for the new Bell & Howell booklet, "Movies Go to Work," a full exposition of how movies can speed training in industry, put new life into promotion programs, give your salesmen a powerful selling tool. At the same time, get our Filmosound Library Catalog, which lists thousands of films ideally suited to "filling out" programs built around your main subject. Just clip the coupon to your letterhead.

Bell & Howell Company, Chicago; New York; Hollywood, Washington, D. C.; London.

OPTI-ONICS—products combining the sciences of *OPTics* • *electrONics* • *mechanICS*



NEW, IMPROVED FILMOSOUND 179

Typical of the new B&H equipment is the Filmosound 179, a 16mm. sound-on-film projector built in the same tradition that makes B&H the preferred studio equipment of Hollywood and the world.

BELL & HOWELL COMPANY
7108 McCormick Road, Chicago 45

Send without charge a copy of the new booklet "Movies Go to Work" telling how movies can go to work for us, also the Filmosound Library Film Catalog.

From _____

Address _____

City _____ State _____

Requested by _____

BN 2 15 46

SINCE 1907 THE LARGEST MANUFACTURERS OF PRECISION EQUIPMENT FOR MOTION PICTURE STUDIOS OF HOLLYWOOD AND THE WORLD

TRANSFILM

**MAKES FILMS TO
FIT YOUR BUSINESS**



PLANNED PROGRAMS for:

- TRAINING
- PERSONNEL RELATIONS
- PUBLIC RELATIONS
- MERCHANDISING

SLIDE FILMS • MOTION PICTURES • THREE DIMENSIONAL PHOTOGRAPHY

TRANSFILM

INCORPORATED
35 W. 45th ST. • NEW YORK 19, N.Y.

CAMERA EYE

News and Comment on Events in Production and Distribution

★ Sale of the Atlas Educational Film Company of Oak Park, Ill., pioneer producer of educational and industrial motion pictures, to a new corporation of the same name organized by F. S. Yantis and Company, Chicago investment bankers, has been announced. An expanded program, including purchase of new equipment and modernization of studio facilities, is planned.

MILNE J. ECKHARDT, formerly associated with the Eastman Kodak Company, will head the new corporation as president. A. B. REHM and C. A. REHM, both of whom have been active in the management of the old company for many years, will be vice-president and secretary. KENNETH LINEBERRY, a vice-president and director of F. S. Yantis and Company, is treasurer, and EINOR BORUP, assistant treasurer.

Directors of the new company, in addition to Mr. Eckhardt and Mr. Lineberry, are: G. Marshall Borg of Borg, Erickson Corporation, Chicago; Louis S. Hardin, partner of Pam. Hurd and Reichmann, Chicago attorneys; and F. S. Yantis, President of F. S. Yantis and Company. I. R. Rehm, president of the old company and founder of Atlas Films, will continue to serve the new company in an advisory capacity.

Subscribers to the capital stock of the new company include, in addition to F. S. Yantis and Company; George W. Borg, president of the George W. Borg Corporation; Commander D. O.

(CONTINUED ON PAGE FOURTEEN)

BUSINESS SCREEN

National Magazine of Audio-Visual Aids to Industry and Education

Issue Two Volume Seven

CONTENTS

Time for Definition	17
Report on the Victory Loan	19
Audio-Visual Center	20
Training 25,000 Salesmen	21
Bulova's Visual Training	26
Pictures Serve Wide Field	27
Heating Industry's School	28

Issue Two, Volume Seven of Business Screen, the National Magazine of the Audio and Visual Aids, issued by Business Screen Magazine, Inc., 157 East Erie Street, Chicago 11, Illinois, on March 1, 1946. O. H. Coellin, Jr., Editor and Publisher, I. T. Lindgren, Director of Production, Howard Larson, Managing Editor, Robert Seymour, Jr., Eastern Editor, 501 W. 113, New York City. Phone UN 5-6515. Subscription \$2.00 for eight consecutive numbers (one complete volume), \$3.00 foreign. Future contents copyright 1946 by Business Screen Magazine.

Advertisement

100,000,000

Audience Every Week!

Latest figures estimate that 100,000,000 persons attend American motion picture theatres weekly. This is a new figure reported by Standard and Poor in a current motion picture industry survey.



General Screen Advertising of Chicago is set up for the distribution of "Minute Movies" (90-foot production demonstration films) in 10,627 theatres in the United States. "Minute Movies" pack an amazing amount of selling that reaches the eyes and ear of an undistracted audience in darkened theatres where all attention is focused on a huge screen. Distribution is sold at a reasonable standard rate per thousand attendance.

Leading advertisers, who have used Minute Movies, have Ray-Bell Film produce their films because we possess a technique for this type of film production not found in every producer's studio.

Other national advertisers for whom we've made this type of effective demonstration are: The F. W. Fitch Co., Allstate Insurance, Anacin, Pyrex (Corning Glass Co.), Godefroy Mfg. Co., Parfait Sales, Kroger Grocery & Baking Co., — and others.

Because we've had 36 years experience producing motion pictures of every description, we believe it will pay you to let us discuss your motion picture problems with you — whatever they are! No obligation, of course.



If you're thinking of a slide film, sound, silent, black and white, or color — may we serve you? We have a most competent and understanding staff of skilled people at your command.

RAY-BELL FILMS, Inc.
2269 Ford Parkway • St. Paul 1, Minn.

BUSINESS SCREEN MAGAZINE



Three-Dimensional Selling *the Sono-Vision way*

Sight . . . Sound . . . Motion . . . You enlist each of these dimensions in your sales task force when Sono-Vision Cabinet Projectors are part of your program. Containing projector, speaker, amplifier, screen, and all controls in one mobile cabinet, Sono-Vision translates sound motion pictures into the most persuasive sales and advertising weapons you have ever used.

Sono-Vision requires no darkened room . . . no set-up time . . . no operator. One push-button starts it, another stops it — or it will operate continuously without an attendant.

With Sono-Vision presentations, you can use the three-dimensional power of sound motion pictures in dealers' display rooms, at retail points-of-sale, in transportation terminals, in personnel training programs.

WRITE FOR DESCRIPTIVE, FULLY-ILLUSTRATED BOOKLET

MILLS *Industries, Incorporated*

DEPT 202, 4100 FULLERTON AVENUE CHICAGO 39 ILLINOIS

SELL AND SELL WITH **SONO-VISION**

with the
RCA Sound Film Projector



**Engineered specifically for
true sound reproduction and brilliant illumination!**

The new audio amplifier delivers 20 watts of power with less than 5% harmonic distortion—designed to the same exacting standards as RCA's professional 35mm. sound motion picture equipment.

RCA Sound Stabilizer maintains smooth, uniform film speed for sound take-off—assures sound reproduction at originally recorded pitch.

Exciter lamp and sound scanning carriage die-cast in one piece for permanent accurate alignment—hinged for easy cleaning or replacement.

Extra-large 16-tooth film sprockets with reversible teeth—for long film life and very easy threading.

The new RCA 2-inch F1.6 COATED projection lens—furnished with Model PG-201 Projector—for

brilliant, clear and sharp pictures in full color, as well as black and white.

Brilliant and uniform screen illumination is assured by the large two-element condenser lens, silvered reflector and efficient, coated projector lens—designed for projection lamp sizes up to 1000 watts. Professional Theatrical Framing assures continuous optical alignment for any film—keeps the picture on the screen.

Exclusive "Even-Tension" take-up assures automatic and uniform film take-up action—requires no adjustment for take-up or re-wind.

Completely removable, swing-out picture gate—for easy threading and cleaning.

For detailed information on the new RCA Sound Film Projector, send for descriptive booklet. Write today to Dept. 20-B, RCA 16mm Projectors, Radio Corporation of America, Engineering Products Division, Camden, N. J.



RCA 16mm PROJECTORS

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION, CAMDEN, N. J.

A new tool for the Visual instructor... by

PICTOREELS

THE FINEST IN REEL ENTERTAINMENT

Complete, originally illustrated visualizations of 3 outstanding classics in FULL COLOR

2" x 2" Slides (Approximately 120 slides. May be purchased in full set or four parts)

35mm Slidefilms (Approximately 120 frames)

New in conception and treatment, these PICTOREEL productions afford students the opportunity to visualize period costume, architecture, manners, as well as the pageantry and adventure of the stories themselves.



IVANHOE

... by Sir Walter Scott. Highlights of the story have been condensed into a fascinating production.



TREASURE ISLAND

... by Robert Louis Stevenson. As Jim Hawkins relates his experiences, the magic of the story is vividly recreated.



THE THREE MUSKETEERS

... by Alexandre Dumas. The whole panorama of 17th Century France is captured by this exciting visualization.

NOTE: We do not offer these visualizations as substitutes for textbook study, but rather as a stimulus toward further reading and research. These visual aids are a modern tool to be used by the teacher for more interesting development of the courses in question.

AT YOUR DEALER, OR ORDER BY COUPON

	35mm Slidefilms	2" x 2" Slides	
		Full Set	Part
IVANHOE			
TREASURE ISLAND			
THE THREE MUSKETEERS			

NAME
 ADDRESS
 CITY STATE
 Check Money Order C.O.D.

2" x 2" Slides — full set (approximately 120 slides), \$15.75 ... or, four parts, at \$4.25 each part.

35mm Slidefilms (approximately 120 frames), \$9.75 complete.

Available soon in PICTOREEL Home Movies ... black-and-white, 16mm sound, 16mm silent, 8mm.

PICTORIAL FILMS, Inc.

E.K.O. BUILDING

RADIO CITY 20, N. Y.



Color Correct—16MM prints in 72 hours.

Fast! Yes—but delivery guaranteed.

Full fidelity of sound and definition
often exceeding the original.

For superior work—*ahead of time*—
"Byron-ize" your prints.

Byron

the most complete 16 MM sound studio in the East

Studio: 1712 Connecticut Ave., N.W. Phone Dupont 1800

Washington 9, D.C.

**Bring Your Factory to Your
Field Organization with
16 mm. Sound Motion Pictures**

In these days—with new sales and field personnel beginning their work in many places—there is no better method of “getting your factory story across” than through 16 mm. sound films. Dramatic pictures employing sound, motion—and color if necessary—are the best substitute for extended visits to the home plant. They drive home indelibly to dealers, salesmen, distributors, field representatives—and consumers, too—the story of the physical plant, equipment, manufacturing processes, management and product features. They stimulate enthusiasm, loyalty and greater efficiency.

Ampro 16 mm. projectors are being used by leading industrial concerns—not only for spreading the factory story—but for utilizing 16 mm. films for many types of sales, advertising, training and personnel work.

Illustrated here is the new Amprosound Premier 10—offering superb tone quality, brilliant illumination, centralized controls—and many other exclusive war-tested features. Write for complete descriptive circular giving prices and full details.



The Army-Navy "E" has been awarded to Ampro for excellence in the production of 16 mm. motion picture projectors.

AMPRO CORPORATION • CHICAGO 18

A General Precision Equipment Corporation Subsidiary

AMPRO

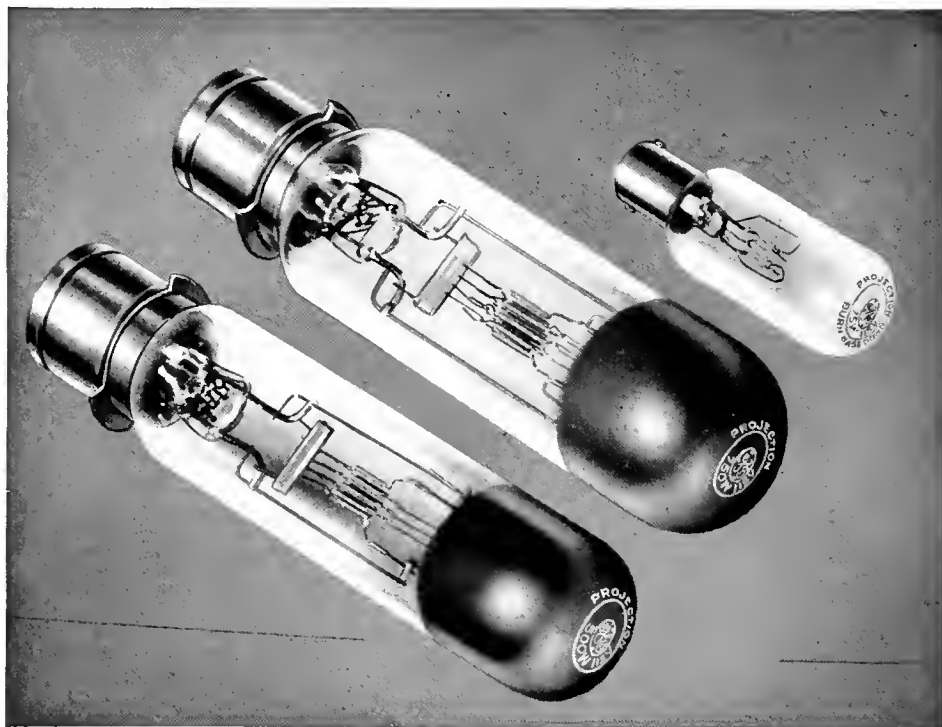
8 mm. silent... 16 mm. silent... 16 mm.
sound-on-film... 16 mm. arc
projectors... accessories

G-E PROJECTION LAMPS

are now available in quantity

(in 300-watt size and larger)

- Get the G-E lamps you need!
- Have all the "spares" you want!



Here's why you'll want to be sure they're G-E

- 1** G-E Projection lamps are designed to fit the specific optical needs of equipment using them.
- 2** They have differentially coiled lamp filaments (on most popular sizes). That means more light—more uniform screen brightness.
- 3** They're precision built and rigidly inspected. That means uniformly dependable performance from replacements.
- 4** General Electric lamp research is constantly at work on further improvements.

Remember . . . for every photographic need

G-E LAMPS

GENERAL  ELECTRIC

The Preferred PROJECTORS



The selection by all branches of the Armed Forces of thousands of S.V.E. Projectors is further significant proof of the superiority of S.V.E. equipment for showing 2" x 2" slides and slidefilms. S.V.E. Projectors are also widely preferred by civilian users. They are standard equipment in all of the leading sound-slidefilm units.



FEATURES...



include *efficient lamphouse* for fast cooling and complete film protection, *multiple-condensing lens system* for uniform, brilliant screen illumination, new non-jamming *semi-automatic slide changer* and *wide choice of objective lenses* for any length of throw or desired picture size.

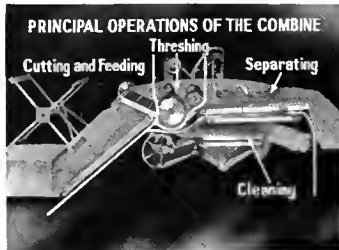
SOCIETY FOR VISUAL EDUCATION, INC.

A Business Corporation

100 EAST OHIO STREET • CHICAGO 11, ILLINOIS

Slide Film Program Proves Educators Want Visual Aids

Modest beginning of a slide film program which supplied vocational agricultural schools with one film to explain maintenance of farm machinery has now developed into a service demanded by hundreds of educators in the field.



When John Deere Educational Department made their first slide film on "The Combine", and announced its release, the returns were far more than had been anticipated by those who cautiously planned the slide film project. The first production created the earnest request from teachers for additional subjects so slide films were prepared on "The Corn Picker" and "The Repair and Adjustment of Mowers" and "The Farm Tractor". The story of each subject is handled to cover not just the John Deere implement, but is general enough to teach the young future farmer how *any* make of that particular implement may be repaired and maintained for efficient operation.

New Heating Control Method Introduced With Slide Film

When Minneapolis-Honeywell introduced their new apartment type of heating control, they did so with a sound slide film telling the complete story in 22 minutes.



An 85-frame sound slide film, using as narrator Cedric Adams (well known CBS announcer), presented the problem facing apartment owners and managers in solving the heating eccentricities of tenants. The method of Minneapolis-Honeywell installation, and how the system pays for itself in savings, is fully explained in an interesting visual manner.

In both of these programs (only two of our many productions) our creative and art departments played a most important role in giving the client top results. That's our goal each time we bring to a conclusion a slide film, or motion picture production.

RAY-BELL FILMS, Inc.

2269 Ford Parkway • St. Paul 1, Minn.

CAMERA EYE

(CONTINUED FROM PAGE SIX)

Van Ness, U. S. Naval Reserve; Edwin F. Deicke, president of the Suburban Casualty Company of Wheaton; Louis S. Hardin, partner in Pam. Hurd and Reichmann, Chicago attorneys; R. J. Lorenz, Chicago Furnace Supply Company; George S. Halas, president, Chicago Bears Football Club; James W. McAfee, president, Union Electric Company of Missouri; William H. Miller, vice-president of the City National Bank and Trust Company of Chicago; Paul F. Amling, Amling Brothers, Chicago florists; Russell B. Young of Hill, Blackett and Company, Chicago advertising agency; A. D. Huesing, president of A. D. Huesing Bottling Works, Rock Island, Ill.; Louis E. Skolnik and Mitchell I. Ellin, public accountants; Maurice Kamm of Kamm, Grigglick and Kamm, Chicago attorneys; and Herbert S. Schelly, tax accountant.

One of the pioneers in the industry, Atlas during its 32 years of existence has produced pictures for many of America's leading corporations, trade associations, civic organizations and government agencies. Unfinished business now on the books is the greatest in the company's history.

Joins Film Associates

† JERROLD A. SWANK left his post as editorial branch chief of the Motion Picture Section of the Army Air Forces' ATSC at Wright Field, Ohio, on Feb. 15, to become director of production for Film Associates, Inc., Dayton, Ohio, producers of slide films and motion pictures. He will also serve as slidefilm and motion picture production advisor to the Standard Register Company.

Cullen Landis to Sarra, Inc.

† J. CULLEN LANDIS, recently released from the U. S. Army after nearly four years of film-making for the Signal Corps, has been appointed producer-director of commercial motion pictures for Sarra, Inc.

Mr. Landis, who as a major, commanded a photographic team with the 96th Infantry Division in the Philippines and later served as photographic officer of the U. S. Tenth Army, is an experienced executive in the field of commercial films as well as a former Hollywood leading man and director. He will be in charge of all commercial training film production for Sarra.

He has been associated with the motion picture industry since 1914, when he began as prop boy and assistant cameraman for early California film companies. Mr. Landis early turned to acting and went from

juvenile leads to serials, Westerns and then to stardom. He appeared for almost every studio in Hollywood, and opposite all of the feminine stars of the silent screen.

From acting he stepped naturally to directing and found time for two stage plays with Marjorie Rambeau. He played the lead in Warner Brothers' first feature "talkie," but with the emphasis in that field on musicals at the time he joined vaudeville for a two-year tour. In Detroit he witnessed work being done on sound motion pictures for commercial purposes, and left the stage for this new field. When he returned to pictures it was not to star in entertainment films, but to produce motion pictures for sales, training and advertising fields. Since his entry in this field he has directed pictures for nationally known corporations in every industry. When the United

Report on Distribution

★ Now in preparation by the Editors of BUSINESS SCREEN is a complete factual study of the facilities, services and case history results achieved during the past ten years in the fields of advertising and industrial film distribution.

Introductory articles gleaned from this study will begin to appear in early issues. Watch for them!

States entered the war he joined the Army to prepare training films unsent overseas.

He will headquarter at Sarra studios in New York, Chicago and Hollywood.



Demonstrate your product to MILLIONS!

WITH Minute Movies IN 10,627 THEATERS!

To advertisers who cry: "If we could only demonstrate the features of our product on a mass basis, our selling problems would be no more!"—here is a tested, proved solution. Through the medium of advertising motion pictures—now available on regular schedules in approximately 11,000 of the 18,000 motion picture theaters in the forty-eight states—you can obtain millions of low-cost demonstrations.

These MINUTE MOVIES combine color, motion and sound to create a dramatic, living presentation of your sales story. In one minute they pack an amazing amount of selling that reaches the eyes and ears simultaneously!

MINUTE MOVIES reach an undistracted audience, in darkened theatres where all attention is focused on a huge screen. They can be purchased on a pattern that matches your distribution. They are sold at a reasonable standard rate per thousand attendance.

Leading national advertisers, who appreciate the value of extensive demonstrations, are now booking MINUTE MOVIES through this organization which has handled all phases of the operation for many years. For case histories, rates, and full information on MINUTE MOVIES telephone or write today.



GENERAL SCREEN ADVERTISING, INC.

NATIONAL HEADQUARTERS FOR MINUTE MOVIES
2300 Wrigley Building, Chicago 11 • 500 Fifth Avenue, New York City 18

EASY...

that's how easy it is to thread the new DeVRY 16mm. Sound-on-Film Projector

Conveniently accessible, free-moving controls make it easy for anyone to thread the new DeVRY 16mm. Sound-on-Film precision projector. A 12-year-old (following DeVRY's simple, clear direction chart) can easily and speedily thread, frame and focus a DeVRY.

DeVRY motion picture projection is kind to the eyes . . . Its sound is "Nature-Real." Those who own them say, "Your best buy is a DeVRY."

Self-contained in two easily carried, matched cases, DeVRY Projector and Sound System combine the best features of portable equipment with the economy and stability of theater projectors. DeVRY portable units are built by those same master craftsmen who build DeVRY professional equipment for Hollywood and the world's finer theaters.

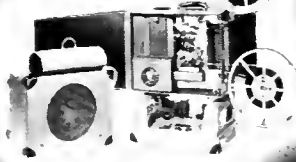
DeVRY's roster of users for commercial purposes — which includes Ford, Prestone, International Harvester, Allis-Chalmers, etc. — is a "Who's Who of American Business!"

Specifically designed and built for sound film projection, your new DeVRY (1) projects *both* sound and silent films; (2) it projects *both* black and white and *natural* color without extra equipment; and (3) used with microphone or portable, its separately housed 25-watt amplifier and sturdy 12-inch electro-dynamic speaker afford portable public address facilities, indoors or out.

easy as threading a needle



SOUND-ON-FILM
PROJECTOR
MODEL 16-1966



35mm. PROJECTORS TO COUNT ON FOR A PERFECT SHOW

For Auditorium, Assembly Hall and Company Theaters — where 35mm. films are to be shown — get the facts about your *best* buy — the DeVRY:

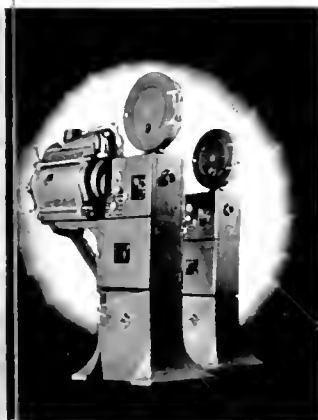
1. DeVRY Theatre Projectors — the big, rugged DeVRY 35mm. precision projectors (illustrated) — that made famous the slogan "A Great Pair to Draw to For a Full House" — with *Arc Lamps* and sturdy *base* for *permanent* installation — models that are setting new performance standards in the world's finer theaters.
2. DeVRY TRANSPORTABLE — 35mm. Sound-on-Film Projector with 1000-watt Mazda illum-

ination. Ideal for Auditoriums in which projector throw does not exceed 60 feet.

3. DeVRY PORTABLE — 35mm. Sound-on-Film projector with 1000-watt Mazda illumination. Two matched cases — projector in one — amplifier and speaker in the other for exhibiting regular 35mm. Hollywood film releases wherever audiences might gather.

FREE: "PRODUCTION POINTERS ON PROMOTION FILMS"

Reprint from INDUSTRIAL MARKETING for January, 1946. A specially prepared and elaborated article based on substance of talks given by Burton W. Depue and Leon A. Kreeger of BURTON HOLMES FILMS. Remember DeVRY is a manufacturer of motion picture equipment—not a producer of motion picture films. To obtain your copy of "PRODUCTION POINTERS" and other colorful literature on Audio-Visual Selling & Training Devices, use coupon below. No Cost . . . No Obligation.



Since 1913 an outstanding name in the field of Visual Education



5-TIME WINNER

DeVRY ALONE has Earned FIVE Consecutive Army-Navy "E's" for Excellence in the Production of Motion Picture Sound Equipment.



DeVRY CORPORATION, 1111 Armitage Ave., Dept. BS-C 3
Chicago 14, Illinois

Gentlemen: Please send latest catalog of Audio-Visual Sales & Training aids.

Please send "Production Pointers" and names of Producers

We are interested in 35mm. transportable & theater motion picture sound equipment.

Name

Business

Address

City

State

In Canada, contact Arrow Films, Ltd., 15 Victoria St., Toronto, Ontario, Canada.

ORIGINATORS AND IMPROVERS OF PORTABLE MOTION PICTURE PROJECTORS

RIGHT . . . from the start!



Your motion picture or slide film must be right . . . from the start! The results to be obtained from your film depend upon how well it meets your specific needs; how well it employs the techniques of the screen to tell your story.

When the cameras roll . . . in the studio, in your dealer's showroom, in a corner of your factory . . . your film is almost finished. The camera's job is to record the result of weeks of research, of planning and preparation.

What counts most is the time and effort, the intelligence and initiative that go into the investigation of your problems . . . the detailed research that gives us an understanding of your methods of operation . . . the creative labor which develops the shooting script and plans every phase of production.

Ideas, experience and know-how are the vital ingredients in every effective script . . . in every successful production. **Ideas, experience and know-how are our stock in trade!**



SOUND MASTERS, Inc.

165 WEST 46th STREET ★ NEW YORK 19, N. Y.
3010 BOOK TOWER ★ DETROIT 26, MICHIGAN

The Responsibilities of Business to Education

America's Debt to Education

by Eric A. Johnston, President

The Chamber of Commerce of the United States

THE DEBT OF AMERICA to the profession of education is astronomical. But for a number of years, it seems to me, we didn't even acknowledge that debt, much less make any effort to pay it.

I think times have changed. I truly believe that there is more interest being shown in education by laymen today than ever before. We in business sense that. Business is learning and learning fast and education is good investment.

We're learning that good education is good business. Ideally, I suppose, we should be interested in good education without regard to its value as an investment and without regard to the returns we get from it. But that isn't the American way. We Americans play everything to win. The secret of our success is our innate urge to approach everything from the practical standpoint. It is a good way, because it seems to create an ecology of idealism as it goes along.

As a matter of fact, there's no truth in the old story that the best poetry is written by starving men in chilly garrets. On the contrary, the best poetry seems to have been produced by men in reasonably comfortable circumstances who had a strong streak of practicality in them to match their flights of fancy.

The committee on education in the Chamber of Commerce of the United States is composed of practical business men. The chairman is Mr. Thomas C. Boushall, a banker from Richmond, Virginia. I think I am thoroughly justified in saying that Mr. Boushall and his colleagues on this committee have made a tremendous contribution to education in the last few years.

In 1944, the committee began to feel that business and education had grown too far apart. I felt that this was a bad state of affairs, because both are integral parts of our economic structure. They need each other. Business needs trained workers which only education can supply, and education must have operating funds which business can provide. It seemed imperative to the committee that a better understanding was definitely demanded.

The committee launched a study to see if there was any positive relationship between the economic status of people and the educational level. What it found out was highly interesting, highly informative and highly useful. It compared a number of countries throughout the world, and it found that high income and high standards of living

inevitably accompanied high levels of education and technical skill.

It discovered that even in countries which are short on natural resources but abundant with good education that the living standards were high.

And the same pattern held true in a comparative study among states and cities in the United States.

Wherever higher incomes prevailed, they were inevitably hand in hand with high levels of education. People in areas which are strong educationally paid higher rents, they made more per capita retail purchases; they subscribed to more magazines; they had more telephones. And fewer men were rejected by the Selective Service. They were healthier.

The net result of all that is this: Education can contribute hugely to our expanding economy by increasing the productive capacities of people so they can earn higher wages. An ever-expanding economy is what we've got to have if we expect high levels of employment, reasonable prices and general prosperity. This means more consumers, and more consumers consuming more things. The only way to get more consumers and to have more consumers consuming more things is to train them into those wants and to educate them to earn enough money to fulfill those wants.

We have only to look at our own figures to see that our economy can be greatly expanded. If we lift incomes and increase wants, the economy is bound to expand, and education is the answer to the question of how to lift incomes and increase wants. The greatest natural resource of any nation is the capacity of its people to be educated.

In our study of educational levels in foreign countries we found some amazing contrasts. Denmark, for instance, is practically devoid of natural resources. But Denmark, from a per capita standpoint, is actually better off than the United States, rich as we are in natural resources. Switzerland has no oil, no coal, no minerals, no productive forests and little tillable land. What land it has is mostly up and down. But the Swiss have an economic status which matches our own.

Both Denmark and Switzerland have high levels of education.

Then we turned to some countries overflowing with natural resources. Colombia in South Amer-

ica, for example, teems with resources—rich mines, rich forests, rich soil. It has nature's own power lines in the form of waterfalls. But rich Colombia is poor—pathetically poor in per capita wealth and individual income—and Colombia's education level is very, very low.

Wherever the committee cast its lines for facts, it found the same story, the story of high living standards hand in hand with high education levels. And, always the reverse of it too. Low standards of living, low education level.

Naturally, the committee did not make its comparisons between nations with any thought of pointing scornfully to those with low standards. It merely wanted facts, and it got them. It wanted the facts to check its findings in this country. It's essential interest was this: What can we do here in our country to lift the standard of living in those sections where it is now much lower than it ought to be?

What would it mean to us to have a fully developed economy at home? That is our fundamental economic interest. We want and expect to seek foreign trade, of course. I think we will have a greatly expanded foreign trade in the next few years. It will be profitable to us and profitable to those with whom we trade. But expand foreign trade as we will, it is still the frosting on the cake. The solid slices with the real nourishment for the ever-hungry economic machine are found right here at home.

We talk a lot about the things we have. We like to recite the fascinating figures of how many telephones we have; how many cars we have; how many iceboxes and how many bathtubs. And that's well and good. But we don't always talk so gaily about the thousands of Americans who don't have telephones, or refrigerators or radios or even enough to wear and an adequate diet.

I am inclined to think that most Americans who don't have those things really want them. They know about them. That would not be true in some countries with low incomes per capita. There are hundreds of thousands of people in this world who never heard of a refrigerator, much less have ever seen one. We here, on the other hand, can be pretty sure we can look toward expanding our economy in a setting of people who want advantages and conveniences and know what they want.

Mass advertising on the radio reaches even

*From an address before the American Association of State Administrators, March 14, 1946.

(OVER)



(CONTINUED FROM THE PRECEDING PAGE)

those who don't own radios but who hear them in corner stores and at neighbors' homes. Mass radio advertising and mass billboard advertising, plus mass magazine advertising abundant with pictures reaches those who can't even read, telling its story in word and sketch and photograph. We will anticipate little trouble drumming up wants.

The capacity of our own people to consume hasn't even been half-way fathomed. The power of the people to consume, however, is limited, and we can check its limitations from year to year. The power of consumption is limited to the current income from personal effort or from invested funds.

If we want to increase the power of the people to consume, we must increase the income. The question is how?

How in the world can we increase incomes when every now and then somebody invents a machine which does the work of a hundred men? How can we have a constantly expanding economy if we have recurring sieges of unemployment? Haven't we become slaves to the machine and made the machines our masters?

Look at the American farmer. He's a case in point, some people will say. During the war our farmers greatly increased their production and did it with far less help than they had before the war.

That is all very true, and farming isn't going back to methods outmoded by a more extensive use of machinery. That means farming can't absorb more and more workers.

Is this something to be frightened about? It is not. It just sounds that way. It sounds a little frightening to recall that a man with a bulldozer can move more earth in one hour than 20 men can move by hand in one day. What becomes of those other 19 men?

Industry—our economy—absorbs them, and the strange law of economy finds more men working at vastly increased rates of pay and for shorter hours where there are more bulldozers than there are picks and shovels. The housemaid in a well equipped home; the farm laborer on a mechanized farm, the very street sweeper, indeed, earn more today than their harder working predecessors of yesterday.

But to get along in this age of ever increasing complex machinery, *our workers must be trained to handle it, educated to handle the machines and themselves.* We are by no means up to where we ought to be, but the educational level of our people has risen tremendously since 1900, and so has our income. In 1900, our total earnings were sixteen billion dollars. In 1930, it was eighty billion. Five times as much, but our population had increased only 30 per cent. And in 1945, the national income was one hundred eighty billion—twice that

of 1930. All along we have been developing new machinery, but as we developed new machinery, *we have developed new skills, a better trained population—a better educated one.*

The two factors go together like an axe head and an axe handle. Neither one is much good without the other.

I have talked a lot about technical skills, so much, perhaps that you may suspect I want a nation of mechanics with no other interest except running some noisy machine. But that isn't so. Business men though we may be, we are not overlooking the cultural side of education. Again, it's because the cultural side is good business too. Suppose we could teach a given number of workers how to earn more money than they ever earned before, but in the process we failed to teach them the desire to want anything but the creature comforts? *It's cultural education which fosters the desire for more travel, for more books, for more theater-going, for more music, for better churches, for more artistic homes.* And the production of all these things is highly important in our economy—just as much so as the production of gadgets in some factory.

It seems important to me that the process of raising technical skills and cultural appetites must be brought to the whole people and not reserved for a chosen few.

Even among our so-called liberal thinkers of a few generations back, there was a concept that only the prospective leaders of the people should be educated. The broad mass was to remain ingorant and expected to be blissfully happy in their ignorance. This was supposed to be a good economic argument too. Out of the broad and unenlightened mass, the leaders found cheap labor.

But how thin that argument looks today. Today's business man knows that the worker—the producer—is also a customer. The shoe factory owner in this day and age who doesn't reflect on the fact that his own workers buy the very product they make and are his customers as well as his employees ought to go back to making moccasins. If all labor was cheap, who would do the buying?

But you can throw all of this right back at me, I know.

You can point to a long and dreary list of places right here in America where the amount spent on education is absolutely pathetic. You can point to underpaid teachers, to schools which are nothing but shacks. You can point to communities which seem absolutely satisfied to keep their educational levels down to a standard appropriate perhaps to two hundred years ago.

How are we going to arouse the whole people of today that education is the best investment for a prosperous tomorrow?

We aren't going to do it by passing a string of laws. Laws never accomplish that which the will of many people is against. We can't choke education

ABOVE: NATIONAL FILM BOARD PHOTOS

down craws which have no appetite for it. Compulsion never accomplished anything in this country or anywhere else, particularly here.

The way to improve the educational level in this country is by education. That's your job and it's my job. It's a job of salesmanship. Over and over and over, we have got to tell the story that a high level of education means a high standard of living. Over and over and over we must teach that prosperity and an informed, intelligent citizenry go hand in hand. Seven times seven times we must teach that education is good investment.

Does this sound like an impossibly idealistic program? I don't think so. We start with this fact: Everyone—even if the interest is casual—has a interest in schools. The man without children remembers his own school days. The man with children lives them over again—frequently twice if he lives to have grandchildren. If he takes no other interest in education except to compare the modern trend unfavorably against the way it was in his childhood, at least he has an interest. He's ripe for a good argument, and he'd probably enjoy one. Make a convert out of any critic and you have created the strongest colleague you could have.

But let's be specific. Let's approach this process of educating the country on the value of education with all the scientific viewpoint of the public relations man. That's what it is—a job of public relations, which in its turn, is salesmanship.

We need to put a little more oomph in education. It is a field packed with the dramatic and glamour too, if you like the word.

I hope, for one thing, that you and all other educational groups will invite more and more businessmen, professional men, farmers, labor leaders and housewives to attend your gatherings. Let them criticize if they want to. They'll like you if you do that. It's the first step toward understanding.

Let's see if we can get some fiction writers interested in wrapping some words about plots laid in schools with the characters teachers and school administrators. Let's play along with the men and women who write magazine articles, remembering always that these people, like the novelists, have got to have a story. That means meeting their prying questions with honest answers, refusing to take offense at their occasional jabs and jibes. That means laying the facts right out on the table and holding back nothing.

And let's keep our story simple. Let's tell it in language people understand. I don't know that there is, but if there is any gobble-de-gook in the trade of education, get rid of it. Let's take a little lesson from the comic strips. They count their readers in the empty millions. A catch phrase created today by Milton Caniff in Terry and the Pirates or another by Fred Lasswell in Snuffy Smith and Barney Google is tomorrow's pet expression. Mean

32 Million See Treasury Films

the allegedly erudite journals count their ads in small numbers. You cannot sell the value of a high level of education without getting down to the level of the man in the street. This takes level thinking. Look at the Community Chest movement. For its charitable and social welfare purposes, it takes in many ways over what individual agencies used to get by individual solicitation. Somebody with a good sense of human nature sold the idea that people would be more apt to contribute if they were bothered once by a solicitor who represented all agencies instead of by 15. And it worked.

You can count on the motion picture to do its part. I am rather new in that business, but I have been impressed at the tremendous strides in the field of the "educational film." Naturally, one of the first of all about motion pictures in terms of entertainment. But the motion picture is also a vehicle of communication through which education is inevitably imparted. I think there will be more and more of this as we go along. The value of the motion picture to education ought to be significant. Alone among all the mediums, it has the power to re-enact and recreate events which otherwise cannot be recaptured. Here, for example, the story of the French revolution. In film, you see it; you see it; there is the story of the Custer massacre. You see the Sioux as clearly as the rattle of Mark Kellogg saw them; you hear the rattle of musketry, the triumphant shouts of the attacking Indians, and at last you see Comanche, the surviving horse, plunging riderless across the prairies, struggling with him only a story he couldn't tell. Mention this only as an example of the dramatic appeal which must be combined with a practical approach in the solution of this riddle of how to educate.

In my mind, there is a great story in education—a succession of stories. I think education is dramatic. It has everything in it to make it so: struggle, pathos, triumph, competition, good humor, interesting people. Just as business needs more customers, education needs more enthusiasts. My part, I'll buy it, and what's more, I'll bet I can sell the story.

Film Council is Formed

Formation of the Film Council of America and election of its first chief executive, C. R. Reagan of Austin, Texas, was announced in Washington, D. C., last month. Full details of the new national organization and regional groups are presented elsewhere in this issue. First task of the Council is revival of a now dormant U. S. film program.

THE 16MM FILM PROGRAM of the U. S. Treasury which had successively swept to new records of audience attendance since its inception for the 5th War Loan has now been terminated with the concluding Victory Loan. The industry's cooperating body, the National 16mm Victory Film Committee, has now also been officially dissolved.

The total number of screenings achieved in the Victory Loan (146,037) was the largest of the historic Treasury campaigns but the total audience of 32,249,408 was more than a million short of the 33,492,950 record set in the 7th War Loan. A total audience well over 100,000,000 was delivered to the Treasury Department by the combined resources of film libraries, projection services, and manufacturers in the field.

In his parting message to the 450 distributors, officers and members of the National Committee, Chairman D. T. Davis of Lexington, Kentucky,

☆ ☆ ☆

Award Treasury Officials

★ Awards of merit were presented to three officials of the Treasury Department's War Finance Division who headed the 16mm film program in four war loan drives, at a January 15 luncheon in Washington, D. C., attended by representatives of all phases of the 16mm industry.

J. Edward Shugrue, Director of the Division's Motion Pictures and Special Events Section, received a scroll citing him for his contribution to the development of 16mm films through the war bond showings witnessed by more than 100,000,000 people. Plaques were presented to Merriman H. Holtz of Portland, Oregon, and C. R. Reagan, Dallas, Texas, consultants to the Motion Pictures and Special Events Section. Reagan aided the Treasury program while serving as Assistant Chief of OWT's Bureau of Motion Pictures.

The awards were made by D. T. Davis of Lexington, Kentucky, chairman of the National 16mm Victory Film Committee, on behalf of the industry, the 16mm war bond State Chairmen, and the 450 distributors throughout the country who took part in the war loan 16mm campaigns.

SHUGRUE, HOLTZ AND REAGAN CITED

★ Awarding of silver plaques to the men responsible for the nationwide 16mm Treasury campaigns took place in Washington on January 15th. Shown (left to right) are J. Edward Shugrue, Merriman H. Holtz, D. T. Davis and C. R. Reagan at presentation ceremony.



called attention to promotional efforts which were noteworthy in this campaign. Cooperation received from national organizations such as Kiwanis, Lions, Rotary, and the American Legion was also cited.

Most significant of all was the expansion of the Treasury 16mm program into thousands of new outlets such as Farm Bureaus, Granges, union halls and churches. Many such audiences saw 16mm sound films for the first time in the history of the medium. O. H. Coelln, editor and publisher of BUSINESS SCREEN was national secretary of the Committee and Adolph Wertheimer, national treasurer.

16mm Film Showings and Attendance Achieved in Victory Loan Campaign October 15 to December 31, 1945

STATE	NUMBER OF SCREENINGS	TOTAL AUDIENCE
Alabama	846	235,672
Arizona	413	77,252
Arkansas	309	41,035
Northern California	4,949	542,100
Southern California	10,091	1,845,664
Colorado	727	105,483
Connecticut	1,642	364,017
Delaware	62	9,120
District of Columbia	1,067	271,519
Florida	1,439	219,284
Georgia	2,079	476,126
Idaho	495	48,203
Illinois	7,194	1,301,248
Indiana	8,000	1,100,000
Iowa	1,544	185,576
Kansas	981	138,925
Kentucky	519	115,835
Louisiana	7,478	662,204
Maine	692	125,882
Maryland	760	117,275
Massachusetts	11,262	2,503,656
Michigan	4,117	824,615
Minnesota	1,261	146,687
Mississippi	662	272,617
Missouri (East)	1,615	210,759
Missouri (West)	1,739	243,541
Montana	1,229	141,167
Nebraska	211	42,912
Nevada	88	5,942
New Hampshire	347	73,712
New Jersey	1,924	157,268
New Mexico	32	44,218
New York (Downstate)	7,336	3,410,666
New York (Upstate)	4,983	2,749,633
North Carolina	2,170	868,000
North Dakota	494	52,378
Ohio	11,580	2,419,220
Oklahoma	348	75,345
Oregon	665	61,855
Pennsylvania	12,089	2,187,386
Rhode Island	3516	522,848
South Carolina	348	34,536
South Dakota	187	62,637
Tennessee	2,684	561,828
Texas	2,269	1,269,679
Utah	888	141,540
Vermont	187	17,884
Virginia	866	178,000
Washington	1,311	114,450
West Virginia	115	242,850
Wisconsin	1,271	12,271
Wyoming	115	43,374
San Juan P. I., R.	115	5,111
Army & Navy P. I., S.	115	88
Foreign Field Lit.	115	88

TOTAL SCREENINGS: 116,037

TOTAL AUDIENCES: 32,249,408

Visual Training's New Showmanship

by Lt. Comdr. Lyle F. Stewart, USNR

THE Training Aids Section, Third Naval District, worked with 200 training activities including naval schools in sixteen universities and colleges, naval training stations, and factories under Navy contract in the states of New York, Connecticut, and New Jersey, as well as with ships of the fighting fleet that docked at ports in this area. All of the officers of the Training Aids Section had a wide background in supervising the use of training aids prior to entering the Navy; this background proved an all important factor in the success of their work. The principles of utilization used and the experiences gained are applicable to industry and education through State Departments of Education, city, and rural school systems and especially to training units within business and industry.

General Implications

★ I. Experiences gained indicate the value of having central audio-visual divisions for states, city school systems and industries. Centralized divisions may be organized to include:

- a. Overall supervision of the use of visual materials.
- b. Accumulating, and making available, information on methods and materials found unusually effective.
- c. Directing fact-finding studies on

INDUSTRY NEEDS A VISUAL AIDS CENTER

★ Training of workers, salesmen or school students needn't be dull and it should take advantage of every useful type of training aid: whether charts, models, slides, slidefilms or motion pictures, each according to its useful role in the training program.

In large industrial organizations, in school systems and, in fact, within the audio-visual equipment industry, there should be open display and an opportunity for demonstration and study of such materials for teach-

ers and trainers, advertising and sales executives, and the lay public interested in program use.

The greatest showmanship in the world lies within these materials—they are interesting and irresistible as well as genuinely practical and vitally important to our country's economic recovery. But you can only learn about them by *seeing* and *using* and a model museum such as is described and pictured in this article is our Idea of the Month.

THE EDITORS

- d. Producing materials having general application.
- e. Providing assistance in the local production of materials to meet specialized problems.

2. Effective utilization of audio-visual aids within individual schools and factories depends upon the detailed selection and planned use of the different types of training materials. This requires supervision by

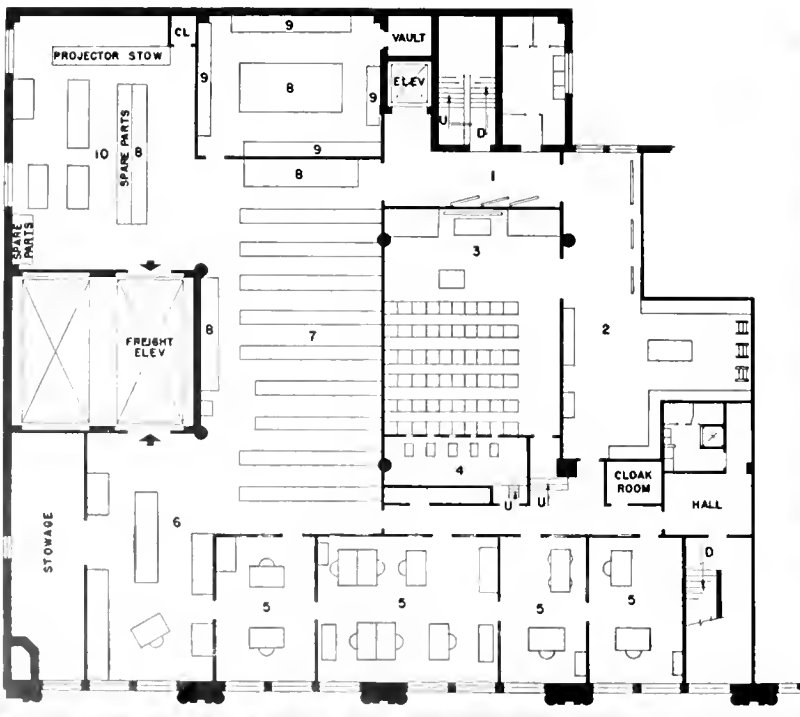
★ FLOOR PLAN OF NEW YORK CITY SECTION ★

The plan below shows the location and relation of all departments and facilities pictured in these pages (20, 21, 22). Look at the plan and study the pictures for a composite view of a model Training Aids demonstration center.

KEY TO DEPARTMENTS SHOWN

1. Entrance hall
2. Training Aid Selection Room

3. Preview Room
4. Projection Booth
5. Offices for Staff
6. Shipping and Receiving
7. Film Stowage Racks
8. Chart Stowage
9. Film Strip Stowage
10. Maintenance and Repair



(Below) Projection room for previewing materials at Section.



an individual who knows the overall training problems and the current materials, who is familiar with the wide variety of available materials, and who understands the principles and methods of using different types of training materials. Many materials may be used by more than one department. It follows that the local training director, through his frequent contact with all departments, may effect economies by avoiding duplication in procurement, and at the same time improve overall utilization by planning interdepartmental use of materials.

3. Cumulative records of training problems and instructional methods used, together with evaluations showing the time, place and relative effectiveness of different materials for specific training situations, are essential in providing a sound basis for procuring and planning the use of audio-visual aids.

4. The time and effort expended in providing comprehensive displays of training materials, arranged in an artistic manner to focus attention on important principles of utilization, pays large dividends. The value of using visual aids for training has been proved; it follows that they are likewise powerful media for instructing instructors in the use of training materials.

5. The coordinated use of different types of training aids has proved to be effective. Maximum effectiveness is realized only when full advantage is taken of the respective strong points and interrelationships of each type. Experience indicates the importance and practicability of peacetime production of combinations of materials specifically designed for coordinated use. The potentialities of this method merit continued emphasis and research by education and industry.

The war brought about a rapid

insion of the use of visual aids along with many developments in production and utilization. The extensive use of visual aids by our armed forces, factories and many schools proved beyond any doubt the instructional potentialities of audio-visual materials. It is for our schools and industry to continue extensive and effective use of these media since they can be a powerful factor in contributing to this nation's rightful leadership in the postwar era.

Handling Materials

Effective use of training aids is possible only if specific materials are available at the time they fit into a specific training period. Recognition of this principle led to a division of training materials into the two following general categories: (1) materials used repeatedly, and (2) materials used infrequently during a course. Training aids used repeatedly were assigned to schools for extended periods and resulted in small but efficient "sub-libraries" in each school. Materials were left in these "sub-libraries" only so long as records and film appraisals indicated the need for frequent usage to attain desired training results. Training materials used frequently during the course were provided to schools by the Training Aids Section on a short-term loan basis. This resulted in efficient usage of materials of this category by a large number of different schools.

The handling and maintenance of materials and equipment at the Training Aids Section was organized into three departments. These departments operated as follows:

1. THE STOCK CONTROL DEPARTMENT kept a running inventory of films, film strips, recordings, posters, models, and small devices so that information concerning the availability of each item could be provided in-

stantly to Training Aids Officers. This Department handled the necessary bookkeeping concerned with the scheduling of materials.

2. THE RECEIVING AND SHIPPING DEPARTMENT stored all materials according to serial number and subject headings so that they were readily accessible for filling orders. This department also processed outgoing orders, packed materials, routed trucks to handle local deliveries, and mailed materials to outlying activities.

3. THE MAINTENANCE AND REPAIR DEPARTMENT adjusted and repaired projection equipment, and inspected and rewound films returned to the Section by training activities. A short course on equipment was offered by this department for personnel from training stations. This course included instruction in the operation and care of different types of equipment such as motion picture projectors, film strip projectors, glass slide projectors, opaque projectors and record players. Training Aids Officers supplemented this course by helping heads of departments of the various schools to plan adequate physical facilities for using training materials.

Center Facilities

★ Audio-visual materials have proved very effective in improving and speeding up training; it follows that the use of these same materials should be equally effective in working with instructors. This principle of visual presentation was followed in setting up the facilities at the Training Aids Section.

A foyer or "Utilization Room" was equipped with pictorial panels illustrating different fields in which training aids could be used; they also illustrated different types of visual materials with general suggestions on their usage. The panels



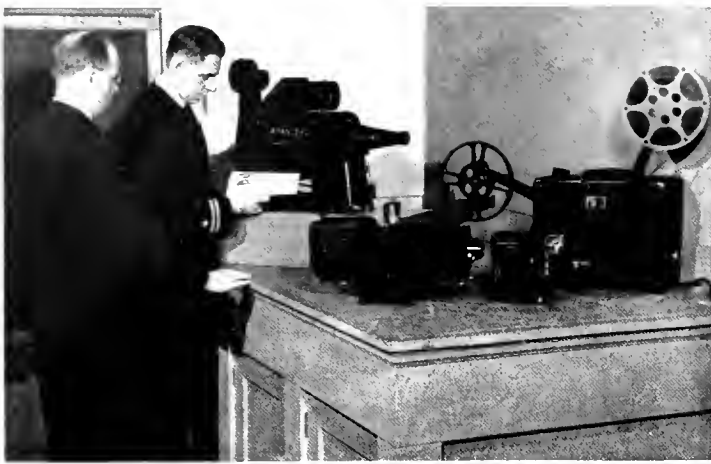
(Above) The main entrance hall at the Center features a good arrangement of graphics illustrating Training Aids and their many uses.



(Above) Display room for models, charts, posters and other aids; (Below) Combining models, charts and photographs to show their coordinated use.

(Below) A well-equipped projection booth at the Training Aids Section is set up to show the different types of materials.





(Above) Display of equipment for projecting different types of materials.

provided a basis for discussing, with individuals or groups, the various uses that could be made of different types of visual materials.

Samples of different training materials such as charts, models, small devices and illustrated booklets were arranged according to subject matter categories. Training Aids Officers used this comprehensive display in working out the selection of training materials with instructors from schools, ships and factories. The display made it possible to select quickly and efficiently, training materials to fit different curricula and to meet special problems. A projection room,

adjacent to the display, was used to preview films, film strips, and slides in order to fit them into different curricula. The use of the projection room along with the display made it possible to integrate different types of training materials. Individual instructors, groups and special classes were able to see what materials could be used together to strengthen, clarify and speed learning.

It was found that the use of actual materials in working with instructors not only saved a great deal of time but that subsequent improvement in training methods and results far ex-

ceeded expectations. I cannot over-emphasize the value and importance of having comprehensive displays of training materials along with adequate arrangements for projection, and in using these facilities in working with instructors.

Types of Materials

★ The displays of training materials and the preview room described above made it possible to coordinate the use of different types of visual aids on a wide scale. Different types of training aids have specific advantages and strong points for instruction. They also have interrelated functions which in the past have not generally been taken into consideration. The salient points of the different types of training aids will be briefly reviewed as a basis for showing how the coordinated use of different combinations of materials may be made more effective by taking full advantage of their respective strong points and interrelationships.

1. MOTION PICTURES simulate actual life situations. They may be used to develop attitudes, to propose problems, to give general information and to assist in teaching skills. They may be used to slow down fast action for study, and conversely, to speed up slow processes. Through animation, they may be used to explain theories and to show internal functions that may not otherwise be portrayed.

2. STILL PICTURES may be left of the screen or posted in the form of wall charts for prolonged observation and discussion by the group and instructor. A series of still pictures has been used as an introduction to, or a review of, a motion picture. Still pictures in this respect are valuable in that scenes not involving motion may be held on the screen for study and discussion; they may also be used for detailed study and analysis of relative positions in sequences involving motion. The several types of still pictures described below may be used in combination with motion pictures in this way.

a. FILM STRIPS may be used to advantage when it is desirable to have a series of still pictures follow in definite sequence due to subject content.

b. GLASS SLIDES may be easily arranged in different orders to emphasize the training required by different groups, and the training needed a different times by the same group. Glass slides and film strips have a physical advantage over wall charts in that they are compact, and in that the image size may be varied, according to the size of the groups.

c. OPAQUE PROJECTION has the same educational advantages as glass slide projection. It may be used for showing specially prepared diagrams as well as photographs and illustrations from books and manuals. (CONTINUED ON PAGE THIRTY-SIX)



BEHIND THE SCENES: Complete records were kept in office for use by personnel.



The Receiving and Shipping Department handled all incoming and outgoing orders.



In temporary storage, films were racked according to serial numbers for handling.



Charts were stored on moveable shelves, according to subject matter classifications.



Recordings were arranged like books on shelves; filmstrips stored below on sliding trays.



Maintenance and Repair Department facilities were also available for convenient service.

PICTURE STORY: COORDINATED USE OF TRAINING MATERIALS FOR DIESEL ENGINE STUDY

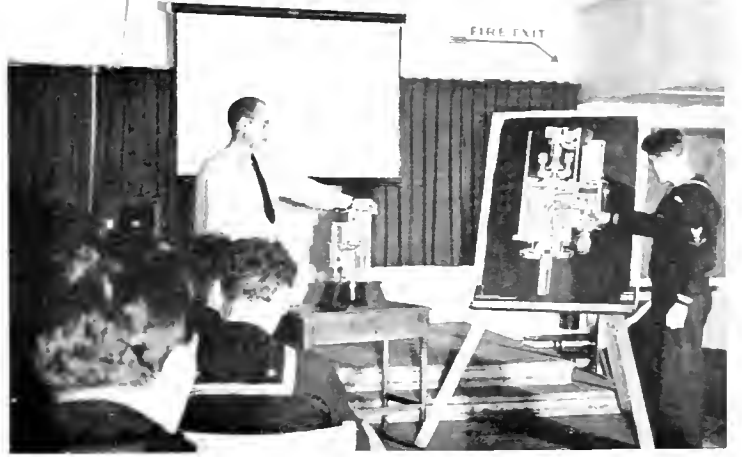
Pictures on this page show the study of a diesel engine governor at Ship Repair Training Unit—an example of the coordinated use of various types of training materials. The coordination of training aids is limited only by the availability of

materials, the ingenuity of the instructor and their understanding of the training materials. Here, five different aids are shown in sequence: (1) Still pictures, consisting of glass slides in a projector beam from a manual shown by the instructor. (2) A simplified chart

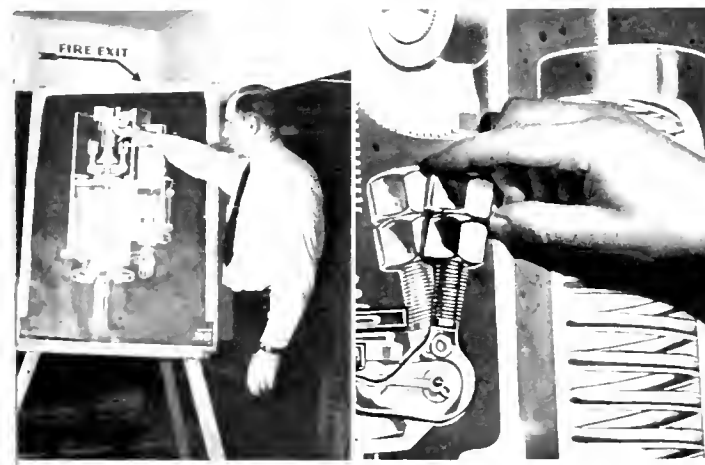
(3) A motion picture showing the governor in transition. (4) The instructor pointing to a chart in transition. (5) The instructor pointing to a chart showing governor in actual operation. (6) The chart is again used for review.



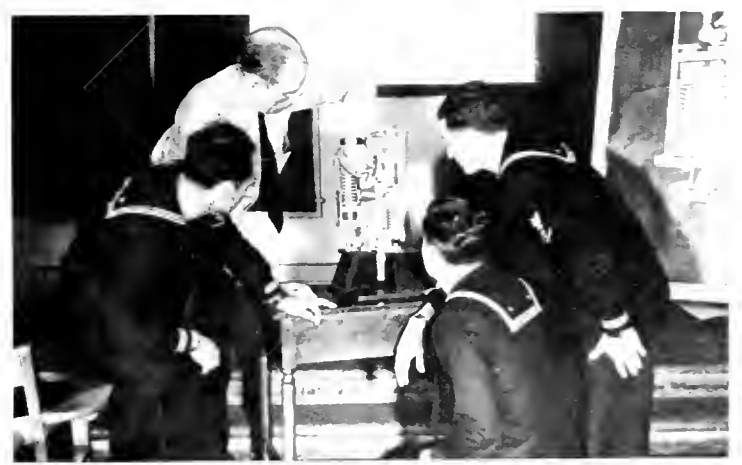
Several still pictures are projected so that class can see relation of governor complete engine and study parts in detail.



4. Review after the motion picture in class the chart again is used to help lay help make transition to cutaway of equipment.



(left) Simplified chart with moveable overlays for detailed study of parts (right) Closeup showing moveable plastic overlay used.



5. A cutaway model studied before practice on actual equipment.



Showing of the motion picture, followed by discussion of the action of the governor in full operation.

(right) The final step includes practice on actual equipment: disassembling, assembling and adjusting of diesel engine governor.

ABOUT THE AUTHOR

★





25,000 Salesmen SEE to LEARN

**General Electric Trains Appliance Dealer Salesmen
With Well-Rounded Visual and Text Presentations**

TRAINING of 25,000 appliance salesmen for the nationwide field of General Electric dealers is being carried forward with a well-rounded program of visual materials, including slidefilms, manuals and dealer talks prepared by the Company's Retail Development section. Sales officials of the Appliance and Merchandise department report an enthusiastic reception of the new training program at scores of recent dealer meetings.

Prepared After Wide Study

The new visual training tools were prepared after detailed study of recruiting, selecting and training of some 25,000 appliance salesmen needed for the reappearance of home appliances on the postwar market. The ranks of salesmen had been depleted by the wartime exodus to the armed forces and to industrial jobs. Never in its history

(Below) Title frame from one of the recent GE visual training programs for appliance salesmen.



had General Electric been faced with such a mass training job of raw recruits.

How well company officials met these problems will be told as the general sales picture develops, but advance indications from the dealers and distributors are that these visual training aids are fulfilling all requirements. A. M. Sweeney, sales manager in charge of major appliances, declares that the slidefilm program "is the greatest step forward in General Electric sales training that has been made in many years."

Use of films and other visual aids is not new in General Electric sales training. Just prior to the war the company conducted some 1400 individual training meetings in all parts of the country under its direct supervision and with its own personnel. At these meetings practically every training method available was tried, and the effectiveness of each thoroughly tested. These included motion pictures, chart presentations, sound slidefilms, slides, speeches and skits.

During the war the company watched the Armed Forces launch and develop their training programs, seeing the power of visual aids in training highly mechanized forces in complex tasks in an almost unbelievably short period of time.

With this background the retail development and sales organizations moved to create a training method that would meet all of the following requirements:

1. It had to cover all of the firm's many products as well as provide basic training in the fundamentals of salesmanship.

2. It had to do a positive training job with a minimum waste of time on the part of the trainers and the trainees.

3. It had to be simple for use by the thousands of supervisors and sales managers in retail and distributor establishments charged with the responsibility of training salesmen.

4. It had to be equally effective in American crossroad towns as well as in the cities.

5. It had to be low in cost so that all retailers, both large and small, could and would use it.

6. It also had to provide training for the trainer.

The overall problem was, as always, to provide the average sales manager or supervisor with a simple, easy, yet positive method for the personal teaching of salesmen.

Speaker Can Hold Interest

Study and past experience revealed that the voice and personality of a flesh and blood speaker or instructor were most important for teaching these salesmen and holding their interest. It also revealed that the quickest and most effective teaching methods include visual materials.

From this a method was devised in which slide film pictures, with all their drama and interest are used, but the oral presentation is made by a speaker instead of a sound record. The speaker talks from a carefully prepared printed text which pictures on the screen visualize his story. Mechanical problems of presentation were eliminated.

By this method, the Company found, the speaker can stop at any time to develop an important point. He can dwell on one picture as long as he likes, and can point out details in the picture on the screen, or answer questions. And he can adjust the tempo of the meeting to suit each particular group. Important in this case was the fact that the technique lends itself ideally to instruction, both small and large groups.

Still another advantage was that this method trains the trainer. The speaker has to instruct and inspire his audience, and he can do so easily and effectively by this method. Salesmen can be rotated as instructors and thus improve their own speaking ability.

An important accessory for this type of visual presentation is a device known as the "portable pulpit."

This is a lightweight aluminum holder, equipped with clamps for holding the printed film text from which the speaker talks as the slidefilm is projected on the screen. A hooded lamp illuminates the printed text so that he can read it in a darkened room. It has a button switch to flash the light on or off to signal the projector operator to turn the film to the next picture.

(Below) Portable pulpit developed for use of speaker in GE training program.



The showing encourages audience participation, of real value in training. Knowing that he may be called upon for answers to the questions in the visual presentation, the listener stays alert and receptive, really trying to learn and to remember. At the conclusion of the program a number of questions are asked to bring out the important points in the showing.

To properly present this program called for material which each trainee could study in the light of what he had seen and heard. General Electric met this demand by a printed film text, a pocket-sized booklet which duplicates the slidefilm, reproducing every picture and supplying the text as well. A booklet was printed for each of the slidefilms produced.

These books, General Electric executives say, represent an improved departure in sales training literature. They are designed to make sales training easier and fascinating. The booklets do a training job by themselves, but while good, it

has been found that alone they can never be as effective as the visual presentation in which a speaker presents the film and talks from the printed text.

Numerous Titles Are Listed

Films already produced include: *How People Buy*, *Why People Buy*, *How to Sell the G-E Wringer-Washer*, *How to Sell the G-E Refrigerator*, *How to Sell the G-E Electric Range*, *How to Sell the G-E Disposall Unit*, and *How to Sell the G-E Automatic Dishwasher*. Other titles are ready for release or in production. Plans call for one such film for each major appliance. These films are sold at a nominal cost to each G-E dealer, together with the portable pulpit and the printed texts. It is intended that a printed text will be distributed to each salesman, to serve as a permanent reference and to reimpress his mind with what he has seen and learned in the class.

(CONTINUED ON PAGE FORTY, COLUMN FOUR)

HOW TO MAKE A VISUAL PRESENTATION

★ The new G-E slide films or Visual Presentations are designed to do a better teaching job with a minimum amount of preparatory effort on the part of the instructor. Yet, some advance preparations should be made in order to derive the most good from these presentations. Therefore we urge that whoever is charged with the responsibility of presenting one of these slide films carefully study these simple instructions and follow the recommendations given here.

Properties Required: (a) A slide film—of course. (b) A 35mm slide film projector. (c) A picture screen. (d) The printed film text which accompanies the slide film and from which the instructor reads. (e) A Portable Pulpit. (f) Enough copies of the printed film text for distribution to the audience at the conclusion of the presentation.

Rehearse Presentation: The printed film text contains a complete reproduction of the pictures in the slide film. Note that the text describes each picture and is to be used by the instructor in making the visual presentation. Study the printed film text and become thoroughly familiar with it. Rehearse reading it aloud.

Learn to read so that you do not appear to be reading from notes. Remember that all radio commentators read their material from a written script, yet when we hear them on our radios they sound as though they were speaking without the aid of printed notes. This is accomplished by change of pace and by refraining from speaking in a monotone.

Speak clearly and loudly enough for everyone in the audience to hear. Always speak directly to the audience, never while facing away from them.

Plan to have the meeting room ready before the audience arrives.

Examine the slide film projector and make certain that the lenses and rear reflector mirror are clean. Lens tissue is recommended for use in cleaning and polishing the lenses and mirror. However, a soft lint free cloth will serve as a substitute. Caution must be exercised in order to prevent scratching the lenses while polishing them.

Have screen in place and projector properly focused before the meeting starts.

Make sure the room can be darkened enough to obtain a fairly clear picture on screen.

How to Use Portable Pulpit: The speaker or instructor should stand with the screen on his left as he faces the audience. This will permit him to hold and operate the Portable Pulpit with his right hand, and leave his left hand free for turning pages of the script or for pointing at the screen to explain the pictures and diagrams.

In order that the rays of light from the Portable Pulpit do not strike the screen, it is recommended that the speaker stand slightly to the rear of the screen (about 1, 2 foot) and turn the Portable Pulpit away from the screen.

Place the script on the Portable Pulpit in such a manner that it is held open and in place by the spring clamp on the left and the small spring on the right. Insert the script low enough so that it clears the lamp shade as the pages are turned.

When the speaker wishes to change the picture being projected on the screen he need only press and release the button on the right side of the Portable Pulpit. The Pulpit light will go off and on, acting as a signal to the projector operator.

If it becomes necessary to step up to the screen in order to demonstrate a point under discussion, the speaker should use his left hand for pointing. The pulpit light can be held in the off position by the thumb of the right hand while the pulpit is carried at the instructor's side.

The light which makes the script visible to the speaker serves another purpose. It illuminates the speaker's face and makes him visible to the audience in a darkened room. This feature adds a dramatic touch which aids the speaker in holding audience attention.

Handling Question - and - Answer Period: A Question-and-Answer period is made part of every G-E slide film presentation. It helps to hammer home some of the principal points and tests the audience's knowledge.

The audience should be told in advance that questions will be asked at the conclusion of the presentation. This will serve to keep them alert so that they will be able to answer the questions.

After a question has been flashed on the screen and has been read aloud by the instructor, he should wait a moment while the audience prepares the answer mentally. Then the instructor should call on the audience to give the answer.



(Right) Sample pages from slide-film review booklets for salesmen.



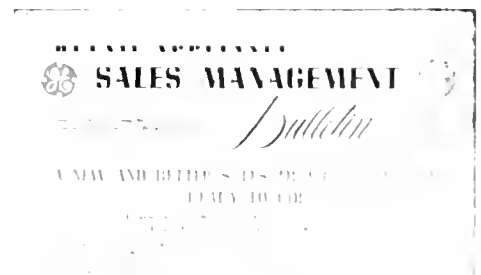
Do not spend too much time with one member of the audience. If he does not know the answer, move quickly on to another person.

After members of the audience have answered the question, or tried to answer it, signal to the projector operator to show the answer on the screen. Read the correct answer aloud even if the audience has given the proper answer. Ask the audience to memorize the correct answers.

If members of the audience ask questions, answer them if they seem to be related to the subject being discussed. Do not allow extraneous subject matter to be introduced into the discussion.

By following the procedures outlined here, you will provide more learning in less time.

(Below) Printed materials like this sales bulletin help to unify the visual training program.



Visual Presentations



General Omar Bradley watches a veteran at work on one of the especially designed benches.

BULOVA Trains Disabled Veterans

Modern Trade School Uses Model Visual Training Series

TWELVE 16mm sound films, several in color, are the basic educational tools of the faculty at the Bulova School of Watchmaking, Woodside, Long Island, New York. The Bulova School is one of the nation's leaders in assisting disabled veterans of the Armed Forces to take their places as independent, highly trained members of their own communities despite crippling wounds.

Founded in 1944, the school has set such high standards that it has been chartered by the Board of Regents of the State of New York. Entrance requirements bar no one having proper aptitudes for admission but all openings to date have gone to men permanently disabled by the war.

Plan Conceived by Arde Bulova

The Bulova plan was conceived by Arde Bulova, president of the Bulova Watch Company, and with his associates it was pushed to completion. They secured the cooperation of the American jewelers at their national convention, a move which resulted in more than 1400 offers of jobs for trained men in jewelry stores across the country. Veterans who successfully complete the course are



(Above) Norling-designed machine for drawing hairspring animation spirals in Bulova films.

therefore assured the opportunity to use newly acquired skills in or near their own communities.

The school is as modern as the plan. It charges nothing for its year's course of instruction or for a year of graduate work for those with the necessary aptitude and inclination. Neither the veteran

nor the government is charged for the course and the most modern tools are placed at the student's disposal free of charge. The school has a \$500,000 endowment, and is housed in a new Colonia building constructed to fit the needs of handicapped men. There are ramps instead of steps, adequate medical facilities so that students who require medical attention may receive it. There are facilities for following prescribed courses of therapy, and for rest and relaxation. A library contains a large collection of books on horology, watch-making and related subjects. A model jewelry store gives the student practice in conducting himself in the atmosphere in which he will work.

Modern Projection Facilities

As modern as the building, is the curriculum. The single large classroom has the most modern projection equipment. Electrically-operated drapes black out the classroom in 30 seconds by pressing a single switch. These conveniences facilitate use of motion pictures which introduce and explain each phase of the study course.

The theoretical aspects as well as actual manual operations of each unit into which the training is divided are first presented in a motion picture. This is followed by classroom discussion, by demonstrations employing other visual aids and by lectures. Supplementing this are detailed, illustrated booklets which serve as guides during the students' actual work at the benches.

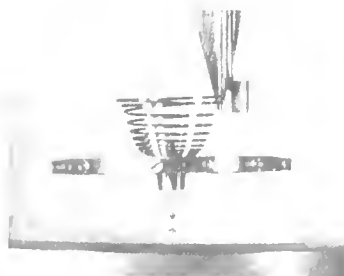
To make these films Bulova officials called in Loucks and Norling Studios, New York City producers. Production problems presented were difficult in that the parts to be photographed were of such very small size. In many cases the camera field was less than three-eighths of an inch in width. Special lighting was necessary, miniature arc lamps with special beam control being used in such a way as to minimize heating of the photographed areas.

Cameras had to be mounted so as to avoid interference from the operator. To obtain the necessary depth of field lenses had to be stopped down to a minimum aperture. Lighting was further complicated by need for slow motion in many scenes.

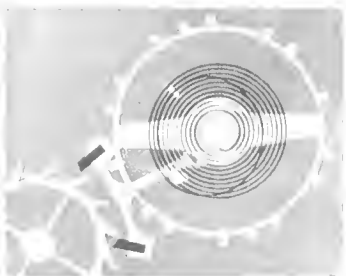
Animation also presented a number of unusual requirements. One of these dealt with the hairspring, with five vibrations per second. It was necessary to portray this in slow motion with a complete cycle of oscillation extended over eight seconds of time. The drawings involved were of accurately registered and spaced spirals of the hairspring, and there was no hope of doing them with ordinary drafting tools.

For this job, Jack Norling designed a machine (CONTINUED ON PAGE FORTY-THREE)

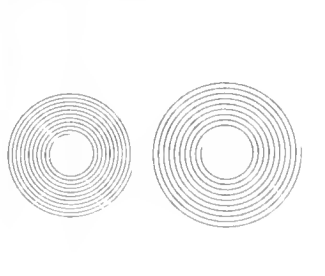
Typical example of microscopic photography required: width of field shown was $\frac{1}{8}$ inch.



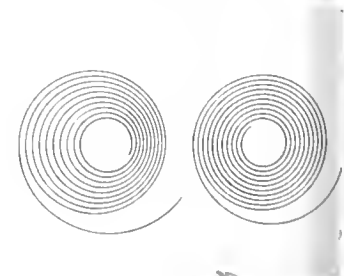
Technical animation cell shows the escapement of a watch in fine, accurate detail.



Right: Perfect spirals as drawn on special apparatus: wound and unwound positions.



Wrong: Spirals showing distortion in winding; also drawn on special apparatus designed.



NEW PICTURES SERVE WIDE FIELD

★ REFLECTING THE NATION'S RETURN to peacetime industry—and its attendant problems of retraining, public information and sales promotion—film production of the past month served a wide and varied field of interest. Sales training in all fields was coming back fast.

Sales Training for Sports

◆ *Something New in Sports*, a 16mm sound picture to aid retail dealers, has been produced by the Jam Handy Organization for the Remington Arms Company. The film was made in cooperation with the National Retail Hardware Association, and dramatizes the new type of "selling sportsman"—the sports expert or enthusiast employed as a top salesman for the sporting goods department of the modern hardware store. It points out how their enthusiasm and interest builds business. The picture also has sequences on store, window and case displays, stressing guns and ammunition.

To Promote Student Reading

◆ RALPH BELLAMY, star of stage and entertainment motion pictures, is the narrator in the new 16mm sound film, *It's All Yours*, recently completed by Willard Pictures, New York producers, for Pocket Books, Inc. He also appears during the final sequence.

The new film is part of the sponsors program to promote extracurricular reading by high school students, and traces back Bellamy's reading adventures to his boyhood. Scenes illustrate some of the books he remembers best. Running time is 10 minutes.

Druggists' Postwar Program

◆ *Now for Tomorrow*, a new 16mm sound film in full color, has been released by the Owens-Illinois Glass Company. It is dedicated to the druggists of America, for which the company produces a variety of articles in glass.

The film was produced by the Owens-Illinois film department under the direction of Harlan Hobbs.

Television's "Inside Story"

◆ One of the first 16mm sound films to tell "what it takes to put on a telecast" *Tell It With Television*, has been produced by the Jam Handy Organization for the American General Manufacturing Company, makers of kitchen cabinets, sinks, dishwashers and disposal units. The material was secured from the sponsor's own television advertising broadcast, and the film has been shown to distributors, dealers and salesmen. The Jam Handy

program for American Central includes two additional motion pictures, nine slidefilms and 17 charts.

What's Happened to Sugar

◆ A new documentary sound film, *What's Happened to Sugar*, has been released by the Office of Price Administration, for whom it was produced by Robert Flaherty.

Produced to show the importance of sugar in war and peace, the film explains why there were shortages during the war and why they will continue for many months. It covers the growing of cane and beet sugar, harvesting of crops, refining and distribution. Many unsuspected uses of sugar in manufacturing processes are portrayed, and animation explains how the war cut the worldwide supply. It is recommended for adult and high school audiences.

All OPA regional and district offices and 316 distributors formerly used by the OWI have 16mm prints for release. OPA regional offices in Atlanta, Boston, Chicago, Dallas, Denver, New York and San Francisco have 35mm prints. Running time is 11 minutes.

Department Store Training

◆ Assistance of visual training aids in meeting the complex human relations problems of the retail selling field have been enlisted by Crowley Milner and Company, Detroit, Mich. department store. The store is one of the first in its field to make postwar use of such a program.

A complete training course for sales personnel will go into operation at the store in March, it is reported. Using a variety of visual aids it will cover every phase of department store selling. The course has been prepared by JAY D. RUSKLE, vice-president and general manager of Crowley's; EVELYN STAFFORD BRANSON, director of public relations; and FIVE WAYS, Detroit industrial film, and visual training and selling aids producers.

Safety in Retail Stores

◆ A new 35mm sound slidefilm, *Fire is Your Responsibility*, has been produced by the Visual Training Division of the Syndicate Store Merchandiser, 79 Madison Avenue, New York City. Although it is slanted primarily to the retail store field, the film is suitable for use in any situation seeking to arouse interest in fire prevention. It includes a series of spectacular fire scenes, together with an explanation of their causes and how each could have been prevented. It also includes do's and don'ts of fire hazards. The slidefilm is being distributed by the producer.



"Tell It With Television" is theme of this new American Central Mfg. film.



OPA explains the critical problem of sugar shortages in current picture.



Fire prevention in retail stores (see Column 2) is new w.

HEATING TRADE'S VISUAL SCHOOLS

Minneapolis-Honeywell "Graduates" 14,083 Students



ILLUSTRAVOX Sound Slidefilm Projectors

... now in production

ILLUSTRAVOX sound slidefilm projectors are coming off the production line as fast as is consistent with Illustravox high quality and precision workmanship. Deliveries are under way.



Compact—
easy to carry

In planning your new training programs, Illustravox is indispensable. Portable and inexpensive, Illustravox presents your perfected training message, *always the same*, with records and slidefilm. In all types of training Illustravox is the one best way...the most efficient...the least expensive.

Order now. Although production has been resumed there are still not enough Illustravox projectors to meet the increasing demand. To assure speediest possible delivery place your order today. Orders will be filled according to

date received. Don't delay! In planning your sales training programs and promotional activities for 1946, economize and save time—*plan the Illustravox way*. The Magnavox Co., Illustravox Division, Dept. BS-12, Ft. Wayne 4, Ind.

ILLUSTRAVOX

THE ILLUSTRATED VOICE

DIVISION OF THE **Magnavox** COMPANY • FT. WAYNE
MAKERS OF FINE RADIO-PHONOGRAPHS

AS further visual material is being developed this month to enlarge last year's huge Minneapolis-Honeywell Regulator Company's training program, it becomes increasingly apparent that the heating trade has benefited by one of the most intensive postwar educational campaigns.

The course, titled *Heat in Harness*, was launched last year and up to Dec. 31 the Company held 673 meetings in cities throughout the United States. A total of 14,083 was "graduated" from an average class per night of 51 students. The course, embracing four nights of illustrated lectures, had been given in 168 cities.

With 1400 items of control apparatus in production, ranging from thermostats to relay switches, the company continuously faced the problem of seeing that they were properly installed and maintained by the approximately 25,000 men in the heating trade. Almost two years ago a new educational program was decided upon, and the Jam Handy organization of Detroit was called in to aid company executives in its development. After more than a year of work by producer specialists *Heat in Harness* was completed.

It consisted of more than 800 slides of electronic products, among the most advanced that have been developed in the trade. Approximately half of them are photographs of actual installations and half are charts and diagrams showing circuits, wiring, piping and similar details.

A great number of the slides are in Kodachrome, and to insure that both they and the black and white slides would be in perfect focus when intermingled in the showing, special mounts were engineered to fix the colored slides at perfect focal distance.

The course covers four two-and-a-half hour meetings and every effort has been made to make it as interesting as possible. The slides are accompanied by a prepared script which describes in detail the subject matter shown on the screen. All script material has been pared down to essentials and was written with "understandability" in mind. The writers kept in mind that men of every type are included among the "students." It was necessary to "slant" material so that all would be able to absorb highly intricate and complex facts.

In preparing the course it was also necessary to cover a varied field. Minneapolis-Honeywell controls operate refrigeration and air-conditioning machinery as well as many types of heating equipment.

In addition to varying types of heat in cities throughout the U. S. there is a variety of fuels in use for both domestic and commercial heating. Some districts have a majority of heating plants fueled with natural gas while in other areas, oil or coal may be predominant. Different controls have been developed for these various situations and although emphasis may be laid in a local course on a dominating type of control, the men must also be familiarized with other types in use there. For this reason individual slides with accompanying lecture material were found to be the most versatile.

As new techniques in any branch of heating are developed and proven sound, it is planned to include them in the course. The company plans to continue this program for many years and schedules call for enrollment throughout the industry. Veterans of the Armed Forces who desire to enter one branch of heating or another are made particularly welcome. Considerable interest also has been expressed by students in trade and vocational schools and members of trade unions associated with heating, such as electricians and steam fitters. This is the first time, company officials state, that the many phases of automatic heating can be studied at one time.

Material for the course and the method of treatment has been based on Minneapolis-Honeywell's experience in the visual education technique. During the war more than 3,000 members of the Army, Navy and Marine Air Forces completed studies in a Honeywell school to teach operation of some of the electronic control equipment developed and made for the Armed Forces of the United States and Allied nations. Subjects discussed in the *Heat in Harness* course include: control identification, circuits, thermostats, thermostat installation, limit controls, relays, controls for oil burners, summer-winter systems, oil burner systems, gas burner control systems, stoker systems, hand-fired systems, unit heater systems, zone controls, Weatherstat systems, Moduflow, and installation helps and service tips. Several phases are covered in each meeting.

In stating the aim of the school R. H. Warmee, sales promotion manager for Minneapolis-Honeywell declared, "the company hopes that this educational program will enable all members of the industry to do a better job and give greater satisfaction to their customers—the public."



You CAN Do the Impossible Today!

Your samples may be too bulky . . . too numerous. Perhaps they are not even ready. But that need not stop you from making your dramatic, interesting sales presentation right today. At petty cash cost, you can equip each salesman with an

ADEL Color Slide Viewer

Your salesman can step up the number of their doily contacts. No waiting for the prospect to come to a sample room. You can display your full line . . . dramatically in all its natural brilliance right on his desk. The Adel Viewer is not complicated . . . is easy to operate. No darkening of prospects' office. Does away with fuss and bother of setting up screen and projection equipment.

Adel Viewer's TELEVUE lens magnifies without distortion. Scores of firms . . . heavy machine tool producers . . . appliance manufacturers . . . distilling companies . . . radio firms and pottery makers rate the Adel Viewer their foremost sales-getting equipment. It's ideal for sales orientation and consumer educational program.



THEY BROUGHT BILLBOARDS TO DEALER'S DESKS. Hiram Walker Distributors, Inc. equipped each salesman with an Adel Color Slide Viewer and a set of color slides showing their complete billboard, point of sale, display and other promotional material. And thereby stepped up the number of their salesmen's daily calls . . . as well as making the task easy and interesting for both the dealer and salesman.

IMPORTANT FACTS . . .

1 Operates on self-contained battery or 110 volt AC or DC office current 2 Views 18 consecutive slides. 3. Weighs less than three pounds. 4 Wide angle TELEVUE lens permits ample display without distortion 5 No squint gives full optical viewing . . . no muss . . . no fuss. 6 Not a projector; not a squint viewer but an effective desk demonstrator.



SMARTLY PORTABLE

Zippered, water-repellent carrying case with pockets to hold enough slides for a two-hour presentation is a smart companion to the Adel Color Slide Viewer.

NOTE TO EXECUTIVES: Our Service Bureau's data bulletin contains valuable information on use of color slides as time-saving, sales-clinching tools.

ADEL

PRECISION PRODUCTS CORP.

Consumer Products Division, Transamerica Bldg., Los Angeles, Calif.

Motion Pictures Used To Show Long Awaited Goods

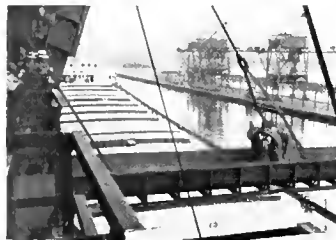
Many a manufacturer, hopefully, but cautiously, brought joy to their distributors when specially prepared sound motion pictures unveiled plans for new goods that will be available soon.



A 7-reel sound motion picture (lead title shown in the above photo) was released by Deere & Company January 15th to their branch houses for showing to dealers throughout the United States and Canada.

This film, produced by the oldest commercial motion picture producer in the United States, has been two years in the making. Carefully and expertly, footage had been shot and filed away as each experimental model was brought out from the eleven John Deere factories. Scenes were made in 12 states covering a great variety of agricultural areas and crops. 100,000 feet of film was exposed before the final 6,788 feet were edited, recorded, approved, and released. Thirty prints were then rushed to branches of Deere & Company and thousands of dealers have returned to their stores encouraged with the plans for newer and better farm implements to sell to the American farmer.

We've made motion pictures for Deere & Company since 1929 and they are, of course, one of our most valued clients—we have shared success with these clients of ours and have worked together for the ultimate result: *Better films mean bigger sales.*



U. S. Public Health Films

As these words are written, a crew of Ray-Bell Films technicians are "on location" at Cedar Crest Dairy, near Kansas City, Missouri, starting production of three two-reel sound films for the U. S. Public Health Service on **SMALL MILK PLANT OPERATION**. This series of films will fill a need for education for the small dairy operator who supplies our nation with a product that **MUST** be handled with infinite care. Ray-Bell Films was awarded this series of films shortly after completing the 46 U. S. Office of Education films last fall.

RAY-BELL FILMS, Inc.
2269 Ford Parkway • St. Paul 1, Minn.

Additional Byron Facilities Triple Laboratory Output

Production of 16mm motion picture prints, in either black and white or color, has been tripled by Byron, Inc., Washington, D. C., industrial and commercial producers, with the addition of a complete new laboratory. The laboratory, housed in a separate building, is the first of a series of postwar expansions planned by Byron.

The new facilities, which enable Byron for the first time to offer complete black and white processing through a continuous process developing machine, will aid the firm in giving further assurance of the 72-hour print service in which it specializes.

In the new building are housed the laboratory, its office, a shipping room, rooms for cleaning, matching and timing; the editing rooms, dark rooms for magazine loading, printing rooms, projection room, and chemical dispensary.

Temperature is controlled and all air is filtered to prevent dust damage. A system of light locks makes all dark rooms interconnecting. Space is also provided for additional new equipment, delivery of which has been scheduled for about 90 days.

Further improvements which will give additional space have been made too in the original Byron building.

Joins Willard Pictures

Willard Pictures, 45 West Forty-fifth street, New York City, announces the promotion of **ROBERT M. CAMPBELL** to account executive. Mr. Campbell was formerly in charge of cost accounting for Willard's Navy training film program.

Three hundred fashion writers and members of the hosiery industry previewed the new Fordel Film Laboratories' 16mm Kodachrome sound production *Magic in Nylons* at a showing in the Hotel St. Regis, New York. The film is sponsored by Scott and Williams, Inc., nylon hosiery manufacturers.

The picture demonstrates the features of the firm's new seamless nylon stockings, showing fitting qualities, sheerness and wear. The film will be used by Scott and Williams in a bid to capture the glamour market in women's hosiery.

New BIS Los Angeles Office

JANE MEAD, Los Angeles film officer for British Information Services, has moved her office to the British Consulate-General in that city. Her address now is the Pershing Square building, 448 South Hill Street, Los Angeles.

J. Stanford Smith Heads GE Visual Education Division

Planning and preparation of all motion pictures and slidefilms, special visual presentations, and models, displays and exhibits for General Electric's apparatus department at Schenectady, N. Y., will be directed by **J. STANFORD SMITH**, who has been appointed manager of the Visual Education division. Mr. Smith also will continue as secretary of the *More Power to America* committee.

Mr. Smith came to General Electric from DePauw University as a student in the Business Training course, and later became a copywriter in the Publicity department. Since 1940 he has been in charge, successively of the Transportation, Industrial and Aircraft Instructions sec-



J. STANFORD SMITH

tions, and the *More Power to America* program.

FILMS

NEW 16mm SOUND

from BRITAIN

UNITED STATES

The chronicle of the USA, showing the growth of the nation from its humble origin at Plymouth Rock to the present day world power.

5 reels—45 mins.

THE STORY OF DDT

The development of the famous insecticide from its discovery in 1870 to large scale production in World War II, culminating in its spectacular success during a typhus epidemic.

3 reels—25 mins.

A DIARY FOR TIMOTHY

The story of a baby born during the last winter of the war, telling what happens in the bitter world around him and giving a glimpse of better things to come.

5 reels—40 mins.

JULIUS CAESAR

Act III, Scene II—the forum scene which follows the assassination of Caesar.

2 reels—19 mins.

MACBETH

Act II, Scene II—the murder of Duncan.
Act V, Scene I—the sleepwalking scene.

2 reels—16 mins.

These films are on loan from the following offices of

BRITISH INFORMATION SERVICES

An Agency of the British Government

37 Rockefeller Plaza, New York 20, N. Y. 350 North Michigan Avenue, Chicago 1, Ill.
324 Sutter St., San Francisco 8, Calif. 1105 Telford Bldg., 1580 North Vine St., Hollywood 28, Calif.
917 - 15th Street, N.W., Washington 5, D. C.

AND FROM BRITISH CONSULATES AT

Boston Detroit Houston Seattle

West Coast Announces Staff

PATRICK MURPHY, a commander in the U. S. Coast Guard until his recent release, has joined the staff of the West Coast Sound Studios, Inc., New York producers of commercial and industrial films. During the war, Mr. Murphy was chief of the Training Aids Section of the Coast Guard and introduced several new techniques in training films. Before entering service he was associated with the Handy Organization for 10 years.

West Coast Sound Studios now has three war veterans on its staff. MAJOR MARTIN HENRY, who was in charge of production of training films for the Army Ground Forces, and LT. COMDR. GEORGE GOMAN, who is on duty with the Navy in the Pacific, previously joined the staff. The company is planning a full schedule of production of all types.

Ballard-Bowman Films, Inc.

A new name in the commercial and industrial motion picture field is Ballard-Bowman Films, Inc., whose normal organization has now been completed in Chicago.

RAY BALLARD, formerly director of the Photosound division of Sarra, Inc., president of the new producing company. WESLEY E. BOWMAN, president of Wesley Bowman Studio, Inc., Chicago illustrating studio, is treasurer.

GORDON LIND, who has been in

charge of film productions for Bowman studio, is executive vice-president and production manager. THOMAS F. BYRNES, whose background includes script writing for films and radio, news editing, and advertising, is secretary.

Assistant production manager will be JOHN MATTHEWS, until recently a captain in the U. S. Army Pictorial Service. SYDNEY BROWN is head cameraman, CARL FALSTROM head artist, and EMIL LICHTER laboratory technician.

The company has several films now in production and will produce both motion pictures and slidefilms.

All leaders in the new firm have had much experience in the industrial and commercial film field. Mr. Ballard has been associated with several leading production companies, having first joined the Jam Handy Organization in 1934. He has combined writing, selling and executive functions, and has acted as counsel in training and promotional programs for a number of clients. He has contributed to educational journals and is co-author of the supplementary text, *Techniques of Research in Education*.

Mr. Bowman launched his own studio in 1928 and is now serving his sixth term as president of the Photographic Guild. He is certified a master photographer by the National Association of Photographers of America, and veteran of World War I. He has also designed several items of photographic equipment.

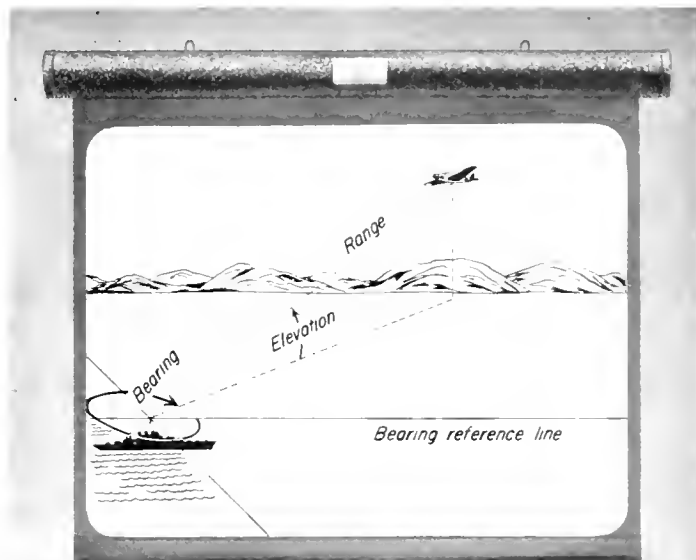
RAY BALLARD

WESLEY E. BOWMAN



GORDON LIND

THOMAS F. BYRNES



DA-LITE MODEL B HANGING SCREEN

(Radar illustration on screen courtesy of Westinghouse Electric Corporation.)

For SHARP IMAGES—Use



Glass-Beaded SCREENS

Training or selling films that contain cutaway views of products, close-ups of machine operation, maps, charts, figures, and other important details especially need projection on Da-Lite Glass-Beaded Screens.

These finer screens, reflecting maximum light without glare, were extensively used by all branches of our Armed Forces to speed up the training of millions of men and women. Industry, schools, clubs and churches have also relied on Da-Lite Glass-Beaded Screens for many years to insure professional quality projection of motion pictures, slides and slidefilms. Choose time-proved Da-Lite Screens for your projection needs. Styles include spring operated and electrically operated hanging screens, and tripod models. Write for literature.

DA-LITE SCREEN CO., Inc.

Dept. 3b, 2723 No. Crawford Ave., Chicago 39, Ill.

Manufacturers of Quality Screens Since 1909

★ A program to aid local film groups in the formation of community meetings along the lines of the Washington Visual Workers of the District of Columbia, to coordinate nationwide efforts for documentation of the history of the production and use of motion pictures in World War II, and to stimulate research and publication of findings in the subject matter areas, has been proposed by the newly-formed Film Council of America.

The council was formed at conferences Jan. 15 and 16 in Washington, D. C., growing out of the National Advisory Film Committee of the Office of War Information. This committee worked with government agencies to coordinate and utilize film personnel and equipment in the field during the war. Members of the new council are delegates from the principal national organizations concerned with the production, distribution and use of informational and educational films.

C. R. REAGAN of Austin, Texas, former associate chief of the Bureau of Motion Pictures of the OWI, was elected council president.

DAVID E. STROM of the National University Extension Association was chosen first vice-president, I. C. BOERLIN, Educational Film Library Association, second vice-president; VERNON G. DAMERON, Department of Visual Instruction, National Education Association, secretary; and MERRIMAN H. HOLTZ, Allied Non-Theatrical Film Association, treasurer.

Other member associations are the Visual Equipment Manufacturers Council, and the American Library Association. Membership will be open to the General Federation of Women's Clubs, National Council of Parents and Teachers, American Legion, labor and industry groups, and farm, youth and other national organizations concerned with films in the public interest. The council plans to furnish such groups with needed data for more effective use of non-theatrical films.

Temporary headquarters will be maintained in the office of Mr. Dameron, Department of Visual Instruction, National Education Association, 1201 Sixteenth Street, N.W., Washington, D. C., and in Mr. Reagan's office, Twelfth at Lamarr, Austin, Texas.

N. Y. Film Council Meets

★ Formation and a first meeting of the New York Film Council took place last month. John Grierson of National Film Board fame addressed a capacity audience. Tom Brandon, chairman, turned introductions over to Orville Goldner.

NATIONWIDE FILM GROUPS FORMING

Protestant Film Commission Announces Formal Organization

★ Plans for providing, distributing and exhibiting religious motion pictures, and for fostering the use and raising the standards of presentation of visual and audio-visual materials in the churches, have been made by the recently organized Protestant Film Commission. Offices have been established at 156 Fifth Avenue, New York City.

The commission also proposes to facilitate a coordinated approach by Protestant churches and agencies to the motion picture industry, and to advise with the industry regarding subjects and treatments which can win church support. To implement these aims the board of directors has voted to set an initial minimum goal of \$1,000,000 as a revolving fund.

The commission is organized as a non-profit agency of the churches.

LIEUTENANT PAUL R. HEARD, formerly of the U. S. Naval Reserve, has been appointed executive secretary of the commission. He is scheduled for discharge from the Navy in the near future after completing work on several films now in production in Hollywood. He formerly was connected with the Visual Education department of the University of Minnesota, and the department of visual aids of the Methodist Board of Missions.

ROME A. BETTS, secretary of the American Bible Society, is president of the commission; S. FRANKLIN MACK, secretary of the Board of Foreign Missions of the Presbyterian Church in the United States, is vice-president; and MRS. NORMAN VINCENT PEALE, United Council of Church Women, is secretary. KINSEY

MERRITT, general manager of the Public Relations Department, Railway Express Agency, is treasurer.

Directors named to the administrative committee are: Mrs. Raymond Pace Alexander, Philadelphia, Pa. attorney; James H. Burke, New York attorney; Winfred P. Elson, New York, secretary of the Foreign Missions Conference of North America; Robert D. Jordan, New York, director of promotion of the Protestant Episcopal Church; and H. Torrey Walker of Philadelphia, manager of the United Lutheran Publication House.

USDA's Most Popular Films

★ Three films lead the list of the ten most popular of the 16mm informational and educational film circulated by the United States Department of Agriculture during 1945. The list was recently made public by the department.

Winning film was *Vanishing Herds*, while second place went to *The River*. The third place rating was won by *In The Beginning*. Selection was based on analysis of the audience reports of 70 film libraries in the country, with the above film leading in the number of showing per print in circulation.

Fourth place went to *Winter Wonderland*, fifth to *The Life of Plants* sixth to *The Forest Ranger*, seventh to *For Health and Happiness*, eighth to *Tree in a Test Tube*, ninth to *There's More Than Timber in Trees* and 10th place to *Block That Termite*.


Films released during the year were not included since they had been in circulation too short a time to accurately judge their popularity. Of the winning films, all were released prior to 1943, and the three highest ranking pictures before 1940.

Pan-American's School Unit

★ An educational unit of visual aids on Latin America has been produced by Pan American World Airways for distribution to schools. With this first edition the airline is seeking an evaluation from educators to enable it to give the unit even wider distribution after revisions.

A Kodachrome film strip of 54 frames is one of the features of the kit. It provides a survey of the entire area from Mexico down the west coast of South America, across the Andes and up the east coast and across the Caribbean to Miami.

Also included is a color wall map of Latin America with air routes. Twelve pictorial economic maps, in color, and 12 color photographs depict some of the activities of rural and native groups. There also are 20 sets of 50 pictures each, in black and white, for student perusal.



★ ★ ★ **IN STEP**

... with a permanent and growing staff, complete facilities and the experience of years in the production of films that do their jobs well—these are AUDIO assets which answer the call of INDUSTRY and GOVERNMENT for services urgently needed in those all-important tasks of training.

AUDIO PRODUCTIONS, INC.
630 Ninth Avenue • New York City
Film Center Building

RYAN GROUP PLANS EXPEDITIONS

Two film expeditions, one to Europe and another to the Far East are planned for this year by the recently organized International Film Foundation. JULIAN BRYAN, noted lecturer and for many years producer of noteworthy documentary films, has been named executive director of the new foundation, which has offices at 1600 Broadway, New York City. The Foundation, which will operate with funds made available by the Avella Mills Foundation of Montclair, N. J., has an initial grant of \$50,000 a year for two years. Its purpose is to promote a better understanding between peoples of different nations, races and religions; to present and interpret other nations and people to the American people and to present and interpret the American people to those of other countries. This will be done by the production and distribution of motion pictures and also by means of television. First announced plans of the foundation call for emphasis on the sound film medium. Mr. Bryan's years of work in seeking to interpret the social, economic and religious lives of other peoples will be continued. Ten sound films now in production will be completed during 1946. They deal with the people of

Russia, China, Poland and Turkey. Arrangements are now being made for the participation and cooperation of the Curriculum Service Bureau for International Studies at Columbia University in the work of the Foundation. This will be especially in the preparation of foreign language versions and teachers' guides for use of the films.

Mr. Bryan is continuing his lecture appearances in the United States under the auspices of the Foundation. His pioneer work in presenting television programs with documentary films will be greatly expanded.

Officers of the Foundation are: Edward E. Watts, Jr., of New York, president; George F. Pierrot of Detroit, vice-president; John Henry Leh of Allentown, Pa., secretary; Thomas C. Roberts of Princeton, N. J., treasurer; and Mr. Bryan, executive director. The board of directors includes Walter T. Fisher of Chicago, Paul J. Braisted of Haddam, Conn., William S. Halstead of Fort Wayne, Ind., and Dr. Harry A. Reed of New York City.

For the past 15 years Mr. Bryan has visited and photographed scenes and people in China, Japan, Mexico, Turkey, Poland, Russia, Finland, Germany, Holland and America.



*They Belong
to Each Other!*

Yes, and the picture and text of a sound slidefilm or motion picture belong to each other. The more harmony the clearer the impressions and the more effective the film.

A film is no better than the script (note: a script provides both the *text* and the picture instructions) and the script is no better than the ability of the writer to understand your requirements and deal with them in a clear-cut, interesting and forceful manner. This—backed by top-notch photography that illustrates every point—will provide films that get results!

BALLARD-BOWMAN FILMS, INC.

360 North Michigan Avenue, Chicago 1, Illinois

• DEArborn 6292 •

PRODUCERS OF FINE QUALITY FILMS THAT GET RESULTS.

PROTECTION FOR MOVIE FILM
against WEAR... OIL WATER CLIMATE SCRATCHES FINGER-MARKS

VAP **WATERLESS FILM PRESERVATION** **RATE**

ONE TREATMENT LASTS THE LIFE OF THE FILM

ASK YOUR DEALER

REPLICATE CO., Inc. BELL & HOWELL CO.
10 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. LaBrea, Hollywood

Add SOUND TO YOUR SILENT FILMS
[Music • Narration • Special Effects]

LET us convert your 16 mm picture to a sound film of the highest quality. Skilled technical staff, and finest sound recording equipment and studio facilities to serve industrial, amateur and educational film producers. Write TELEFILM, Inc., Dept. B-4, 6039 Hollywood Blvd., Hollywood 28, Calif. for prices and literature.

OUR SERVICE IS USED BY:

- A. Research Mfg. Co.
- Lockheed Aircraft Corp.
- Douglas Aircraft Co.
- Food Machinery Corp.
- U. S. Naval Photo Services Dept.
- Santa Fe Railroad
- Standard Oil Co. of Calif.

TELEFILM HOLLYWOOD

Army Distribution Chief Cites Fiberbilt Record

★ The important part played by the designer and maker of shipping containers used throughout the 16mm industry is far too often taken for granted. An unusual letter of tribute received by David Weber of the Fiberbilt Sample Case Co., Inc., from Lt. Colonel Orton H. Hicks, Director of Distribution for the Army Pictorial Service calls attention to the wartime record of this key product.

Colonel Hicks' "letter of commendation" is "a tribute to . . . the quality of the product which you have been manufacturing for a number of years, but also to the intelligent analysis originally made when planning the construction of these cases for the Army.

"Your cases have played an integral part in bringing these movies to the men in good condition and on time," Colonel Hicks' letter concludes.

Fiberbilt shipping cases have been used in wartime programs of the Army, Navy, Coast Guard, Marine Corps and U. S. Treasury, achieving high distinction in each service.

WORLD NEWS of the VISUAL FIELD



(Above) Hands across the sea: Thomas Law (left) and J. H. McNabb, Bell & Howell president.

B & H Expands Markets

★ An agreement for the manufacture of Bell and Howell motion picture projectors, cameras and accessories in England by British Acoustics, engineering and manufacturing company, is being negotiated by the Chicago firm and the J. Arthur Rank group, which controls the English company. Final details of the plan have been discussed at Chicago meetings of J. H. McNabb, Bell and Howell president, and THOMAS LAW of London.

The plan provides for a long term period of interchange of research, manufacture and distribution of equipment and films. Duplicates of Bell and Howell tools and drawings, as well as consulting engineers, will be sent to England to set up the manufacture by British Acoustics of all standard and substandard equipment. Under the plan the English plants will be operated on Bell and Howell engineering and manufacturing methods. Distribution of products made in England will cover the British empire and certain countries in Europe and Africa.

The agreement also calls for an interchange of 16mm film distribution between the Rank 16mm libraries and Bell and Howell's Filmosound libraries.

Further details are expected to be released in the near future by Mr. McNabb in Chicago and Mr. Rank in London.

Films of the Nations Formed

★ To handle the distribution of foreign films in the United States, a new firm, Films of the Nations, Inc., has been organized with headquarters in New York City. MAURIE T. GROEN, formerly head of the Film Distribution department, Netherlands Information Bureau, has been elected president.

The company will act for nations in the promotion and distribution of films on a non-profit basis, handling them as a cooperative. Already agree-

ments have been reached to represent the Netherlands and the Union of South Africa. Each participating nation will have a representative on the board of directors, with a full vote, regardless of its share in the expenses of the organization. Expenses will be pro-rated according to the number of films submitted for distribution, with a minimum amount as a sustaining fee.

In announcing the new firm Mr. Groen said the company will enable film users to obtain more films from a single source. The films of each nation, large or small, will receive equal attention and service. All promotion and advertising will be handled in connection with each film received by the firm. Mr. Groen will personally manage the enterprise.

The number of foreign governments maintaining film organizations

in the U. S. has remained constant since the return of peace.

UNRRA's Active Production

★ International Film Associates, top-flight informational film group headed by JOHN GRIERSON, is currently working on a series for UNRRA, setting plans for overseas distribution.

Singleton Heads Associated

★ A member of its staff since 1923, WILLIAM J. SINGLETON has been promoted to the post of general manager of Associated Screen News Limited of Montreal, Canada. Since 1938 he has been sales manager.

Mr. Singleton is a member and past director of the Advertising and Sales Executives Club of Montreal, a member of the national publicity committee of the Canadian Red Cross Society, and for a number of years he has served as chairman of the motion picture committee of the Welfare Foundation of Montreal.



WILLIAM J. SINGLETON

Four New British 16mm Films Are Announced

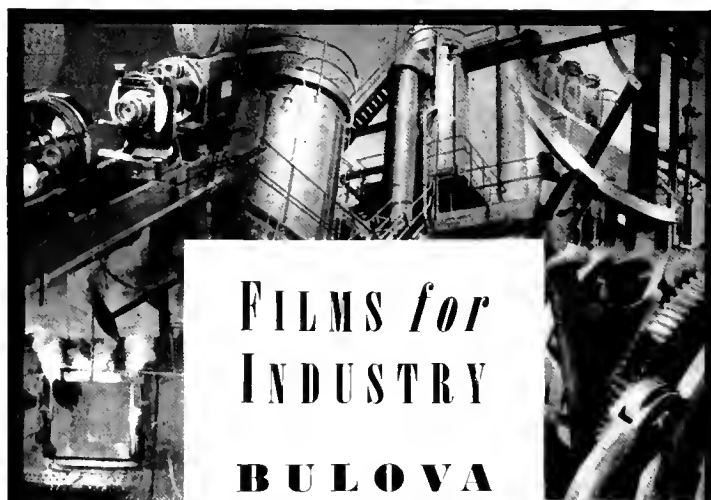
★ Four new 16mm sound motion pictures have been released by the British Information Services for showings in the United States.

A Diary for Timothy is the story of a people caught in the toils of war and their hopes and plans for peace. The child Timothy lives the first six months of his life during the last six months of the war. His father, a British soldier overseas, writes a diary for his new son, picturing the violence of war and the thoughts of the men who fight it. At the same time the hopes and despairs of the people at home are portrayed. Running time 40 minutes.

The first history of the life of Princess Elizabeth to reach the screen is contained in *Heir to the Throne*. In addition to the sequences showing her at official functions are scenes from her daily life, many of them taken at Windsor castle. Running time 11 minutes.

A Harbor Goes to France is the official British film portraying "Operation Mulberry." The film traces the history of the prefabricated harbor used by the Allies in the invasion of Normandy, from the original directive from Prime Minister Churchill in 1942, through the shipyards and factories. The manner in which the parts were towed to France is shown and the violent storm which threatened to render them useless. Running time 15 minutes.

The manner in which Britain is dealing with her postwar problems is detailed in *Progress Report*, three short magazine items. The first describes the manner in which rubble from bombed London is being used to turn marsh land into playing fields, the second the extraction of magnesium from sea water, and the third the new home of Wedgewood china.



FILMS for INDUSTRY BULOVA

The Bulova School of Watchmaking, an institution established by Bulova Watch Company to train physically handicapped veterans in watch craftsmanship, uses films produced by Loucks & Norling.

Films of this type require specialized knowledge of training routines, skill and ingenuity in production techniques, and wide experience in picture making.

LOUCKS & NORLING

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



ELBERT S. KAPIT

Kapit Purchases General Film

A special department to provide "lock shot" material for industrial and commercial film producers is planned for General Film Library, Inc., New York, which was recently purchased by HARRY A. KAPIT, vice-

No one can please everybody... but it is interesting to note that of the producers we have done business with we are still serving *every one*

THE KNIGHT STUDIO

Type Titles for Motion Picture and Slidofilm Producers

11 EAST OHIO STREET • CHICAGO 11



For 16mm. Film—400 to 2000' Reels FIBERBILT Cases are approved for service by the Armed Forces, for shipping of 16mm. film.



president of International Theatrical and Television Company.

ELBERT S. KAPIT, who was recently discharged from the U. S. Army after serving in Europe with the 20th Armored Division of the Third Army, has been named by his father as manager of the library. MAXWELL SELIGMAN, who served in the Army with Elbert Kapit, has been named chief librarian.

Expansion of present facilities is planned as well as an increase in personnel to increase the efficiency of the firm's operations.

Ellsworth Dent to Coronet

♦ Head of the training film and classroom instruction program of Coronet Instructional Films, Chicago text film producers, is ELLSWORTH C. DENT, who has joined the organization as general sales manager of the film company and educational director of Coronet Magazine.

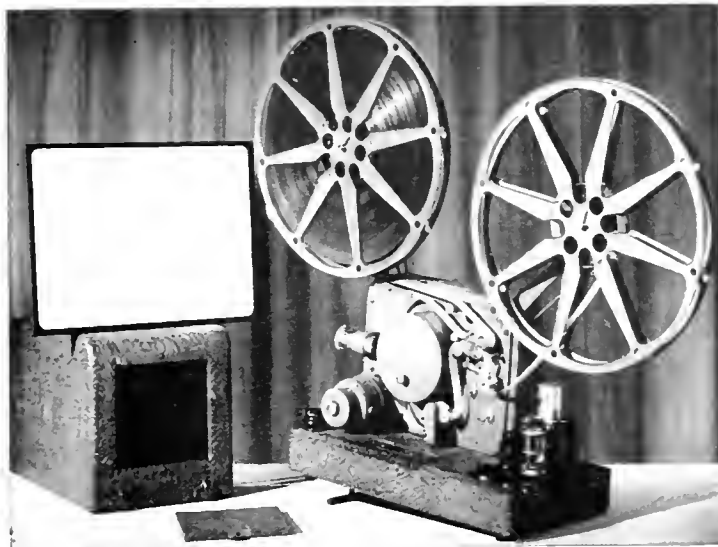
In announcing his appointment DAVID A. SMART, publisher and president of the film company, said his selection is "one step in expanding the educational services of the magazine and Coronet Films." The sound film studios at Glenview, Ill., are increasing their production schedules to add new films each month, he declared. At the same time research is being conducted to determine the film requirements of training institutions and schools to determine the most useful subjects for production.

Mr. Dent has had 22 years of experience in the visual field. He was first in charge of the Bureau of Visual Education at the University of Kansas. He then organized the visual instruction service for the Intermountain area at Brigham Young University, Provo, Utah. Later he organized and directed the Division of Motion Pictures, U. S. Department of the Interior, and served as educational director for the Radio Corporation of America. Three years ago he came to Chicago as general manager of the Society for Visual Education, Inc.

16MM FILM ADVERTISING SERVICE

Arrange Club, School, Church and Farm Group showings. Supply equipment and operators. Full responsibility, one-time or long runs in Arkansas, Missouri, Mississippi and Tennessee. Distribute your literature at each showing.

**16MM FILM ADVERTISING SERVICE
Conway, Arkansas**



A Truly Mechanical BRIEF CASE for Your Salesmen, Now!

And at LOW COST — with

MOVIE - MITE

16 mm. Sound-on-Film Projector

PORTABLE—Weighs only 27½ lbs. complete.

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

STANDARD FEATURES—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.

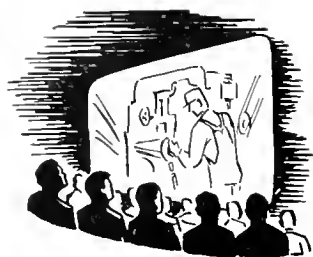
See your Industrial Film Producer for demonstration and delivery information



"KEEP YOUR EYES AND EARS ON MOVIE-MITE"

MOVIE-MITE CORPORATION

1101 EAST 15TH ST. KANSAS CITY 6, MISSOURI



TRAINING AIDS CENTER

(CONTINUED FROM PAGE TWENTY-TWO)

In addition it may be used to enlarge and project images of actual objects and equipment. Although the educational function is the same as that of slides, opaque projection has a distinct advantage when dealing with materials that do not merit the time or expense required for reproduction in a more permanent form such as slides.

d. **WALL CHARTS** may be readily referred to while working in the laboratory or shop. They have a physical advantage over glass slides and film strips in that they may be easily posted for review when classes are not in session. Paper or cardboard charts may be equipped with moveable overlays so that various positions of different moveable parts can be demonstrated. Charts equipped with moveable overlays have proved effective in acting as a *transition* between the detailed study of parts on the chart and animation in motion pictures. They also provide a transition between motion picture animation and the actual equipment or model. It should be noted here that charts with moveable overlays have some but not all of the advantages of models.

e. **THREE-DIMENSIONAL GLASS SLIDES** may be used when a perspective is necessary to clarify the understanding of the subject matter. These slides may be used effectively when the specific advantages of models described below are not essential in reaching specific training objectives.

3. **MODELS** simulate actual equipment, but may be scaled down or up as required for good instruction. Models may be designed to show inner-motion which is impossible in many instances through cutaways of actual equipment. They may be designed so that they can be easily dismantled part by part for detailed study; in this connection the use of color directs attention to different parts and systems. Reports from training stations and factories indicate that the tie-up between models, charts, cutaways and other visual materials is greatly strengthened by using the same color code throughout. Simplified operational mock-ups may be used to demonstrate the basic prin-

ciples involved in complicated systems. These simplified mock-ups may serve to introduce the study of more detailed charts, motion pictures and actual equipment.

Thus we see that different types of training aids have specific advantages and strong points for instruction. We also see that different types have advantages which overlap, and that certain of the different types have functions that may be *directly* interrelated and therefore serve as *direct* transitions from one phase of the learning situation to another. The combination of types, and the order in which they are used varies with different groups and training situations.

The U. S. Navy Training Aids Development Center that designed charts and models for use by the entire Navy, was located in the same building as the Training Aids Section, Third Naval District. The exchange of information between members of the two staffs resulting from

this coincidence, and experience in working with heads of departments from training activities, made increasingly clear the importance and practicability of peacetime production of materials specifically designed for coordinated use in schools and in industry.

Officers Coordinate Activity

★ The Training Aids Officers made frequent visits to schools and factories to inform them of available visual materials, to assist with integrating pertinent materials in the curricula, and to offer assistance with specific training problems. They advised local Audio-Visual Officers, heads of departments and instructors concerning effective utilization of training aids.

The officers from the Training Aids Section also encouraged the organization of classes for instructors at the training activities in which different methods for using training aids were demonstrated and discussed. The District officers worked

with local audio-visual directors in planning these classes. The classwork included basic requirements for good utilization such as making lesson plans, different methods of introducing and presenting material, physical conditions essential for using materials and the importance of following up the presentation with discussion tests and practice. The classwork also included instruction on the strong points of each type of material with demonstrations showing how different types of materials could be coordinated to further improve instruction. These in-service classes proved an invaluable contribution to effective utilization of training aids. Each Officer of the Training Aids Section was made responsible for certain schools and factories since repeated contacts by the same officer proved effective in promulgating good use of training aids. Training Stations were divided among the office according to geographic location and schedules worked out to provide ample time for the officers to become acquainted with heads of departments and instructors, and to become thoroughly familiar with their specific teaching problems.

One of the techniques used by the Training Aids Officers which made their visits to schools and factories more effective was the use of a report form which served as a guide or outline for recording pertinent information in minimum time. This form provided spaces for recording data on the courses, types of training offered, specific training problems, and detailed information on the use of Training Aids. These report forms were filled out during conferences with instructors and served as a basis for discussing the factors that enter into good use of materials.

A file was maintained at the Training Aids Section for each shore base training station. The file contained the report forms described above along with correspondence, inventory of materials and equipment at the activity and other pertinent data. These complete and cumulative records provided an overall picture of the curricula and training problems at each activity, as well as training material and methods being used. They made it possible for the officers of the Training Aids Section to give continuous and personal attention to local training problems.

Officers at training stations quickly became cognizant of the personal interest of the Training Aids Office in helping to solve their problems. Close liaison resulted between the Training Aids Section and the schools and factories.



*The mark of specialists in
films... to communicate
facts... to mold attitudes...
and to influence behavior.*



PATHESCOPE PRODUCTIONS
THE PATHESCOPE COMPANY OF AMERICA, INC.

380 FIFTH AVENUE, NEW YORK 19, N. Y.

ALONG THE FILM PRODUCTION LINE

A semi-educational sound motion picture, *Dateline—Tomorrow*, has been completed for the Aluminum Company of America by the Jam Handy organization. It is being given wide distribution by the aluminum company, and portrays the qualities and characteristics of the various aluminum finishes over a wide range of applications. Enough of the methods of securing these finishes is given to establish a basis for the audience to compare suitability and costs. The picture is being shown to those who buy, sell, design or fabricate products which are or could be aluminum.

Three Pan-American Films

Three new 16mm sound films in color are being distributed by Pan-American World Airways through the Motion Picture Bureau of the M.C.A., and 37 university film libraries. Each of the three may be purchased at cost by schools. The purchase plan is a new departure for Pan American, which has already sponsored a number of films dealing with countries served by the airline.

Wings to Alaska presents a cross section of the territory's wild beauty, history, cities, industries and people—Indian, Eskimo and white. The famous Inside Passage is pictured from the air, and Mendenhall glacier is shown in detail. Tribal ceremonies and the colorful dress worn for them are portrayed as well as a collection of totem poles. Gold mining, salmon fishing and canning are explained and the film closes with pictures of winter sports on the slopes of Mt. Kinley. Running time 30 minutes. *Weekend in Bermuda* is what the name implies, a visit to the island by air, followed by a tour of the hotels, the beaches with surf bathing or sun bathing, a portrayal of the aquatic

sports available and of the background of tropical flowers. The daily life of the natives is depicted, as is that of the tourists at resorts.

Life in the West Indies, Central America and South America is portrayed in the film *Wings Over Latin America*. Remains of early civilizations, the crafts, customs, costumes and market places of the various countries are pictured. There is a trip to the Bahamas, and then from New Orleans the picture carries the audience south through each of the Latin American countries.

DeJen Reviews GE Story

♦ As a feature of one of the series of meetings being held by the New York Chapter of the Society for the Advancement of Management to provide industry with the latest developments in the field of visual aids, JEAN DEJEN presented the story of General Electric's program for training retail appliance salesmen.

Mr. DeJen, who is manager of Retail Development and sales education for the appliance and merchandise division of General Electric, directed formation of the salesmanship course. Slidefilms which form the basis of the General Electric program, were shown to the chapter, and printed texts of the slides shown were distributed.

The chapter was given also the first public showing of the 16mm sound motion picture in color, *GE Diary*. The film is the inside story of General Electric's war production activities, made with the cooperation of the Army, Navy, Marine Corps and Coast Guard.

X. F. SUTTON, president of Sutton-Malkames Company, New York commercial film producers, served as chairman of the meeting.



(Above, left to right) Jean DeJen, Manager of Retail Development Section and sales education activities at General Electric, Bridgeport plant, Lt. Col. John Moore, vice president New York Chapter, Society for Advancement of Management, and X. F. Sutton, Group Chairman

Now building—

... ONE OF THE FINEST
BUSINESS FILM STUDIOS
IN THE ENTIRE INDUSTRY

All Government Pictures
have been delivered and
our work shops are busy
on many new films for pri-
vate enterprise. Our old
customers are back. They
have not forgotten our
20 Years of Experience.

ROCKETT FILMS
6063 SUNSET BOULEVARD
HOLLYWOOD (28) CALIF.

16mm.
and
35mm.

SERVICES

To
FILM PRODUCERS

Quality Backed by 40 Years in the Cinema
Laboratory and Equipment Field

- ★ KODACHROME REPRODUCTIONS
- ★ BLOWUPS AND REDUCTIONS
- ★ BLACK AND WHITE PRINTS
- ★ SLIDE FILMS
- ★ TITLES
- ★ SOUND RECORDING
- ★ CUTTING FACILITIES
- ★ PORTABLE SOUND UNIT
- ★ VAULT STORAGE SERVICE
- ★ PROJECTION SERVICE

Both 16mm. and 35 mm.
ALL IN ONE PACKAGE

**HOLLYWOOD
COLORFILM
CORPORATION**

23D West Olive Avenue Burbank, Calif.
Phone CH. 85554

LABORATORY

The Equipment EXECUTIVE

A NEWS-LETTER OF PERSONNEL ACTIVITY AMONG THE MANUFACTURERS OF AUDIO-VISUAL EQUIPMENT

THE re-awakening of domestic and worldwide markets for peacetime training, public education and similar purposes is mirrored in the month's news of equipment manufacturer personnel activities.

Buffalo Photographic Show

More than 2000 photographic dealers and photo finishers are expected to attend the national convention and photographic trade show to be held March 11-15 in Buffalo, N. Y. Manufacturers of every type of photographic equipment and supplies are planning exhibits for the meetings. Company executives are also planning to be on hand to confer with dealers.

The convention sessions have been so arranged that two meetings will be held in the mornings, one being devoted to topics of interest to the dealers and the second to those interesting the photo finishers. In the afternoons joint sessions will be held.

Topics will include salesmanship, labor problems, methods of meeting competition, trade practices and laws, film libraries, and uses of photography in education and training. Several entertainment features, including a banquet, have been planned for the convention.

NY Museum Honors DeVry

The first Certificate of Merit of the New York Museum of Science and Industry to be awarded to a company in the motion picture industry has been presented to the DeVry Corporation of Chicago, pioneer manufacturers of motion picture projectors, cameras and related audio-visual equipment.

At a presentation ceremony attended by the Press and museum officials the certificate was awarded to WILLIAM C. DEVRY, corporation president, by Robert P. Shaw, director of the museum. Mr. Shaw told the group he regarded it "an honor to bestow the certificate to the head of the three-decade old DeVry Corporation, which has already received five Army-Navy "E" flags and other significant honors."

In connection with the presentation, the museum displayed the new DeVry Model 12000 35mm theater projector, the Model 12106 power amplifier, the new DeVry 16mm portable sound-on-film projector, and



(Above) S. G. Rose of Victor presents award to Guy Noble.

16mm and 35mm cameras. There was also a presentation of the sound film *Vision Unlimited*, portraying the evolution of the motion picture.

The late Dr. Herman A. DeVry, founder of the corporation, invented and developed portable motion picture equipment, and was one of the pioneers of audio-visual education.

The Corporation has been further honored by being awarded the Certificate of Service by the U. S. Army Air Forces Training Command, for meritorious assistance in the ground training program of the Army Air Forces. DeVry's contribution to the war effort included not only equipment for movies for training, briefing and entertainment but several other devices, including the Panoramic Gunnery Trainer, for instructing aerial and anti-aircraft gunners.



(Above) William C. DeVry, (left) president of the Chicago projector manufacturing concern, receives the Certificate of Merit from Director Robert P. Shaw of New York's Museum of Science and Industry.

Victor Aids Rural Education

To increase the emphasis on visual education for the rural youth of America the Victor Animatograph Corporation of Davenport, Iowa, manufacturer of 16mm sound projectors and equipment, has provided funds for two 4-H club scholarships in visual education to the National Committee on Boys and Girls Club Work. This is the first time such scholarships have been available to 4-H club members.

In presenting funds for the scholarships to GUY L. NOBLE, managing director of the National Committee, S. G. ROSE, executive vice-president of the Victor corporation, outlined rules for the competition. Contestants are required to show evidence of interest and experience in the operation of motion picture projection equipment, use of cameras, slidefilms, slides and other visual tools. The winners must include in their college work a minimum of at least one course in visual education.

Mr. Rose said the firm's move had been inspired by a great admiration and respect for the work of the 4-H clubs. Their members, he continued, will benefit from their acquaintance with visual education techniques, and visual education itself will benefit from the impulse of this new force.



ROBERT H. UNSELD

Directs B & H Advertising

The advertising program of the Bell and Howell Company, Chicago manufacturers of motion picture projectors, cameras and accessories, is again under the direction of ROBERT H. UNSELD.

Mr. Unseld has resumed his post as general advertising manager of the company after three-and-a-half years as a major in the Army Air Forces. With Bell and Howell since 1935 Mr. Unseld left the company in June of 1942 to begin active duty with the Air Forces. Duty included service at Wright Field, Ohio, where he was assistant chief of the Air Technical Service Command's experimental photographic laboratory. He also was responsible for the preparation of aerial photographic exhibits and displays. These, depicting the progress and development of reconnaissance and combat photography, were shown in war bond and recruiting drives. They received commendation from Washington officials.

Mr. Unseld was American Vice Consul in Surabaya, Java, when he joined Bell and Howell as personal equipment division manager. Two years later he was named assistant advertising manager, and in 1939 was appointed general advertising manager, the post he held when called to duty with the Army.

16mm Camera's Growing Field

Increased use of 16mm cameras, not only for takes which will be printed in that gauge but for color work which will be blown up to 35mm prints, is expected with the appearance of the new Mitchell 16mm professional cameras.

The new cameras are as complete as the larger units, and have provisions for standard mounts for lenses and filters. New rigid tripods are also available, and cameramen who have seen and used them feel that they will be capable of the same quality color work as the 35mm models.



WALTER E. JOHNSON

NE's Educational Director

Recently released from the U. S. Navy, where he served as Training Aids Officer, WALTER E. JOHNSON has been appointed Educational Director for the Society for Visual Education, Inc. of Chicago, manufacturers of slidefilm equipment.

During his two-and-a-half years in the Naval Reserve, Mr. Johnson served at the Naval Training School at Ohio State University, and at the Naval Training Center in Gulfport, Miss.

Before entering the service Mr. Johnson was coordinator of instructional material and later elementary school principal in the River Forest, Ill. public school system. He also served as instructor in the *Visual Aids* and *Radio in Education* courses at the Northwestern University graduate school summer session of 1942. He holds a Bachelor of Education degree from Milwaukee State Teachers College, and a Master of Arts degree from Northwestern University.

Kollmorgen Optical Staff

E. O. Kollmorgen has been named president of the Kollmorgen Optical Corporation of Brooklyn, N. Y., to succeed George L. Haas, head of the



E. O. KOLLMORGEN

company for many years. Mr. Kollmorgen has been executive vice-president for the past five years. Announcement was also made of the retirement of Dr. Frederick Kollmorgen, board chairman. Ownership of the corporation remains unchanged.

John L. Maulbitsch, production and engineering vice-president, has been selected as vice-president and general manager. William A. Rudd, comptroller, has been named treasurer. Peacetime products will now include *Snaphite* motion picture projection lenses, television optical systems, and *Spectel* telescopic spectacles.



E. N. LUCAS

Illustravox Western Office

♦ Sales manager for the Western division of the Illustravox Division of the Magnavox Company of Fort Wayne, Ind., will be E. N. Lucas, Jr., sales manager. His headquarters will be at 1355 Market Street, San Francisco, Calif., and his territory will include the Rocky Mountain and West Coast states.

For the past 10 years Mr. Lucas has been associated with the Jam Handy Organization as West Coast representative, as a technical and projection consultant in the Detroit office, and as director of projection.



JOHN L. MAULBITSCH

FILING and STORAGE CABINETS

- FILM CLEANING MACHINES
-
- REWINDS
-
- SPLICERS
-
- ASSEMBLIES
-
- REELS CANS
-
- SHIPPING and HANDLING AIDS

Over 30 Years of Satisfactory Service

Dry, brittle film, full of dust, dirt, oil and grime, soon loses its clarity and film life. Permanent protection in NEUMAIDE SAFE ALL METAL Storage Cabinets, is your assurance of a proper performance today, tomorrow, and years to come.

Write for Illustrated Literature.

Over 50 models from which to choose.

*Canadian Distributors: BENOGRAPH MONTREAL

Neumade TRADE MARK

PRODUCTS CORP.
427 WEST 42ND STREET NEW YORK, N.Y.

FOR ALL THE NEWS, ACCURATELY TOLD, ON NEW AUDIO-VISUAL EQUIPMENT. READ BUSINESS SCREEN

EVERYTHING IN PROJECTION

- | | |
|------------------------|---------------------------|
| 35mm Projection | 16mm Arc Projection |
| 16mm Mazda Projection | 16mm Silent Projection |
| 8mm Projection | Standard Slide Projection |
| 2x2 Slide Projection | Film Roll Projection |
| Sound Slide Projection | Opaque Projection |
| Turntable Furnished | Microphone Furnished |

P. A. Systems set up

Thirteen offices ready to serve you!

IDEAL PICTURES CORPORATION

28 - 31 E. 8th St., Chicago, Illinois (Home Office)

- | | |
|--|--|
| 2021 Main St., Dallas 1, Texas | 1127 Tulane Ave., New Orleans, Louisiana |
| 711 - 13th St., Denver 2, Colorado | 915 S. W. 10th Ave., Portland 5, Oregon |
| 926 McGee St., Kansas City 6, Missouri | 108 W. 8th St., Chattanooga, Tennessee |
| 2108 W. 7th St., Los Angeles 5, California | 915 E. Main St., Richmond 19, Virginia |
| 18 So. Third St., Memphis 3, Tennessee | 52 Auburn Ave., N. E., Atlanta, Georgia |
| 132 So. Miami Ave., Miami 36, Florida | |

and

Bertram Willoughby Pictures, Inc., 1600 Broadway — Suite 600, New York City 19, New York



WILLIAM R. SOKEL

DeVry Staff Appointments

Industrial sales of 16mm equipment for the DeVry Corporation of Chicago will be in charge of L. M. ANDERSON, whose promotion to industrial sales manager was announced by W. C. DeVry, president.

Also announced was the appointment of WILLIAM R. SOKEL, recently released from the U. S. Navy, as sales manager of DeVry's 35mm Motion Picture Division, and of NORMAN D. OLSEN, JR. as assistant export manager.

TEN YEARS OF EXPERIENCE

Mr. Anderson has more than 10 years of sales experience in 16mm motion picture equipment and allied products. During the war he served as chief expeditor and assistant production manager at the DeVry plant. Prior to that time he was a DeVry district sales manager in the Southeastern district with headquarters in Atlanta, and in Minnesota and the Dakotas. His headquarters will be at DeVry's main office in Chicago.

Mr. Sokel is a graduate of Rensselaer Polytechnic Institute of New York, and before entering service was instrumentation and sales engineer with the Brown Instrument Division of the Minneapolis-Honeywell Regulator Company. His duties in the Navy included the design, procurement and distribution of all types of motion picture sound equipment. He will work closely with H. Bob Engel, general sales manager, the DeVry theater supply dealers and field service engineers.

ASSISTS EXPORT MANAGER

His new duties will make Mr. Olsen assistant to his father, Norman D. Olsen, Sr., export manager, in handling the increasing volume of sales from the 68 foreign countries in which DeVry equipment is sold. He was recently released from the Army Air Forces, with whom he spent three years on Guadalcanal, New Guinea and the Philippine Islands as a member of the 7th Air-drome Squadron.

Methods used by the U. S. Army in training motion picture projectionists are outlined in a new training pamphlet published by the Victor Animatograph Corporation of Davenport, Iowa. The booklet was prepared by ELDON INHOFF of the Victor sales department, who served as a visual education specialist at Camp Hood, Texas, during the war.

The pamphlet outlines group training methods, including the Army's coach-and-pupil procedure, requirements for prospective operators, a qualification questionnaire, and written test material for the end of the course. The booklet is being dis-

tributed to interested organizations or individuals.

RKO Expands 16mm Program

The 16mm program of RKO Radio Pictures, Inc. will be headed by R. C. MARONLY, who for the past five years has been associated with the Office of Inter-American Affairs.

RKO plans use of the 16mm medium to expand present services to outlying, unserved areas, and not to compete with present 35mm exhibitors. Principal use will be in foreign countries. The program is already being pushed by the company in China, and representatives will shortly leave for Latin America.



DR. JOHN A. TIEDEMAN

Anso's Educational Director

Training of salesmen and technicians of the Anso Division of General Aniline and Film Corporation in the principles and practical applications of the company's processes will be in charge of Dr. JOHN A. TIEDEMAN, who has been appointed director of the firm's education department. He succeeds Lloyd E. Varden, who left to join a New York photo finishing concern.

Until recently Dr. Tiedeman has been a commander in the U. S. Navy, being attached to the U. S. Naval Academy as assistant head of the physics section. A graduate of Union college he became interested in photography while doing research work for General Electric on the effects of lightning on high power transmission lines.

(CONTINUED FROM PAGE TWENTY-FIVE)

G.E.'S TRAINING PROGRAM

This entire program has been prepared under the direction of Jean DeJen, manager of Retail Development and sales education for the Appliance and Merchandise department of General Electric. The training program is carried on under his personal supervision. Mr. DeJen states that the Company expects each of its dealers to have a projector, screen, a portable pulpit and a library of slidefilms and printed texts. This library will be kept up to date with periodic releases.

WANTED

Experienced commercial motion picture and slidefilm writer wanted for top bracket position with leading industrial producer. Please state qualifications and experience. Our organization knows of this ad.

Box 54

BUSINESS SCREEN
157 E. Erie, Chicago 11

Good films and projectors deserve good lamps

RADIANT PROJECTION LAMPS

RADIANT LAMP CORPORATION

300 Jelliff Ave., Newark 8, N. J.

PROJECTION • SPOTLIGHT • FLOODLIGHT • EXCITER • MOTION PICTURE PRODUCTION



NEW PRODUCTS

AUDIO-VISUAL EQUIPMENT • PROCESSES AND MATERIAL DEVELOPMENT IN THE NEWS

PLANTS throughout the nation, makers of audio and visual products were staging a real battle of attrition postwar production to meet the largest back orders in the history of the industry. Despite crippling shortages of essential parts and materials, most companies in the field appeared to be maintaining good delivery schedules last month.

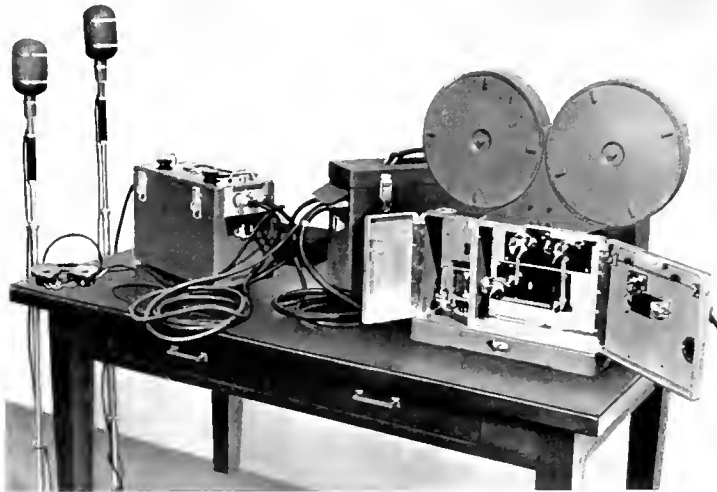
No revolutionary design changes but an increasing trend to simplification was apparent in these products. Where simplification could lead to lower prices and wider usefulness it would be welcome news to both consumer and maker.

Valette Announces Line

First announcement of the return to civilian production of Valette Products, Inc., Chicago manufacturer of cameras and other visual equipment, including a 16mm sound projector, was made this past month. Ernest Valette is president of the concern.

Details of the new projector have not been announced, but the firm reports light weight, high sound fidelity, even screen illumination, double-colored lamp house, silenced mechanism and simple, 3-switch operation as features. First showings were planned for the public at the Buffalo convention of photographic dealers and photo finishers. The unit is reported in quantity production.

Oliver N. Wilton, former Bell and Howell sales and export executive is effecting distribution. He is Vice-president in charge of sales of photographic products. To enable it to expand production on all products the company has already begun construction of a new factory in Chicago. This is its 13th year in business.



Perfecting as an aid to producers who use both 16 and 35mm cameras, the new Western Electric simplified recording system is shown.

Western Electric Announces New Recording System

★ To aid 16mm sound film producers who use both 16mm and 35mm cameras a new simplified film recording system to enable recording of any of the standard original or release type of sound tracks on either size film has been perfected by the Electrical Research Products division of the Western Electric Company. It will be available within the next few months.

The new device, smaller in size and weight than previous recorders, represents a marked departure in design from equipment in use today, company officials report. Features are simplicity of mechanical parts and freedom from critical adjustments, rapid threading of film, adaptability to either variable area or density recording and reduction of flutter to new low values.

Unit assembly type of construction is used, and introduction of various innovations enable it to meet a variety of recording requirements, including changing from 16mm to 35mm by use of only a screwdriver.

The new portable amplifier-noise reduction unit with a power supply unit is suitable for use with news-reel cameras for single film recording, or with the new recorder for an inexpensive double film system.

Unique Visual Sales Display

★ Combining living characters with slide backgrounds to re-create paintings in life-size proportions were used in a unique visual presentation which featured a recent Continental Distilling Corporation sales meeting.

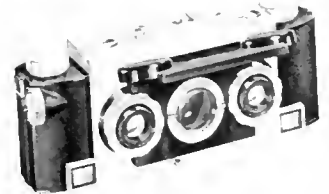
A double set of projectors, a full size Trans-Lux screen and Kodachrome slides of the paintings, both



(Above) The Argus streamlined slide projector with rotary slide carrier, coated optics.

with and without the painted characters, were used. Fading from the one to the other slide, and special lighting effects enabled actors to make on-stage movements and exits and replace the painted characters. Micrometer accuracy in making the slides and in projection of them was necessary to secure smooth transition.

This unusual showing was engineered at the direction of the Al Paul Lefton Company, Inc., Philadelphia advertising agency. Television officials are said to be interested in that this technique may help solve that industry's backlog problems.



THE STEREO-REALIST CAMERA

3-Dimensional Selling

★ Use of third dimensional photography in the sales field has been given additional impetus by completion of a new stereo camera and viewer by the David White Company. The new camera, called the Stereo-Realist, and the viewer are expected to reach the market in the very near future.

The camera uses standard 35mm film magazines, making 15 stereo pairs of pictures on an 18 exposure roll.

Transparencies made with the new camera, either in black and white or color, may be used in the new viewer. This is equipped with achromatic lenses with focusing and interocular adjustments. The built in illuminating system permits full enjoyment of color without eyestrain, and with maximum illusion of depth. The viewer case is of plastic and easy to hold.

The camera body is die cast aluminum covered with a leatherlike material.



The Nateco Projector

(See illustration at right)

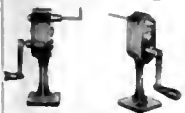
★ Constructed of individual assemblies and sub-assemblies to permit removal and replacement in the field with only ordinary tools, the new Nateco 16mm sound picture projector has been placed in production by National Industries, Inc., of Chicago. Use of individual assemblies is de-

(CONTINUED ON THE NEXT PAGE)

DUPLEX REEL REWINDERS

Operates 16mm. and 35mm.

Duplex Rewinders continue to serve long after others have had to be replaced.



★

Duplex Cinema Equipment Co.
50 West Olive Avenue Burbank Calif.
Telephone CHARleston 85554

(CONTINUED FROM PREVIOUS PAGE)
 plastic. Exposed metal parts are in Aluminite. The heart of the camera, the two lenses, are specially designed Ilex Paragon f3.5 coated anastigmats. Their focal length is 35mm. The iris diaphragms are mechanically coupled. The twin lenses are perfectly matched and positively coupled so that focusing of each is synchronized with the other. The shutter is a gear retarded, ring set, cocking type mounted behind the lens. Ten speeds are provided.

To give the camera the greatest possible versatility there is a built-in flash synchronizer, an optical type view-finder and an optical rangefinder. Parallax in the view-finder is eliminated by mounting it between the lenses.

Self-Contained Sales Projector

★ With production in the industrial and commercial film field moving toward the greater use of films as direct selling tools, Technical Service, Inc., of Detroit is manufacturing a completely automatic 16mm sound film projector for use of salesmen. It has projector, screen, speaker and amplifier built into one case weighing about 40 pounds.

The new projector is said to be suitable for audiences of from one to 35 persons, and can be set up and put into operation within five minutes without causing undue confusion in a prospect's office. Showings can be held in a lighted room, and salesmen using the projector have the added advantage of being able to sit with the prospect while viewing the film as the machine is completely automatic once it is started.

In "setting up" the equipment is placed on a table or desk, and the screen, attached to the projector, is snapped into place. The projector operates on direct current, or on either 25-cycle or 60-cycle alternating current without conversion equipment. It can be plugged into any standard wall outlet.

The film is threaded on a continuous magazine of T.S.J. design, and is always ready for showing, thus saving the inconvenience of threading. It also handles conventional 16mm reels up to 2000-foot capacity.

(Below) Technical Service Projector



NEW PRODUCTS



(Above) Informal sales group views Technical Service 'self-contained' projector.

16mm

Release Prints

As a discriminating producer, you are interested in obtaining release prints that reflect your painstaking production efforts.

To insure the finest screen results, enlist the excellent facilities and expert personnel available at Burton Holmes Films — the leading motion picture laboratory in the middle west.

Annually, we process millions of feet of 16 mm release prints on a quality basis.

Inquiries invited.

BURTON HOLMES FILMS, INC.

7510 N. Ashland Avenue, Chicago 26, Illinois

ROgers Park 5056

Anso's New Color Film

★ In selection of color for industrial and commercial motion pictures producers now have the new Anso color film added for their consideration. Anso officials have announced that the new film is now being released in sufficient quantities to make it generally available. Companies with orders already on file are being supplied as rapidly as production permits.

At present all processing is being done in the main color laboratory in Binghamton, New York. A duplicating process is being offered there too for production of extra prints. The company plans to extend its laboratory facilities to other cities when equipment becomes available.

A feature of the new film is that processing may be done in the future by those producers with their own laboratories. The company reports that processing is relatively simple in the field of color. This, it is pointed out, will permit producers to rapidly develop sample rushes for inspection.

Daylight film was first placed in production, but the tungsten type is being added as rapidly as possible. It is claimed that the new film has adequate speed for a variety of conditions, ample latitude to offset minor errors in judging light, and clarity because of an anti-halation undercoating.

THE NATCO PROJECTOR

(CONTINUED FROM COL. 2; PAGE 41)

signed to solve the service problem.

Functional highlights of the Natco are the direct sound scanning, an independent floating stabilizer, designed for quality sound reproduction. The ventilating system provides cool operation even with a 1000-watt lamp. A triple claw shuttle movement allows film to feed through the projector even when two consecutive sprocket holes are defective and a precision designed mechanism assures picture steadiness on the screen. Film damage caused by film weave is said to be eliminated by the position of the sprocket teeth in relation to the picture frame. All lamps are readily accessible for changing and the film gate components are removable for easy cleaning without tools.

The Natco is equipped with a coated 2-inch f1.6 lens, has a 12-inch permanent magnet speaker and an amplifier with a power output of 11 watts. It handles up to 2000-foot reels and there are no belts or arms to attach. Rewinding is done by turning the rewind switch without changing the reels. Standard equipment includes a 15-foot power cable, 50-foot speaker cable, extra exciter lamp, fuses, reel and set of wrenches

HOW NEW OPTICAL GLASS

Manufacturers of motion picture and slidefilm projectors, and firms constructing lighting equipment for the industry are investigating a new heat absorbing, color transmitting glass which has been perfected by the American Optical Company.

The new glass is reported by Dr. E. D. Tillyer, research director for American Optical, to absorb about 90 per cent of infra-red or heat radiations from light sources, and to transmit about 85 per cent out of a possible 92 per cent of light if unobscured. If reflection is reduced by coating a light transmission of 90 per cent is claimed.

A product of research made necessary by the war, the new glass is said to be superior to the German glass which was previously imported for use as heat screens. A far greater accuracy in the transmission of color is also reported in projectors which have been fitted with it, as well as protection against damage or burning of film or slides.

In addition to this use the glass can be employed in spotlights or podlights as a heat screen to protect operators on movie or television sets, making their work far more comfortable. Its efficiency is demonstrated, it is reported, by stopping motion picture projectors to project a single frame, and relying solely on the glass to protect the film from fire.

It is said to be chemically stable, resisting weathering without surface treatment, and can be molded, ground and polished like ordinary glass. It is composed of phosphorus, aluminum and silicon oxides, supplemented by conditioning ingredients, and with ferrous iron as the heat absorbing agent. The German glass was chemi-

cally unstable and had to be given a surface treatment to resist weathering. It had a further disadvantage in being difficult to work.

(Below) Color superiority of new glass is demonstrated.



BULOVA (continued from Page 26) which was constructed by the Bulova Company. With it spirals of any pitch can be drawn and it can be used to produce distorted spirals as well as perfect ones at the will of the draftsman. It was necessary to produce imperfect ones to show distortion in an imperfectly mounted spring.

Three films on the escapement and nine on the hairspring have been produced. All are 11 minutes long. Additional films are now in production. By the time the entire program is completed every part of the watch, all operations in assembly, disassembly and repair will have been covered.

So successful has the program with its visual aids proven that the Canadian government recently installed a similar school in Toronto, with films, texts and other equipment supplied by the Bulova Foundation. After the school had been viewed by an official the French government invited Stanley Simon of the Bulova firm to Paris to arrange details for setting up schools in French Red Cross hospitals.

(Below) Dr. E. D. Tillyer of the American Optical Company shows how new glass protects film from fire damage in demonstration.







For Sales Calls
For Classrooms

TSI Suitcase Projector
16mm Sound

One TSI Development to
"Make it easy to show"

TECHNICAL SERVICE, INC.
693 Monroe Street
Detroit 26 Michigan

BLOWER COOLED AND LIGHT WEIGHT, TOO

Triple Purpose

GoldE FILMATIC

SLIDE AND FILM STRIP PROJECTOR



USE 3 WAYS...

- For Single Frame Slidefilm
- For Double Frame Slidefilm
- For 2 x 2 (35 mm) Kodachrome or Black and White Slides

MOTOR-DRIVEN FORCED AIR COOLING plus heat filter permits use of 300 as well as 200 or 100 watt lamp, yet safeguards precious slides or film against heat damage.

NO REWINDING NECESSARY... film is ready for showing right after use.

SMOOTH PRECISE FOCUSING to hairline sharpness.

ANASTIGMAT PROJECTION LENS (5" f.3.5).

EASILY ADJUSTABLE for either horizontal or vertical pictures.

MANOMATIC SLIDE CARRIER automatically stacks slides in sequence.

MORE BRILLIANT PROJECTION!
GREATER SLIDE PROTECTION!
MORE CONVENIENT OPERATION!

The GoldE Filmatic enables you to make the most effective use of *all three* types of still projection material. Can be changed from film to slide showing in a jiffy!

GoldE Manufacturing Co. Dept. B, 1220 West Madison St.
Chicago 7, U. S. A.

These qualified visual education dealers offer the finest in products and services for the use of training and informational aids; including film subjects for every occasion, screens, projectors and accessories. Projection facilities, including operator and equipment, are also available. Address inquiries concerning these dealers or listings on this page to Reader Service Bureau, Business Screen Magazine, 157 E. Erie St., Chicago 11, Ill. Your inquiry is welcomed.

• CONNECTICUT •
Hebert Studios, Inc., 53 Allyn St.,
Hartford 3.

• DISTRICT OF COLUMBIA •
I. T. & T. Corp. of Washington,
51 H. Street NW.

Jam Handy Organization, Inc.,
Transport'n Bldg., Washington 6.
Paul L. Brand, 816 Connecticut
Ave., Washington 6.

• MAINE •
D. K. Hammett, Inc., 8 Brown St.,
Portland.

• MARYLAND •
Kunz Motion Picture Service, 432
N. Calvert St., Baltimore 2.

Stark Films, 537 N. Howard St.,
Baltimore 1.

• MASSACHUSETTS •
I. T. and T. Co. of New England,
115 Newbury St., Boston 16.

Jarrell-Ash Company, 165 Newbury
St., Boston 16.

Visual Education Service, Inc., 116
Newbury St., Boston 16.

• NEW HAMPSHIRE •
A. H. Rice and Co., Hollis, N. H.

• NEW JERSEY •
Art Zeiller, 868 Broad St., Newark 2.

• NEW YORK •
Hallenbeck & Riley, 562 Broadway,
Albany 7.

Buchan Pictures, 79 Allen St., Buf-
falo.

Bertram Willoughby Pictures,
Inc., Suite 600, 1600 Broadway,
New York.

Catholic Movies, 220 W. 42nd St.,
New York.

The New York I. T. & T. Co., 25
W. 45th St., New York 19.

The Jam Handy Organization,
Inc., 1775 Broadway, New York 18.

Institutional Cinema Service, Inc.,
1560 Broadway, New York 19.

King Cole's Sound Service, 340
Third Ave. at 25th St., N. Y. C. 10.

Nu-Art Films, Inc., 145 W. 45th
St., New York 19.

S. O. S. Cinema Supply Corp., 449
W. 42nd St., New York 18.

Sullivan Sound Service, 475 Fifth
Ave., New York 17. 29 Salem Way,
Yonkers. 34 Palmer. Bronxville.

Y.M.C.A. Motion Picture Bureau,
347 Madison Ave., New York 17.

John E. Allen, Inc., Box 383, Roch-
ester 7.

• PENNSYLVANIA •
Kunz Motion Picture Service, 1319
Vine St., Philadelphia 7.

Lippincott Pictures, Inc., 4729 Lud-
low St., Philadelphia 39.

• WEST VIRGINIA •
J. G. Haley, P. O. Box 703, Charle-
ston 23.

Apex Theatre Service & Supply,
Huntington.

• ALABAMA •
Wilfred Naylor, 1907 Fifth Ave.,
No., Birmingham 1.

John R. Moffitt Co., 19½ S. Perry
St., Montgomery.

• FLORIDA •
Norman Laboratories & Studio,
Arlington Suburb, Jacksonville.

Stevens—Pictures, 9536 N. E. Sec-
ond Ave., Miami.

Bowstead's Camera Shop, 1039 N.
Orange Ave., Orlando.

• GEORGIA •
I. T. & T. Corporation of the
South, 756 W. Peachtree St., N.W.,
Atlanta.

Calhoun Company, 101 Marietta St.,
Atlanta 3.

Strickland Film Co., 141 Walton
St., N. W., Atlanta 3.

• KENTUCKY •
D. T. Davis Co., 178 Walnut St.,
Lexington 34. (Also Louisville.)

• LOUISIANA •
Stanley Projection Company, 211½
Murray St., Alexandria.

Jasper Ewing & Sons, 725 Poydras
St., New Orleans 12.

Stirling Motion Picture Co., 2005
Ferndale Ave., Baton Rouge 15.

Ideal Southern Pictures Co., 336
Barrone St., New Orleans.

I. T. & T. Corp. of New Orleans,
318 Carondelet St., New Orleans.

• MISSISSIPPI •
Herschel Smith Company, 119
Roach St., P.O. Box 1187, Jackson
110.

• TENNESSEE •
Ideal Pictures Corp., 18 S. 3rd St.,
Memphis.

Frank L. Rouser Co., Inc., P. O.
Box 2107, Knoxville 11.

• VIRGINIA •
Walker C. Cottrell, Jr., 408-10 E.
Main St., Richmond 19.

Ideal Pictures, 219 E. Main St.,
Richmond 19.

• ARKANSAS •
Arkansas Visual Education Serv-
ice, Conway.

• ILLINOIS •
Ideal Pictures Corp., 28 E. 8th St.,
Chicago.

I. T. & T. Co. of Illinois, 100 W.
Monroe St., Chicago.

Jam Handy Organization, Inc.,
230 N. Michigan Ave., Chicago 1.

McHenry Educational Films, 64 E.
Jackson Blvd., Chicago 4.

Midwest Visual Equipment Co.,
4509 N. Damen Ave., Chicago 25.

Y.M.C.A. Motion Picture Bureau,
19 So. La Salle St., Chicago 3.

Stinson Projector Sales, 521 S.
Lombard Ave., Oak Park.

Fletcher Visual Education Service,
218 W. Main St., Urbana.

• INDIANA •
Burke's Motion Picture Co., 434
Lincoln Way West, South Bend 5.

• IOWA •
Pratt Sound Film Service, 805
Third Ave., S. E., Cedar Rapids.

Ryan Visual Aids Service, 409-11
Harrison St., Davenport.

• KANSAS-MISSOURI •
Central Visual Education Service,
Broadview Hotel Bldg., Wichita,
Kas.

Kansas City Sound Service Co.,
Room 1, Lobby floor, 926 McGee
St., Kansas City 6, Mo. (Ideal Pic-
tures)

Erker Bros. Optical Co., 610 Olive
St., St. Louis 1.

I. T. & T. Corp. of Missouri, 3326
Olive St., St. Louis.

Swank Motion Pictures, 620
Skinker Blvd., St. Louis.

• MICHIGAN •
Olson Anderson, 1113 McKinley
Ave., Bay City.

Engleman Visual Education Serv-
ice, 4754-56 Woodward Ave., Det-
roit 1.

Jam Handy Organization, Inc.,
2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 1043 E. Grand
River, East Lansing.

• MINNESOTA •
Film Preview, 1504 Hennepin Ave.,
Minneapolis.

National Camera Exchange, 86 S.
Sixth St., New Farmers Mechanics
Bank Bldg., Minneapolis 2.

• OHIO •
Lockard Visual Education Service,
922 Roslyn Ave., Akron 2.

Ralph V. Haile & Associates, 215
Walnut St., Cincinnati.

Fryan Film Service, Film Bldg.,
Cleveland 14.

Film Associates, 429 Ridgewood
Dr., Dayton 9.

Jam Handy Organization, Inc.,
310 Talbott Building, Dayton 2.

Murray Motion Picture Service
Co., 879 Reibold Bldg., Dayton 2.

Twyman Films, Inc., 29 Central
Ave., Dayton 1.

Martin Sound Systems, 50 Charles
Ave., S.E., Massillon.

• WISCONSIN •
Photoart House, 844 N. Plankinton
Ave., Milwaukee.

Central Education Association,
Green Bay.

• CALIFORNIA •

Donald J. Clausonthue, 1829 N.
Craig Ave., Altadena.

Ideal Pictures Corp., 2408 W. 71
St., Los Angeles.

I. T. & T. of the West, 3123 W.
8th St., Los Angeles 5.

Jam Handy Organization, Inc.,
7046 Hollywood Blvd., Los An-
geles 28.

Screen Adettes, Inc., 1709 W. 81
St., Los Angeles 14.

I. T. & T. of the West, 4247 Pic-
mont Ave., Oakland 11.

Carroll W. Rice, 19 Estrella Ave.
Piedmont, Oakland 11.

Hirsch & Kaye, 239 Grant Ave.
San Francisco 8.

Photo & Sound, Inc., 153 Kearne,
St., San Francisco.

Screen Adettes, Inc., Sixty-Eigh-
Post Bldg., 68 Post St., San Fran-
cisco 4.

Y.M.C.A. Motion Picture Bureau,
351 Turk St., San Francisco 2.

• COLORADO •
Ideal Pictures Corp., 1739 Oneid
St., Denver.

• OREGON •
Ideal Pictures Corp., 915 S. W.
10th Ave., Portland.

Moore's Motion Picture Service,
306-310 S. W. Ninth Ave., Port-
land 5.

Screen Adettes, Inc., 314 S. W.
Ninth Ave., Portland 5.

• TEXAS •
The Educational Equipment Co.
David F. Parker, 1909 Commerce
St., Dallas 1.

I. T. & T. Corp. of the South,
302½ S. Harwood St., Dallas 1.

National-Ideal Pictures, 2024 Mai-
St., Dallas.

Visual Education, Inc., Twelfth at
Lamar, Austin. Also, Cotton Ex-
change Bldg., Dallas 1, and M & M
Bldg., Houston 2.

Y.M.C.A. Motion Picture Bureau,
1700 Patterson Ave., Dallas 1.

• WASHINGTON •
Rarig Motion Picture Co., 551
University Way, Seattle 5.

• HAWAII •
Motion Picture Enterprises, 121 S.
Beretania Honolulu, T. H.

General Films Limited
Head Office:
1534 Thirteenth Ave., Regina, Sask

Branches:
535 W. Georgia St., Vancouver
B. C.

810 Confederation Life Bldg., Win-
nipeg, Man.

156 King St., West, Toronto, Ont

1396 St. Catherine St., Montreal.

760 Main St., Moncton, New
Brunswick.

The DEALER'S Screen

Chicago headquarters and an increased program of activity is planned by the National Association of Visual Education Dealers, it was revealed by Don White of Atlanta, Ga., who has been named executive secretary of the organization.

Mr. White said Chicago has also been selected as the site of a 1946 convention and trade show, which has tentatively been scheduled for August 5th and 6th. The convention is expected to attract several hundred visual education dealers, educators and manufacturers from all parts of the United States.

Plans are also being drafted for increased and more effective use of projected visual aids in commerce, industry and the educational and religious fields; and to promote cooperation among producers, distributors and consumers of films and visual aids.

Prior to the establishment of the Chicago headquarters, which is expected in about two months, Mr. White is maintaining offices in the Marietta Street Building, Atlanta, Ga. He was recently released from the U. S. Army Air Forces, in which he served as a major. He spent two years as a photographic officer in the India-China division of the Air Transport Command. Prior to entering the Army he was head of the educational film service of the University of Georgia from 1936 to 1941 when he entered government service as a writer and supervisor of Army training films.

Purchases Hebert Studio

Purchase of the Hebert Studios, 15 Newbury Street, Boston, Mass., by RICHARD F. O'NEILL and WILLIAM F. C. GREENE, and formation by them of the Visual Education Service, Inc., was announced by Mr. O'Neill, president of the new concern.

Visual Education Service will operate as successor to the Hebert Studios at the same location. The firm will serve as distributor of audio-visual teaching and training materials.

Hins Screen Adettes

General manager of the Screen Adette Equipment Corporation of Portland, Ore., Western distributors



MAJOR DON WHITE

for RCA visual equipment, will be ARTHUR A. HEBERT, JR., who until recently operated the Hebert Studios, Inc., of Hartford, Conn.

Mr. Hebert was formerly a staff photographer for the Hartford Current and until 1934 a partner in the H. F. Dunn Motion Picture Company. Since 1934 he has owned the Hebert Studios, representing manufacturers and film distributors in Connecticut. He is a graduate of the Radio Institute of America, a director of the National Association of Visual Education Dealers, and has been state 16mm chairman for the Connecticut War Finance Committee.

WILLARD M. SANZENBACHER, recently discharged from the Navy, is the new manager of the Portland, Ore. office of the Screen Adette Equipment Corporation, Western distributors for RCA equipment. He served three years in the Navy's Training Aids Section.

Before entering the Navy Mr. Sanzenbacher was for 10 years director of visual education in the Macomber Vocational high school, Toledo, Ohio. He was also instructor in all phases of the graphic arts. He is a graduate of the Carnegie Institute of Technology and did graduate work in vocational guidance at the University of Wisconsin.

IT&T's New Dealer Policy

To enable dealers to build up their film libraries on a permanent basis International Theatrical and Television Corporation of New York is offering dealers the opportunity to obtain its pictures by outright purchase or on long term lease. An increasing number of new film titles has been acquired by the Corporation.

ATLAS

Educational

Film

Co.

33

YEARS

OF PRODUCTION

EXPERIENCE

Milne J. Eckhardt, President

CREATORS OF MOTION PICTURES & SLIDEFILMS
1111 South Boulevard • Oak Park, Illinois • AUSTIN 8620

MILLIONS

of FEET of Indexed FILM

On Call for Your Needs!

STOCK SHOTS THAT ARE "A FIND"
FOR INDUSTRIAL PRODUCERS

- **SCENES** of every description—celebrities past and present . . . events current and historical . . . personalities . . . industry . . . sports . . . science . . . scenic and civic shots from every part of the world, etc., etc., etc.
- **BACKGROUNDS** . . . atmosphere . . . unusual effects, etc.
- **NEW MATERIALS** constantly added to our immense library of film shots.
- **TELEVISION**—film supplied for every need in this field.

IMMEDIATE SERVICE . . . Try us!

Elbert S. Kapit, *General Manager*

GENERAL FILM LIBRARY, INC.

1600 BROADWAY • NEW YORK 19, N.Y.

CIRCLE 6-6441-6442

YOU NAME IT—WE HAVE IT



16MM & 35MM

motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of electrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.

340 THIRD AVE. at 25th ST., NEW YORK 10 LEX. 2-6781

☆ People Who Make PICTURES ☆

YMCA-Look Magazine Films

✦ Using industrial and commercial film producers the National Council of the Y.M.C.A., which operates the Motion Picture Bureau of the Y.M.C.A., will cooperate with LOOK MAGAZINE in sponsoring a series of 16mm sound films on family and personal problems, conduct and behavior, moral issues and other human-interest questions.

The producing unit of the Y.M.C.A. will be known as Association Films, and will be headed by J. R. BINGHAM, who also is director of the Motion Picture Bureau. The unit has already released the sound film, *Play Volleyball*, and a 35mm slidefilm, *Play Softball*. In collaboration with LOOK the unit has ready for distribution the sound films, *The Art of Living, You and Your Family* and *You and Your Friends*. Set for release in the early spring are *You and Your Personality*, and *You and Your Health*. Future plans call for four films, entitled *You and Your Church, You and Your School, You and Your Community*, and *You and Your Country*.



AGENCY NEWS-REEL

✦ DONALD MAGGINI has been appointed director of motion picture operations of Kenyon and Eckhardt, Inc., New York advertising agency. Mr. Maggini joined the agency in February 1944.

Rogers Joins Platt-Forbes

✦ Motion picture, radio and television activities of Platt-Forbes, Inc., New York advertising agency, will again be directed by SHERMAN E. ROGERS, who recently rejoined the agency after serving three years as a lieutenant



SHERMAN E. ROGERS

in the Training Films and Motion Picture branch of the U. S. Navy.

Transfilm Documentary Slant

✦ Increasing use of the documentary approach to industrial and educational subjects will be made by Transfilm, Inc., New York producers, it was revealed by WILLIAM MIESEGAES, president. The company is currently producing a series of documentary travelogues of American life for the Ford Motor Company, and will expand its activities in this field.

A new slidefilm technique, developed by the company during four

years of war production for the U. S. Navy, will be made available to industrial clients. The technique is reported to have been effective in solving technical training problems.

Transfilm will round out its program with a department for industrial and commercial photography, supplemented by full facilities for producing three-dimensional color photography for advertising and promotional use.

Staff additions announced in recent months give the company one of the most versatile creative groups in the business.



JOHN SQUIRES

John Squires to Willard

✦ COMMANDER JOHN SQUIRES of the U. S. Naval Reserve has been appointed assistant general manager Willard Pictures, New York industrial production studio. He has been head of the production section of the Navy Photographic Services, and was recently awarded the Navy Commendation Ribbon for meritorious accomplishment in motion picture production.

In addition to training and orientation films he exercised general supervision over the Navy Report film made for the general public. Prior to entering service he was an independent producer of industrial and commercial motion pictures.

General Film Productions

✦ General Film Productions, Inc., new company to produce entertainment shorts, educational and industrial films and news topic featurettes in the 16mm field, has been formed in New York City with HARRY Z. KAPIT as president and executive producer.

Mr. Kapit, who has been active for many years in the production and distribution of both 16mm and 35mm films, said one of the company's first productions will be a series of 1-reel shorts based on the radio program, *The Answer Man*. The first of these is scheduled for release in March.

BENJAMIN R. PARKER and JULI BRICKEN will be directors and producers in the new company, and Robert Klaeger will be editor-in-chief. All were recently released from the U. S. Army Pictorial Service. Bud Rogers will be associated with Mr. Kapit in production and also will head distribution.

McGuire Returns to Florez

✦ After four years of service in the Navy as a patrol bomber navigator JAMES L. MCGUIRE has returned to the editorial staff of Florez, Inc., Detroit producers. In the Navy Mr. McGuire served with Fleet Air Wing Four in the Aleutian islands.

For Sales Training and Job Training

Teach

35% faster
and assure

55% better
retention

with

motion pictures and slide films

We have helped the armed forces with training films; now let us help you revitalize your own *peace-time* training program.

Photo & Sound, Inc.

111 New Montgomery Street • San Francisco



Improve selling...

If you want to get the sales staff you're putting together off to a flying start, you ought to do what many successful selling organizations are now doing.

You ought to use films . . . to give salesmen a quick and thorough grounding in the things they need to know to sell your product effectively.

For giving salesmen this grounding . . . on your product, your market, your competition, your most resultful selling techniques . . . there is nothing quite like training films. Utilizing a many-sided approach given to no other medium . . . pictures, motion, color, sound . . . sales motion picture

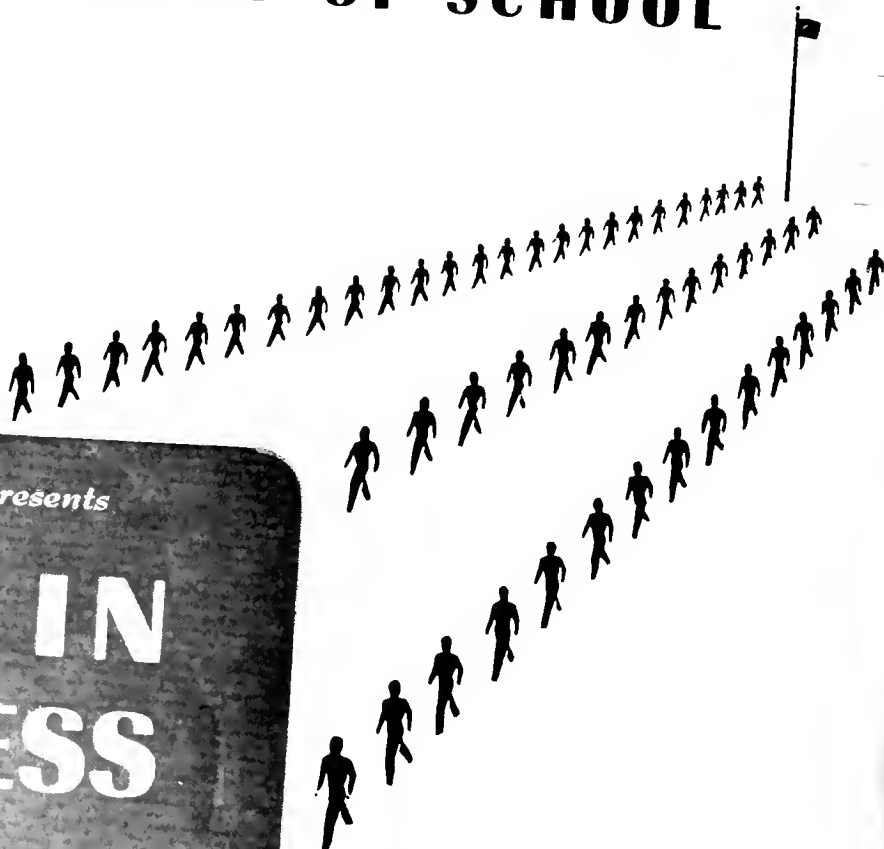
with training film "show-how"

and slide films make learning easier, more attractive, more lasting!

Help your men "over the hump" . . . There are many producers — specialists in the production of sales and slide films — in every city everywhere. Select with one of them on your problem, now, and you will have just what you need to make your sales staff working, hard hitting organization you want to build.

14,083

GO TO A NEW KIND OF SCHOOL



Minneapolis-Honeywell presents

HEAT IN HARNESS



WHEN the Minneapolis - Honeywell Regulator Company began its nationwide series of visual training meetings in 168 cities, the members of the heating industry started going to a new kind of school. 14,083 were graduated within the first six months from "the most intensive educational program ever offered in the heating industry."

Helping with the color story of "Heat in Harness" is typical of Jam Handy Organization contributions to reconversion through new techniques in training.

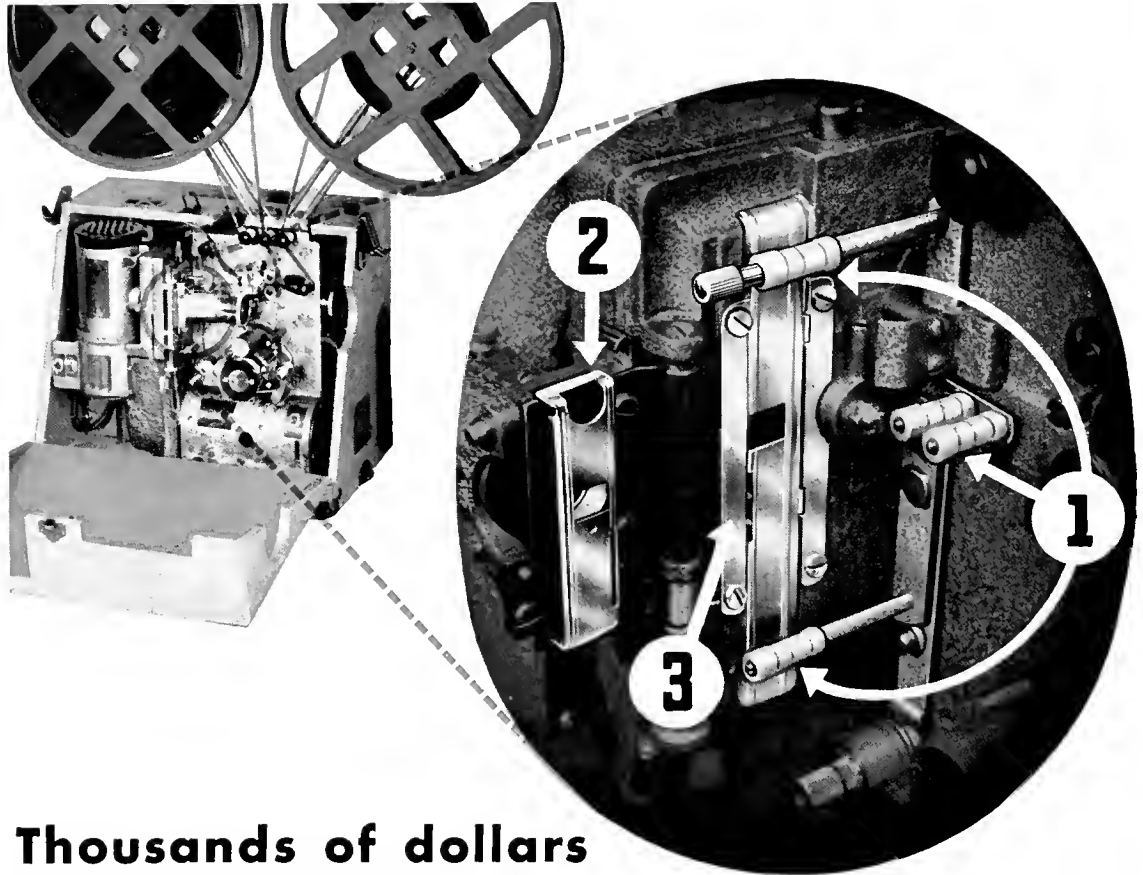
To Get Understanding

The **JAM HANDY**
Organization

VISUALIZATIONS • EDUCATIONAL SOUND PICTURES • TRAINING ASSISTANCE • SLIDE F
NEW YORK 19 1775 Broadway Columbus 5-7144 WASHINGTON 6, D.C. Transportation Building District 0611 DETROIT 11 2900 E. Grand Blvd. MAdison 2450 DAYTON 2 310 Talbot Building ADams 6289 CHICAGO 1 230 N. Michigan Blvd. STate 6758 LOS ANGELES 7046 Hollywood HEmpstead 58



A SPECIAL REPORT ON A TRAINING FILM PROGRAM FOR INDUSTRY
ISSUE THREE • 1946 • OF THE NATIONAL MAGAZINE OF AUDIO AND VISUAL AIDS



Thousands of dollars
in film damage

SAVED BY VICTOR'S "Safety Zone"

VICTOR'S exclusive design brings you this *triple insurance* against costly film damage:

1. *Safety Film Trip* — stops projector *instantly* in emergency or in case of incorrect film threading.
2. *180° Swing-Out Lens Mount* — simplifies cleaning of dust and grit.
3. *Duo-Flexo Pauls* — slide into film perforations accurately instead of punching new holes.

A VICTOR projector treats film gently . . . handles film safely. Even inexperienced operators, as well as old hands, enjoy operating VICTOR, because of these Safety Features. They are delighted, too, with the brilliance of VICTOR'S Straight Line Beam and the thrilling fidelity of VICTOR'S Sound System.



VICTOR ANIMATOGRAPH CORPORATION

Home Office and Factory: Davenport, Iowa
New York 1181, 330 W. 42nd St. • Chicago 111, 188 W. Randolph

M A S T E R P I E C E O F I 6 M M C R A F T S M E N

Pioneering . . . by Caravel

Here is the opening paragraph of the Caravel Plan which helped clear the way for the U. S. Office of Education Training Program featured in this issue. The plan was approved by that Office July 15, 1940.



TO TRAIN MEN MORE RAPIDLY FOR THE DEFENSE INDUSTRIES

This confidential memorandum sets forth a tentative draft of a plan to expedite the training of those hundreds of thousands of workers who must be quickly recruited from the unskilled and semi-skilled ranks for effective service in the machine-tool industry, the automotive, aircraft and shipbuilding industries, and the many other industries now called upon to produce with the utmost speed munitions of war and materials for defense.

PATTERN FILMS: Listed below are ten Caravel "firsts" which served as patterns in the U.S. Office of Education Training Program:

Five Films on the Milling Machine: The Milling Machine . . . Cutting Keyways . . . Straddle and Surface Milling to Close Tolerances . . . Straddle Milling . . . Plain Indexing and Cutting a Spur Gear.

Five Films on Shipbuilding: Preparing and Setting a Keel Block and Bottom Cradle . . . Innerbottom Sections: Sub-assembly of a Closed Floor, Sub-assembly of a Solid Floor . . . Side Frames: Sub-assembly of a Web Frame . . . Deck Girders: Sub-assembly . . . Deck Plates: Regulating and Setting.



TO BUSINESS MEN: The same organization that had the foresight and initiative to promote the use of training films in the defense industries eighteen months before this country was at war should be excellently equipped to serve you in creating training programs to speed immediate production, or to develop long-range selling plans. Ask to see our recent training films. Talk with our clients. Judge for yourself.

CARAVEL FILMS

INCORPORATED

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

Nylons will be back soon and so will shirts and suits along with automobiles and refrigerators, tires and typewriters, butter and bananas—all the accustomed accessories of American life.

Right now, sales efforts are relaxed in a sellers' market, but there will come a day when competition again will be lively for the closely-held dollar of a buyers' market.

For months we of Wilding have been working with many of our clients, preparing for that renewal of the battle for business with elaborate long-range training programs in which the proved practices of merchandising are communicated through new techniques in visual media.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



You can clean this aperture in a few seconds because the RCA film gate is removable.



Reflector, condenser lens and projector lamp are instantly accessible for inspection and cleaning.



The RCA 16mm Sound Film Projector is complete in two compact portable units. The projector case contains the projector and amplifier. The speaker case contains the speaker mechanism, reel arms, cables and spares.

...for Better Sound... Clearer Projection...Simpler Operation

THE new RCA 16mm Sound Film Projector, Model PG-201, is a de luxe equipment ideally suited for use in the industrial, commercial, entertainment, and educational fields—wherever de luxe requirements are indicated. Designed to provide the ultimate in performance, it is reasonably priced—costs no more than equipment which cannot equal it in performance.

Semi-portable, the PG-201 is contained in two carrying cases—one for the projector and built-in sound amplifier, the other for the speaker and equipment accessories.

The silver-coated pyrex glass reflector, large

"aspheric" condenser and fast F1.6 "coated" projection lens mean more light on the screen—better picture definition. The powerful four-stage amplifier and precision-engineered mechanical filter provide fine sound reproduction at the originally recorded pitch.

Convenient to use, easy to operate, simple to maintain, the new RCA 16mm Projector is the logical choice for fine sound and top projection performance. Before you invest in any new projection equipment get the story on the new RCA machine. Write today to Section 20-C, 16mm Projectors, Engineering Products Department, Radio Corporation of America, Camden, N. J.



16mm PROJECTORS

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.

NOW READY! A new and Complete 1946 CATALOG

1946
CATALOG

Films

16mm MOTION PICTURES and 35mm FILMSTRIPS

	PRICE	PAGE
Auto. Tire Care, Repair and Maintenance	1	24
Problems of Supervisors	1	24
Nursing	4	24
Engineering	4	27
Robotics in Service	6	28
Woodworking	7	28
Foundry Practice	8	28
Father-making	9	29
Plastics	9	29
Welding	9	29
Optical Craftsmanship	10	29
Farm Work	11	30
Electrical Work	11	30
Sheet Metal Work	11	30
Airplane Maintenance	14	32
Aircraft Work	14	32
Shipbuilding	16	33
Machine Shop Work	16	34
Army Navigation and Flight	24	
Army Air Engine and Structure	24	
Army Medical Corps Hospital Work	25	
Army Medical Corps Hospital Work	26	
Mathematics	27	
Physics and Chemistry	28	
Army Air and Army Medical Corps	28	
Army Training	28	
Health and Nutrition	29	
Beauty and Nutrition Study	29	
Beauty and Nutrition Study	30	
Health and Nutrition	30	
Language	30	
American and American	30	
	32	
	33	
	34	

DISTRIBUTED BY
CASTLE FILMS

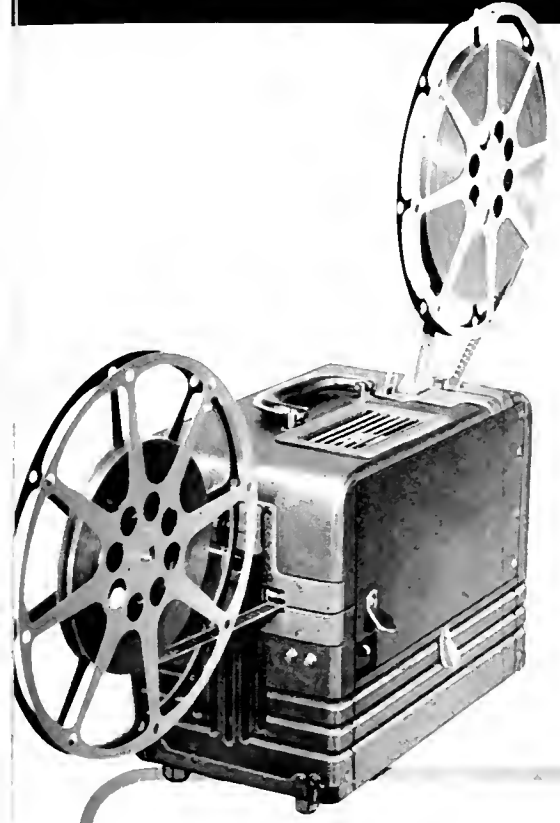
1111 BUILDING
400 A-Z-C-111

1600 KELLER PLAZA
NEW YORK 20, N. Y.

1015 B. BUILDING
ANTRON 1904 CALIF

WRITE FOR YOUR COP

There Is No Substitute for a B&H



In Performance In Dependability In Ease of Use . . .

Filmosounds excel! Typical is the new, cooler Filmosound 179 . . . a 16mm. sound-on-film projector engineered and built by craftsmen in true Bell & Howell tradition, offering brilliant 1000-watt illumination.

Top performance is assured . . . professional quality screen pictures . . . accompanied by sound that's true, clear, and undistorted at every volume level.

Only the finest materials go into a Filmosound 179 . . . giving unmatched, lasting dependability. Operation is so simple and easy, mere beginners become confident and competent in a jiffy.

FILMOSOUND 179 EMBODIES EVERY B&H ENGINEERING EXTRA

Oscillatory Stabilizer

Exclusive with B&H, and patented. Prevents variations in speed of film as it passes through sound take-off, giving superior sound reproduction.

Constant-tension Take-up

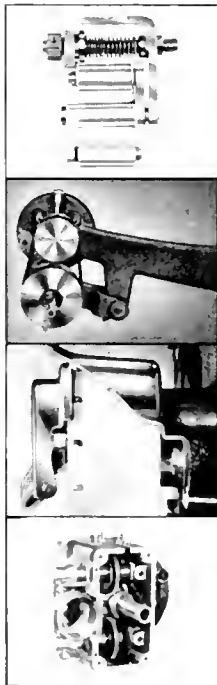
Protects film from undue strain and possible breakage by allowing automatically for increasing amount of film on take-up reel.

Safe-Lock Sprackets

For easier, quicker, and correct film threading. Guide directs film to proper position, secures it throughout projection. Exclusive with B&H.

Gear-driven Mechanism

Always sure, positive, trouble-free. No internal chain, belt, or friction drives requiring maintenance. Contributes to Filmosound's flickerless starting.



Orders for Filmosound 179 Are Being Filled Now

Orders are being filled in sequence of their receipt just as rapidly as Bell & Howell precision standards permit. To avoid any unnecessary delay, place your Filmosound order now.

HOW CAN FILMS HELP YOU MOST? Send for this new booklet, "Movies Go to Work"

How can films help you most—training salesmen . . . selling your product . . . increasing production . . . improving personnel relations . . . interpreting your material?

The new Bell & Howell booklet, "Movies Go to Work" tells how movies can help you in all these ways . . . how to plan a movie-use program, how to get films from the Filmosound Library that train, promote safety, reduce waste, teach skills, or provide entertainment.

Send the coupon for your copy today. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

OPTI-ONICS—products combining the sciences of OPTics • electrONics • mechanICS



BELL & HOWELL COMPANY
7108 McCormick Road, Chicago 45

Please send () Information on the new, improved Filmosound 179 () Copy of "Movies Go to Work" () Information on the Filmosound Library

Name . . .

Address

City State

BS 3-15-46



Simplified Selling *with Sono-Vision*

An *easier* way to use the advantages of sound motion pictures—that's Sono-Vision, a cabinet projector which contains the screen, speaker, amplifier, projector, and all controls.

One button starts it . . . another stops it . . . and no darkened room is necessary. It makes application of sound films simpler, more comfortable, *much more easily absorbed and accepted.*

An illustrated, descriptive booklet will be sent without obligation.



Industries, Incorporated

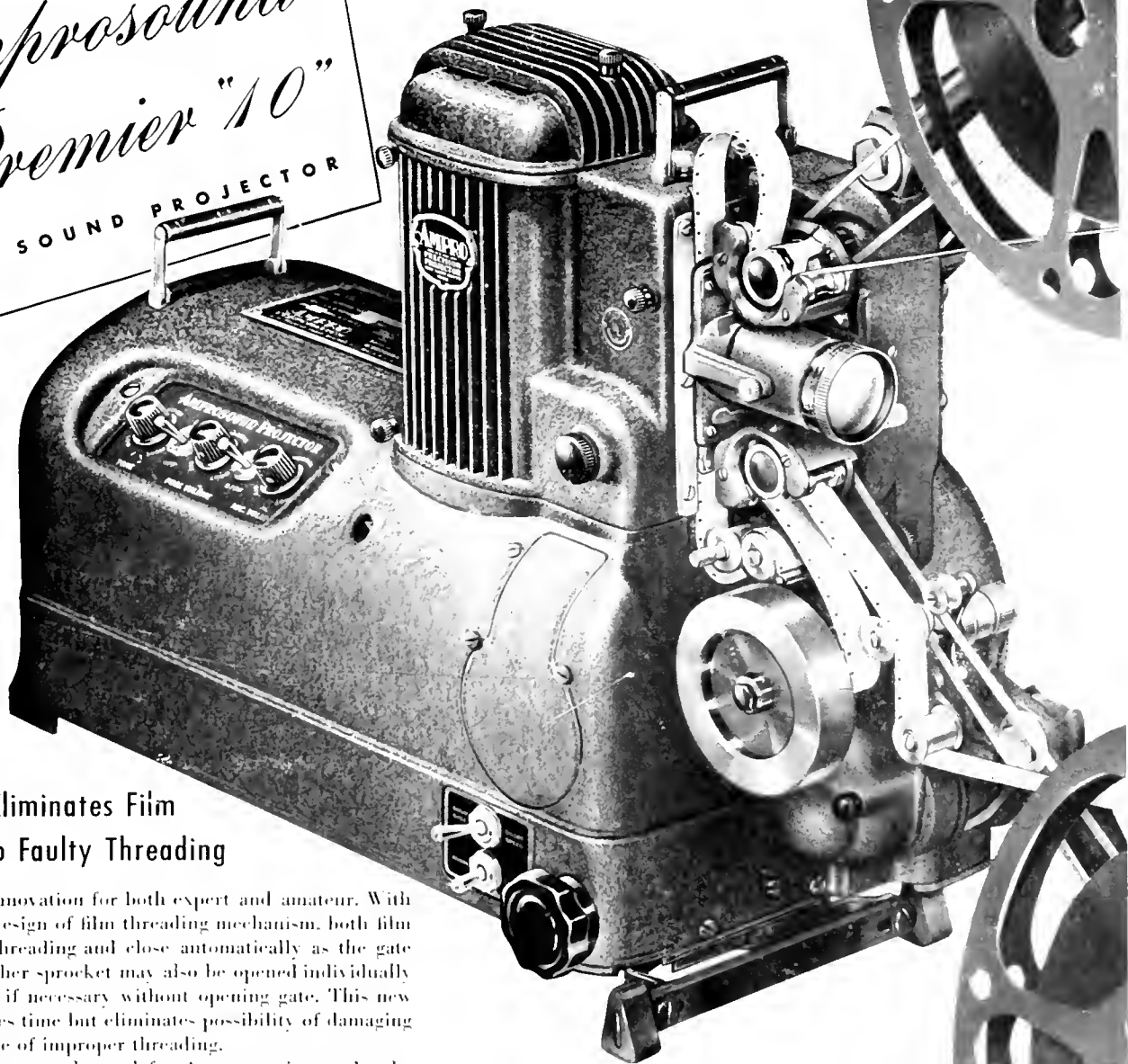
4100 FULLERTON AVENUE, CHICAGO 39, ILLINOIS

New Quick Easy Threading System

ONE OF THE IMPORTANT BASIC IMPROVEMENTS IN THE NEW

*Amprosound
Premier "10"*

16 MM SOUND PROJECTOR



Saves Time—Eliminates Film Damage Due to Faulty Threading

There is a welcome innovation for both expert and amateur. With this new improved design of film threading mechanism, both film sprockets open for threading and close automatically as the gate opens and closes. Either sprocket may also be opened individually to adjust film loops if necessary without opening gate. This new feature not only saves time but eliminates possibility of damaging valuable film because of improper threading.

Owing to the still urgent demand for Ampro projectors by the U.S. armed services—all Ampro civilian production for the balance of the year will be allocated to the accumulated orders now on hand. Because of this unusual demand, all new orders are being booked for early 1946 delivery and will be filled in the order in which they were received. If you wish Ampro quality and features—and they are well worth waiting for—we urge you to place your orders now so that delivery can be made at the earliest possible time. Your patience will be rewarded by the superb quality and features of the new Ampro projectors.



Ampro 16mm. Sound Projector



The Army Navy "E" has been awarded to Ampro for excellence in the production of 16 mm. motion picture projectors.

AMPRO
8 mm. silent . . . 16 mm. silent . . . 16 mm.
sound-on-film . . . 16 mm. arc
projectors . . . accessories

TRANSFILM

MAKES FILMS TO
FIT YOUR BUSINESS



SIMPLIFIED -

- TRAINING
- MERCHANDISING
- PUBLIC RELATIONS
- PERSONNEL RELATIONS

MOTION PICTURES • SLIDE FILMS • THREE DIMENSIONAL PHOTOGRAPHY

TRANSFILM
INCORPORATED
35 W. 45th ST. • NEW YORK 19, N.Y.

IN THIS ISSUE

LESSONS LEARNED by the reader of this issue might be pointed up by this thought: the special report on the training film program of the U. S. Office of Education shows a vast number of skill areas can be satisfactorily handled by the audio-visual medium. There were many covered; but there are many others such as mining, chemurgy, office practice, and much in engineering ship operation, etc., that may yet be achieved.

But another important point is that the producers of these films were handed a complete series of films to produce—with a flat sum appropriated according to predetermined estimate of cost—and they produced. These were specializing companies, remember, who knew *this* medium and their experience as well as much common sense is a basic factor in the completion of a vast assignment.

But no amateurs or semi-professionals finished in the running and no entertainment makers started.

The Tyranny of Space

Page limitations still haunt the publisher. Outstanding articles were prepared and set for this issue by Al-

bert Rosenberg ("Problems in Planning a Series"); by Marian Evans ("Today's Film and Tomorrow's World"); by Theodore B. Kar ("Human Relations" and "Rehabilitation Films"); and by Marion Gross and Harry Sherrill ("Planning Building for Visual Aids"). Only material directly applicable to the framework of the USOE program could appear in this issue. But the other and outstanding contributions are on the schedule for subsequent issues and will appear shortly.

A Word About Graphic

★ We deviate from custom in a special word of acknowledgment to Graphic Films, to whom credit is due for original designs used in our special pictorial section for this issue.

Circulation: Up and Over

★ Last year BUSINESS SCREEN won first award among all U. S. business magazines in the area of typography design and layout. Our Army and Navy film reports won wide favor among U. S. business and visual executives. So much so in fact that our first quarter report for 1946 found this publication leading all business papers in the photographic industry and all visual education journals in bona fide paid circulation. —OHC

SPECIAL ACKNOWLEDGMENTS AND CREDITS

OWEN FINSTAD, Division of Visual Education (USOE) did the drawings and ARVILLA SINGER, Graphics Division (USOE) did the layouts for pages two, four, five, six, seven, twelve, thirteen, fourteen, fifteen, and sixteen of the special pictorial section of this issue.

GRAPHIC FILMS, Hollywood, California, did the artwork for the front cover and the layouts and drawings for pages three, eight, nine, ten, and eleven of this special pictorial section. They also conceived the first rough layout of the section idea in conference with Editors of BUSINESS SCREEN and executives of the Division of Visual Education (USOE).

HARRY A. SHERRILL, Visual Aids Specialist, Division of Visual Education (USOE) planned and edited all the USOE material in this issue. No word of editorial tribute could do justice to his fine work and unselfish, tireless cooperation.

WANTED

Visual Education Salesman
Chicago concern manufacturing Sound Equipment desires man to head and set up nation wide distribution in Visual Education Field. Must be thoroughly acquainted with distributors selling to schools, churches and industrial organizations. Salary open.

Write Box 60

BUSINESS SCREEN

157 E. Erie, Chicago 11

FOR SALE COMPLETE STUDIO & PORTABLE SOUND SYSTEM

Practically new, complete 16mm Berndt-Maurer Recording System, including studio panel; 4 16mm film phonographs; 2 35mm film phonographs; portable positive & negative recorders, Extra 4-channel mixer, making 7 channels for re-recording, Western Electric microphone, etc., etc. Complete studio and portable recording & re-recording system. Sold as complete unit only. Excellent condition; real value.

Write Box 61

BUSINESS SCREEN

157 E. Erie, Chicago 11



The Final Exam...

CONCLUDING THE STORY OF HOW DU PONT
MOTION PICTURE FILM IS MADE . . .



The slit rolls of film have now been perforated by precision machines, the dies and punches of which are accurate to an unbelievable degree . . . insuring smooth operation of the film through camera or projector, and steady images on the screen.

Next, as pictured above, every foot of every roll of Du Pont negative, positive and the recording stocks is given a keen-eyed inspection.

This "final exam" takes place in air-conditioned rooms where the only illumination is that reflected on the film from safelights specially designed for this purpose. It is a final check-up to assure you of a product of uniform dependability at all times.

This is the concluding "chapter" of a series picturing the story of Du Pont Motion Picture Film manufacture. It illustrates again the scrupulous care and attention that are devoted to each and every detail of production. It explains in part why this fine film is widely approved by leading cinematographers.

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware.

In New York: Empire State Building • *In Hollywood:* Smith & Aller, Ltd.

In Chicago: 225 North Wabash Ave.

DU PONT MOTION PICTURE FILM



BETTER THINGS FOR BETTER LIVING

...THROUGH CHEMISTRY

Listen to "Cavalcade of America" - Monday evenings - NBC



Dust, lint, powder and stray hair haven't a chance in the Du Pont film plant. Here we see an inspection room operator getting a "brush off" by air before entering the darkened area in which Du Pont Motion Picture Film is given a final inspection.

Behind the grille, huge suction fans create a whirlwind that whisks away a trace of dust or dirt. It's not unlike a giant vacuum cleaner.

Hospital cleanliness is the rule in making Du Pont film. The operators wear uniforms, caps and gloves of lint-proof Irish poplin; and these are specially laundered within the plant. Cosmetics, face powder, nail polish are taboo, and even jewelry must be left aside.

8 FEATURES AT A GLANCE...

1. Retention of latent image
2. Extreme wide latitude
3. Color balance
4. Fine grain
5. Speed
6. Contrast
7. Excellent flesh tones
8. Uniformity

CONGRATULATIONS to those at U S O E



...and our special thanks for giving us the largest contract awarded to any producer!

Yes—not only our thanks, but the thanks of all Americans go to U S O E—because it was their visual aids program that trained countless thousands into skilled war-time workers in less than half the expected time. And we acknowledge the far-sightedness of the program because the 457 films produced are just as effective for peacetime training.

We, at Ray-Bell Films, are specially grateful—not only for the privilege of sharing this work—but because of the results of our 1941 efforts, we were awarded the largest single U S O E contract of any producer in the country. Once again, it's proof that Ray-Bell Films pay off on creative and technical know-how.

This same craftsmanship, facilities and conscientious effort are now serving American Business once again. Why don't you talk over your problems with us. It will pay you—there's no obligation.

RAY-BELL FILMS, INC.

2269 FORD PARKWAY



ST. PAUL 1, MINNESOTA

The Preferred PROJECTORS



The selection by all branches of the Armed Forces of thousands of S.V.E. Projectors is further significant proof of the superiority of S.V.E. equipment for showing 2" x 2" slides and slidefilms. S.V.E. Projectors are also widely preferred by civilian users. They are standard equipment in all of the leading sound-slidefilm units.



FEATURES...

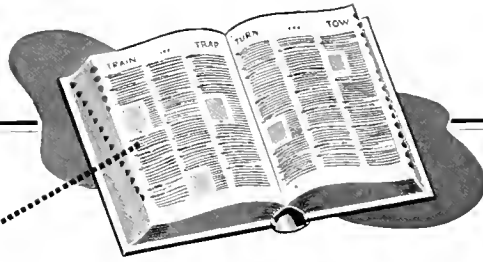


include *efficient lamphouse* for fast cooling and complete film protection, *multiple-condensing lens system* for uniform, brilliant screen illumination, new non-jamming *semi-automatic slide changer* and *wide choice of objective lenses* for any length of throw or desired picture size.

SOCIETY FOR VISUAL EDUCATION, INC.

A Business Corporation

100 EAST OHIO STREET • CHICAGO 11, ILLINOIS



Training Is Not Synonymous With *Films*



The value of motion pictures and slide films as training media has been well established. But neither one is a universal solution to *all* training problems.

The most *successful* training programs—as proved by analysis of wartime educational methods—are built by a *combination* of media *properly used* and completely *coordinated*.

Manuals, review booklets, reference charts, glass slides, instructor's guides, quiz sheets—these are some of the materials that can give powerful support to motion pictures and slide films or, under certain circumstances, even replace them.

Which of these media are used, how they are combined, and in what manner they are employed, determines the success or failure of any training effort. An intelligent plan can be formulated only after careful consideration of the program's objectives, the subject matter, size and location of meetings, character of audience, type of instructors and many other such factors.

As pioneers of this "complete program" method of training, we are in a position to present a comprehensive analysis of your training problems . . . to help you achieve your objectives in the quickest and most economical manner.

Florez
INCORPORATED

formerly

VISUAL TRAINING CORPORATION

A COMPLETE TRAINING AND PROMOTION SERVICE
815 BATES STREET • DETROIT 26, MICHIGAN

Established 1932

NEW . . . Large Size **FOLD-PAK** Collapsible Projection Screens

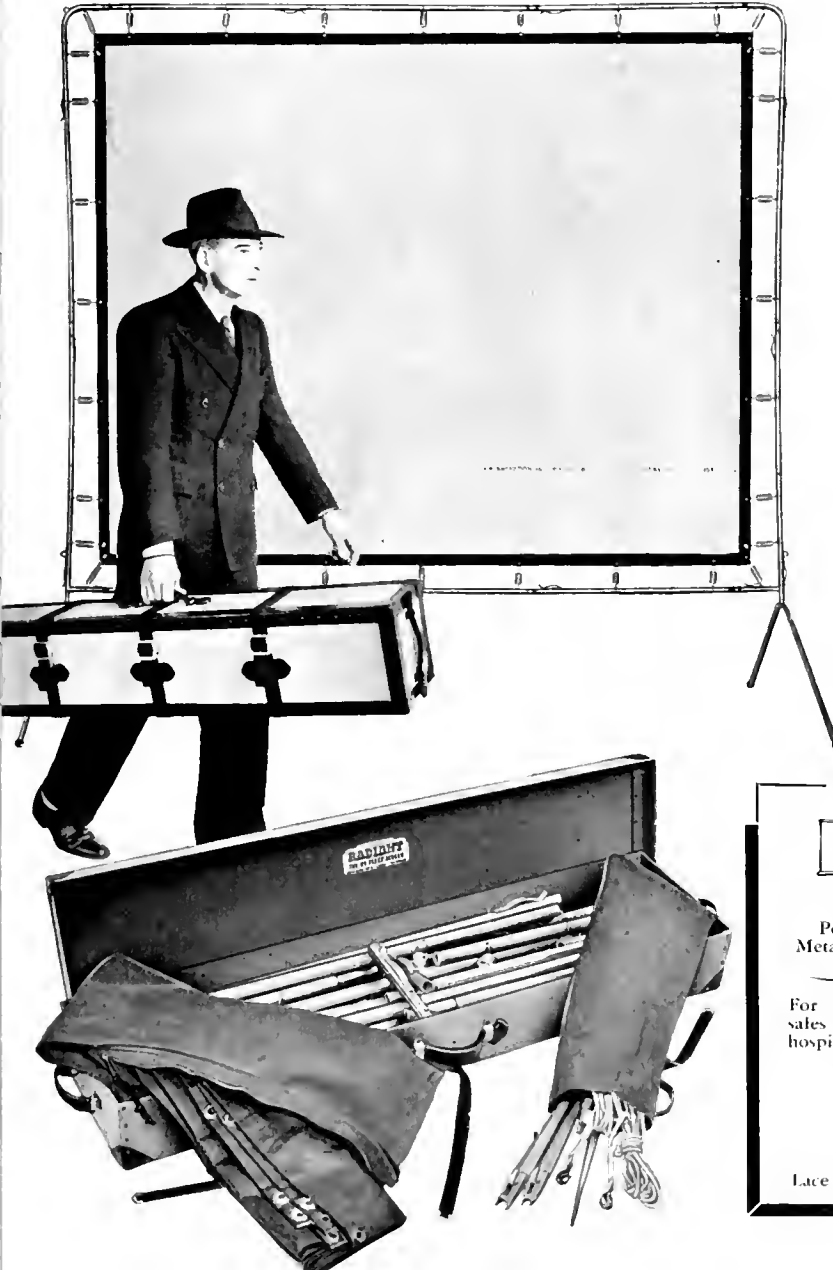
NEW... quick to set up, easily taken down

NEW ... compact, practical, portable

NEW ... three popular sizes -

8' x 10' 9' x 12' 11' x 14'

Here is a large size efficient projection screen that is really foldable and collapsible. Consists of light but sturdy rust-proof collapsible steel frame supported firmly on legs that raise screen as high as 58" above ground. Springs hold screen smooth and flat—introduced for the first time! Has new plasticized screen fabric that is foldable, washable, fungi and moisture proof—and possesses unusual brightness. Guy ropes provided for outdoor use. Entire screen can also be suspended from above. Easily assembled and set up in a few minutes. When dismantled the complete unit fits into durable and compact portable carrying case. The NEW Radiant Fold-Pak is ideal for big stages, large outdoor gatherings, sales conferences, road shows, meeting halls, factories, camps . . . wherever a bright screen is needed for better, clearer picture performance.



RADIANT SCREENS FOR EVERY USE



Portable
Metal Tripod



Wall
Type



Wall and
Ceiling Type



"Automatic"
Electric Type

For homes; class, meeting or sales rooms; clubs, conventions, hospitals, hotels, camps.

For auditoriums, gymnasiums, meeting halls, churches, hospitals, display rooms, training centers, country clubs, community centers, lodges, theatres, libraries, museums.



Lace and Grommet Screens

For permanent installation in theatres, auditoriums, stages and halls

WRITE
FOR
CIRCULAR



For complete specifications, description, illustrations and prices on the NEW Radiant Fold-Pak Screen write today.

RADIANT

BETTER SCREENS FOR BETTER PROJECTION

RADIANT MANUFACTURING CORP.

194 W. Superior Street, Chicago 22, Illinois

**Train employees now
for better business with**

ILLUSTRAVOX

Sound Slidefilm Equipment

EFFICIENT, well-trained employees are your key to better business and greater profits. For all types of sales or production training, you'll find that *Illustravox* is the one best way.

Portable and inexpensive, Illustravox uses records and slidefilm to present your perfected training message in attention-arresting pictures and spoken words. Illustravox saves man-hours, yet trainees learn faster, remember longer.

No "war baby," Illustravox was already field-tested and proved by leading industrial concerns before the war. Accelerated military

training programs further proved Illustravox superiority. Today, over 75% of all sound slidefilm equipment in use is Illustravox.

Order now—Illustravox is again available to private industry for the first time since 1942. Plan now to capture your share of the market with the aid of Illustravox-trained employees. To guarantee speediest possible delivery, place your order today. In fairness to all, orders will be filled according to date received.

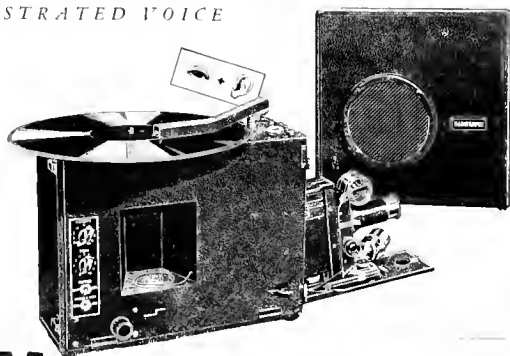
The Magnavox Company, Illustravox Division, Dept. BS-3, Fort Wayne 4, Ind.



Compact—easy to carry

ILLUSTRAVOX

THE ILLUSTRATED VOICE



DIVISION OF THE **Magnavox** COMPANY • FT. WAYNE
MAKERS OF FINE RADIO-PHONOGRAPHS

COMPLETE SETS OF ARMY & NAVY TRAINING FILM EDITIONS!

A limited quantity of the special Army Pictorial and Navy Training Films issues of BUSINESS SCREEN, boxed as one complete set in a special slip-case are now available on order at \$2.75 per set, postpaid any-

where in the U. S. or Canada. For other countries add 25c to cover additional packing and mailing. Address: Business Screen, 157 E. Erie Street, Chicago 11, Ill. Act at once; only a limited quantity are available!

NEW SLIDEFILMS

Air Express Slidefilm

† A new slidefilm, *An Industry as Modern as Tomorrow*, has been completed by Sarra, Inc., Chicago and New York producer, for the Air Express Division of Railway Express Agency, and will be shown throughout the 23,000 express points maintained by the company.

The film, containing 45 frames, will be an integral part of the peacetime promotional campaign on behalf of air express business. The commentary will be supplied by the lecturer, usually an agent of the company. Local agents will be supplied with projectors or authorized to rent necessary equipment for showings to community groups. The film traces the history of express shipments by air from the beginning in 1910, and includes graphic charts and cartoons to illustrate statistics. It also depicts a

number of dramatic instances of how air express fills rush orders or meets emergencies.

Borg Refrigeration Series

† For use by its dealers in training maintenance and repair men in proper techniques to be used on products, the Norge Corporation, Muskegon, Mich., Division of Borg-Warner, is releasing a series of sound slidefilms in color. The films were made by Capital Film Productions, East Lansing, Mich., producer.

The first of the series, *Basic Principles of Refrigeration*, will provide the fundamentals to enable trainees to quickly grasp specific instructions presented in subsequent films. The series includes 10 strips; the basic film, three films on the *Open Type System*, two on the *Sealed in System*, and one each on *Servicing a Cold Range*, *Servicing an Electric Range*, *Servicing a Space Heater*, and *Servicing a Washing Machine*.



WITH Minute Movies

IN 10,627 THEATERS!

To advertisers who cry: "If we could only demonstrate the features of our product on a mass basis, our selling problems would be no more!"—here is a tested, proved solution. Through the medium of advertising motion pictures—now available on regular schedules in approximately 11,000 of the 18,000 motion picture theaters in the forty-eight states—you can obtain millions of low-cost demonstrations.

These MINUTE MOVIES combine color, motion and sound to create a dramatic, living presentation of your sales story. In one minute they pack an amazing amount of selling that reaches the eyes and ears simultaneously!

MINUTE MOVIES reach an undistracted audience, in darkened theatres where all attention is focused on a huge screen. They can be purchased on a pattern that matches your distribution. They are sold at a reasonable standard rate per thousand attendance.

Leading national advertisers, who appreciate the value of extensive demonstrations, are now booking MINUTE MOVIES through this organization which has handled all phases of the operation for many years. For case histories, rates, and full information on MINUTE MOVIES telephone or write today.



GENERAL SCREEN ADVERTISING, INC.

NATIONAL HEADQUARTERS FOR MINUTE MOVIES
2300 Wrigley Building, Chicago 11 • 500 Fifth Avenue, New York City 11

QUIET...

-that's the kind of projection you get from DeVRY 16mm. SOUND-ON-FILM PROJECTORS

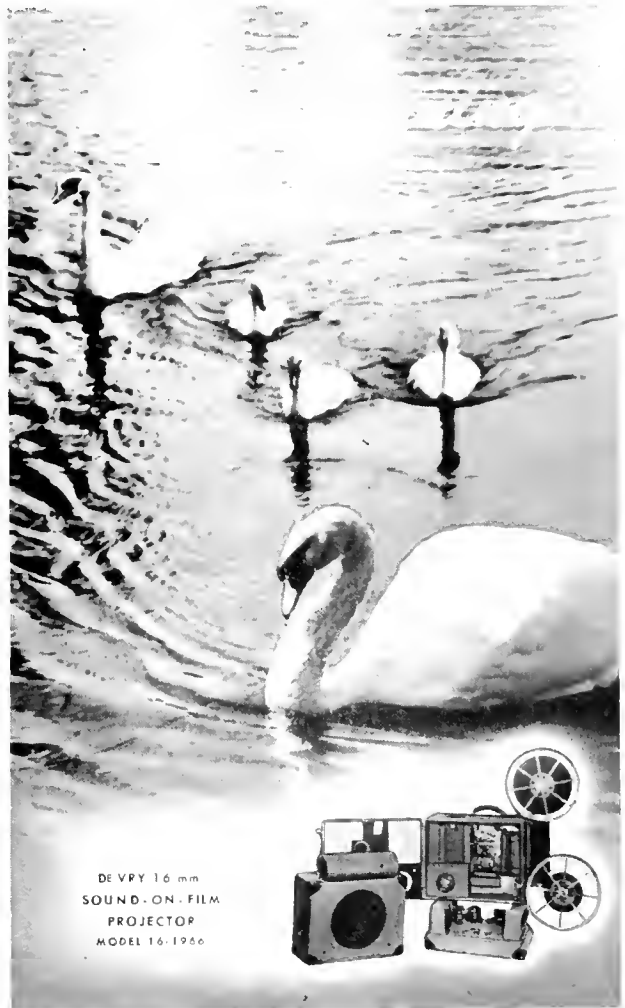
Protectively housed in its own "blimp," or silencing case, the NEW DeVRY portable 16mm. sound-on-film projector's performance is quiet... steady... purposeful... like the graceful movement of majestic swans across still waters at eventide... the "noiseless" operation desired, for conference room, sales room or director's room projection.

With the DeVRY, film moves smoothly, safely from reel to reel... no perceptible flicker, weave, blur, or jump. Two revolving filter rollers assure utter-free sound by keeping film speed constant and in perfect alignment with the sound lens.

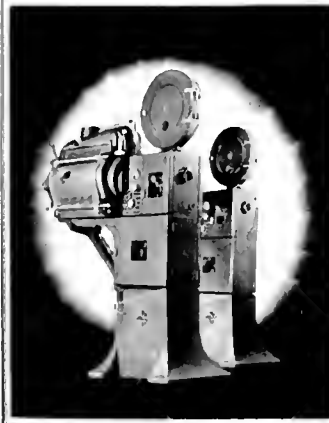
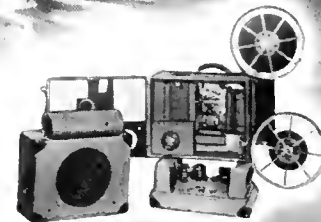
With DeVRY you get theater-type projection, theater standards of performance. The ultimate of sound — whether it be crisp, clear, intelligible conversation, or the full majesty of symphonic music... uniformity of illumination over the screen's entire surface... soft, natural brilliance that assures viewing comfort because it is kind to the eyes. Sound and image, *Nature Real.*"

Above all, the DeVRY portable 16mm. sound-on-film projector is so simple to thread, to focus and to maintain that a 12-year old can operate it... So durably built, you are assured years of continuous, trouble-free service... so effectively packed in two beautifully balanced carrying cases that you are assured the maximum of portability for either projector or amplifier—or both. DeVRY CORPORATION, 1111 Armitage Ave., Chicago 14, Illinois, U. S. A.

FREE: "PRODUCTION POINTERS ON PROMOTION FILMS." Reprinted from INDUSTRIAL MARKETING for January, 1946. A specially prepared and elaborated article based on substance of talks given by Burton W. Dupue and Leon A. Kreger of BURTON HOLMES FILMS. Remember DeVRY is a manufacturer of motion picture equipment — *not a producer of motion picture films.* To obtain your copy of "PRODUCTION POINTERS" and other colorful literature on audio-visual selling and training devices, use coupon below. No cost... no obligation.



DeVRY 16 mm
SOUND-ON-FILM
PROJECTOR
MODEL 16-1956



YOU CAN COUNT ON DeVRY 35mm. PROJECTORS FOR A PERFECT SHOW

For Auditorium, Assembly Hall and Company Theaters — where 35mm. films are to be shown — get the facts about your *best buy* — the DeVRY.

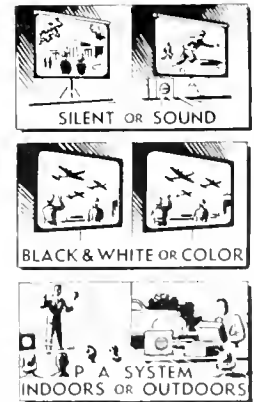
1. DeVRY THEATERS PROJECTORS — the big, rugged 35mm. precision projectors (illustrated) — that made famous the slogan "A Great Pair to Draw to for a Full House" — with arc lamps and sturdy base for permanent installation — projectors that are setting new performance standards in the world's finer theaters.
2. DeVRY TRANSPORTABLE 35mm. Sound on-Film Projector with 1000-watt Mazda illumination. Ideal for Auditoriums in which projector throw does not exceed 60 feet.
3. DeVRY PORTABLE 35mm. Sound-on-Film projector with 1000-watt Mazda illumination. Two matched cases — projector in one — amplifier and speaker in the other — for exhibiting regular 35mm. Hollywood film releases wherever audiences might gather. Ideal for road-show and sales or training caravans.

BUY THE 3-PURPOSE DeVRY PROJECTOR

The *versatile* tool Business and Industry require, the NEW DeVRY 16mm. portable is a 3-purpose projector that:

- [1] SAFELY projects both sound and silent films.
- [2] shows *both* black-and-white and color film without extra equipment, and
- [3] whose separately housed 50-watt amplifier and sturdy 12-inch permanent magnet speaker afford you portable Public Address facilities, indoors or out

Use coupon below to get colorful literature — FREE.



Since 1913 an outstanding name in the field of Visual Education

5-TIME WINNER
DeVRY ALONE has Earned FIVE Consecutive Army-Navy "E's" for Excellence in the Production of Motion Picture Sound Equipment.

DeVRY CORPORATION, 1111 Armitage Ave., Dept. BSC-1
Chicago 14, Illinois

Gentlemen: Please send latest catalog of Audio-Visual Sales & Training aids. Please send "Production Pointers" and names of Producers.

We are interested in 35mm. transportable & theater motion picture sound equipment.

Name _____

Address _____

City _____ State _____

In Canada, contact Arrow Films, Ltd., 45 Victoria St., Toronto, Ontario, Canada.

ORIGINATORS AND IMPROVERS OF PORTABLE MOTION PICTURE PROJECTORS



A program of 22 pictures, taken in stride, well made and delivered on time, *while production for many other clients goes on without interruption*, is an "organization" job.

22 PRODUCTIONS BY AUDIO for the U. S. Office of Education



Audio's policy, we think, is sound — to be big enough to handle *any* job; to stay small enough to give personal attention to *every* job.



AUDIO PRODUCTIONS, INC.

630 NINTH AVENUE, FILM CENTER BUILDING, NEW YORK CITY

Along These Production Lines

THE TIDE rolls in. Despite crippling labor delays, rough spots along the line among material and parts suppliers, industry is beginning to release the floodgates of consumer supplies once again. Cars, tires, appliances, plumbing, clothing and all the other essentials and luxuries of our American way will come through, are coming through . . .

And on the production lines of the nation's specializing industrial film companies as Wilding, Sound Masters, Audio, Jam Handy, Caravel and other "names" that make regular production news, the trend is strongly toward internal training films in this period. Public and employee relations a strong competitors in this production period. Noteworthy are recent Firestone and General Motors films by Sound Masters (see *Behind the Wheel*). National Cash Register's *El Heard 'Round the World* (Wilding) is another top film of the times. Studio facilities were getting a final dressing-down for the anticipated load of consumer, television and training programs for industry. A new California studio was building for veteran Fred Rockett; a new line-up in financial and physical arrangements for Mode-Art's model Pittsburgh setup; new studio equipment for Atlas in the Chicago area; for Rex Wolff in California. The tide was rolling in; it might become a tidal wave of accumulated business. It was, an organized and highly specialized industry was set to handle it and harness it for perhaps the biggest year in the history of commercial films.

A Chapter from History

A feature of this issue is the graphic and editorial story of the bi-scale U. S. Office of Education film program. The credit for the production of 457 individual film subjects, running nearly twice that number of actual reels of production goes where credit is surely due: to all concerned. To the 36 producers who turned out the films, some of them in record time; to the entire wartime staff of the Division of Visual Aids for Training and to the hundreds of advisors and consultants who helped make these films so widely useful—we speak in tribute.

And we remember, clearly and vividly, the fascinating story of the

birth of the *idea*: away back in June of 1940 in the creative laboratory of one of this industry's leading producers, Caravel Films, Inc. The men of Caravel enlisted the aid of the veteran New York publisher, Herbert S. Houston. To his everlasting credit, Mr. Houston gave every ounce of his energy and enthusiasm to the plan: many talks with Washington officials resulting.

It was Dr. John Studebaker, U. S. Commissioner of Education, who first recognized the great possibilities of this wartime visual training program. And countless letters, wires and visits to official Washington by Mr. Houston and members of the Caravel staff helped pave the way for the first modest appropriation which resulted in October, 1940. High spot in this promotional effort was an interview with the late President Roosevelt on September 26, 1940. The President heartily endorsed the plan and made a number of valuable suggestions as

to the way the program should be pointed up.

The early realization of extensive wartime obligations of the companies capable of producing these films brought about the first model of industry-wide cooperation: sharing responsibilities for the first series were Audio Productions, Caravel Films, the Jam Handy Organization, Loucks & Norling and Ray-Bell Films. A "pilot program of films on the lathe was allocated to the Jam Handy staff. First series were in the area of *Machine Shop Work*, *Precision Measurement* and *Shipbuilding Skills*, deemed at that time the most important subject areas for wartime skill training.

To Ernie—Our Great Friend

★ E. L. SCHROEDER, widely known in the visual education industry and for 25 years with the Victor Animatograph Corporation, passed away in Davenport, Iowa, on February 20

after a year's illness. "Ernie," as he was known to thousands of dealers, distributors and others, identified with visual education, suffered a general breakdown in health and was on leave of absence from Victor until his death.

High tribute was paid to "Ernie" by S. G. ROSE, executive vice-president of the corporation, for outstanding contributions to the advancement of the progress of the industry and visual education as a whole.

"As an associate of Ernie for some 25 years," Mr. Rose said, "I was in a position to observe his work and accomplishments. Probably no man in the industry had a bigger personal list of friends and acquaintances in every part of the United States than he; I know of no one with more enthusiasm for, nor who worked more strenuously in behalf of visual education. He ranks high in the list of those who helped make our industry what it is today."

We do not say "farewell" to Ernie. His vigor and enthusiasm and devotion to the ideal of visual education and the cause of the specialized dealer have built a permanent place for him in our hearts. Men like him make an industry; they are *part* of its permanent history.

Of Men and Wings

★ Currently receiving wide showing is *Of Men and Wings*, latest motion picture of United Air Lines.

Made on a rather low budget, largely from library clips, the film is nevertheless well done. There is little of the lack of continuity too often found in the stock shot type of picture. For this G. D. Gudebrod of N. W. Aver Co., who supervised and supplied the words, Jack Schandlin, music, and the B. K. Blake organization, who produced, can take credit.

Of Men and Wings tells the story of air transport since the inception of coast-to-coast air mail 25 years ago. As an aid in orienting the story with the times, generous use is made of old newsreel clippings. Harding's nomination in 1920, Red Grange galloping across the gridiron in 1924, Gertrude Ederle's channel swim in 1926, Bobby Jones' grand slam in golf in 1930 are a few of these. Interspersed with the old newsreel shots

(PLEASE TURN TO THE NEXT PAGE)

UNITED STATES OFFICE OF EDUCATION

JOHN W. STUDEBAKER, *Commissioner*

DIVISION OF VISUAL AIDS FOR TRAINING

FLOYDE E. BROOKER, *Director*

LEIGH M. NASON, *Assistant Director*

SEERLEY REID, <i>Asst. to the Director</i>	INEZ LYLLE GRISWOLD, <i>Specialist in Training</i>	ELIZABETH GOUDY NOLL, <i>Specialist in Training</i>
---	---	--

REGIONAL DIRECTORS

G. H. GRIFFITHS	FRANKLIN B. JUDSON	J. STANLEY McINTOSH
-----------------	--------------------	---------------------

VISUAL AIDS SPECIALISTS

MARIAN EVANS	THEODORE B. KARP	ELDON ROBBINS
EDWARD FRIED	FORD LEMLER	HARRY A. SHERRILL
G. H. GRIFFITHS	J. STANLEY McINTOSH	LYLE F. STEWART
FRANKLIN B. JUDSON	PAUL C. REID	HARRY G. ZARLESKY

SEERLEY REID

TECHNICAL SPECIALISTS AND CONSULTANTS

J. W. BARRITT	MARION A. GROSSI	LEIGH M. NASON
ROY F. BROCK	C. F. KLEINFELDER	SIDNEY OWEN
EDWARD CHRISTIANSEN	ROBERT KONIKOW	SILPHUS H. PORTER
ANTHONY FILLERY		AUBREY J. ROSENBERG

EXECUTIVE STAFF ASSISTANTS

VIRGINIA ARMSTRONG	FELLEN CARNY	HELEN D. LEVINE
--------------------	--------------	-----------------



BELL SYSTEM COMPANIES SHOW "TELEPHONE HOUR" FILM

✦ Few people realize how much the telephone system and telephone engineers have contributed to making the great radio networks. Without miles of telephone company wire over which network programs are carried, and without the skill of telephone maintenance men, network radio would not exist today.

This is the story the telephone company is telling in its new film, *Telephone Hour*, being shown throughout the United States by member companies of the Bell System.

Produced by Leslie Roush Productions, Inc., under the supervision of the N. W. Ayer Co., *Telephone Hour* is a film version of the NBC radio program sponsored by the telephone company. The picture opens with the narrating announcer, Floyd Mack, introducing Donald Voorhees, conductor of the *Telephone Hour* orchestra, Tom Shirley, commercial announcer, and Josef Hoffmann, famous pianist and guest star of the program. After

this, the 22½-minute film simulates an actual program performance.

During the first orchestral number the camera leaves the radio studio and pictures the switchboards, frames and other facilities of the telephone company carrying the music out over the network to the many NBC affiliates broadcasting the program.

In the mul-program commercial, Tom Shirley tells of the many advances the telephone company has made in carrier systems: coaxial cable and VHF relay stations, which are ready to provide a network for television in the near future.

For entertainment *Telephone Hour* is outstanding. Josef Hoffmann plays Rachmaninoff's "Prelude in C Sharp Minor" and Beethoven's "Emperor Concerto." This is photographed from many angles, but notably, in many of the brilliant passages, from directly above the keyboard. This enables those interested in piano technique to study the style of a master pianist in the best possible manner. —R.S.

FILM PREVUES

(CONTINUED FROM PRECEDING PAGE)

is appropriate music: "Yes, We Have No Bananas," "Exactly Like You," etc. Other sequences show the various steps of progress in airline equipment from the old biplanes of the twenties to the latest DC-6.

Of Men and Wings is being distributed by United Air Lines through its educational department and district traffic managers.

Hudnut's "Fit and Fair"

✦ Richard Hudnut's new 16mm motion picture, *Fit and Fair*, is now being distributed to high schools



throughout the country. Produced primarily to teach the basic principles of good posture and good grooming to high school age girls, promotion is included for cosmetics in general.

After an opening scene illustrating the natural beauty and grace of the women of Bali, and the classic lines of the legendary Greek women in their flowing gowns, the picture goes on to explain how the very qualities we admire in these women can be achieved by almost all high school girls through training and care.

Along with scenes of what every girl can do for self-improvement there are sequences of the Ann Delafield beauty school in New York, showing lovely models going through the treatment of corrective exercise, make-up and coiffure analysis, and correct styling to fit each girl's type.

Fit and Fair has received a welcome from audiences of high school girls wherever shown. Produced in Kodachrome by Films for Industry, New York.

Slidefilm Series on "Fluids"

✦ Continuing the Air Age Physics series which began with a Kit-set on *Mechanics*, the Jam Handy Organization of Detroit, Michigan, has completed a new Kit-set of 13 discussion type slidefilms on the subject *Fluids*.

Included are 1,042 pictures, with each film unit divided into lessons, each lesson followed by review and quiz sections. Subjects covered are: 1. *Liquid Pressure*. 2. *Transmitting Pressure Through Liquids*. 3. *Buoy-*



ancy and Archimedes' Principle. Density and Specific Gravity—Floation. 5. Specific Gravity of Solids and Liquids. 6. Atmospheric Pressure. Exploring the Atmosphere—Streamline Flow. 8. Barometers and Weather. 9. Gas Pressure. 10. Measuring Fluid Pressure. 11. Bernoulli's Principle. 12. Reciprocating Pumps. 1. Jet Pumps, Siphons, Rotating Pump Textual guide lines are included with each picture. Distribution is through the Jam Handy Organization.

How to Teach a Job

✦ Using techniques already proven successful in industrial training, Sydicate Store Merchandiser of New York has produced a 35mm sound slidefilm, *How to Teach a Job*, fo



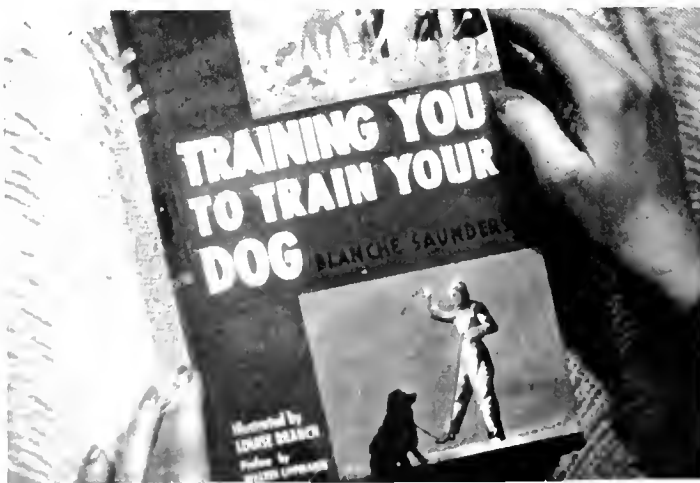
use of retail stores in employee training. A 4-step teaching method is shown in operation from stock room to sales floor and store office. The film also points out results of fault job instruction. Running time 1 minutes.

On Training the Trainer

✦ One hundred and fifty canine enthusiasts recently attended a showing of *Training You to Train Your Dog*, latest product of the newly formed United Specialists, Inc., at the Mont Carlo Preview Room in New York.

The picture, in Kodachrome and 32 minutes in length, is based on the Doubleday book of the same name, written by Blanche Saunder, well known dog trainer, and illustrated by Louise Branch, Miss Branch's daughter. It shows Miss Saunder going through the training steps with a variety of canines belonging to suc-

(PLEASE TURN TO PAGE FIFTY-FOUR)



(Above) Opening title of the new canine training film reviewed in these pages

Movies in Overalls

by Floyd E. Brooker*

MOVIES in overalls are motion pictures to train people. They are not made to entertain, not produced for the general audience ages and all interests, not built around dramatic plots based on the lowest common denominator . . . they are not films of play for human eyes at play. Rather, they are motion pictures at work, helping to do the work of mankind, helping people to learn more quickly, more easily, and better, things he must know to be a citizen, a wage earner and bread-winner. In short, they are training films—films in overalls.

They are gaily lighted marquee marks the place where the films are shown, and no searchlights stab the eyes when a new one is born . . . for these films are born in shops, made by shopmen. The "actor" is a skilled master of his craft . . . and the films are known by shopmen to men who would be shopmen. No blurbs, no stars, no casual use of the words "stupendous," "colossal" — no press agent's blarney about the multi-million dollar cost will make these films succeed. *They will either train men more easily and quickly and better than they have been trained before, or they won't, and these practical results count.*

The production of training films takes on the seriousness of this purpose. They work, or they don't, and the question becomes, "What makes a training film work?" If the answer were obvious, training films worked, an article like this would never need be written. Prosaic films like these are new, some succeed and others don't.

It is the purpose of this article to discuss the training and experience that went into the production of 457 training films made by the Office of Education so that (1) the films themselves will be better understood, (2) others faced with similar tasks of production may have the opportunity of learning from that thinking, and (3) research and use of the films themselves may be stimulated.

The making of a training film involves responsibilities of the producer that cannot be avoided or passed off lightly. The motion picture he produces will probably be shown to more trainees and leave a more indelible imprint on their minds than all any other form of communication. The film maker cannot—if he has any sense of responsibility whatsoever—play footloose and fancy free with the individuals who want to learn and who see his film in order to learn.

The mere fact that so little was known in 1941 about the production of a genuinely effective training film only served to double the responsibility of the film maker. He had the difficult task of producing an effective film, and the even more difficult task of pioneering in a relatively new field of film

production. Much of this responsibility remains. Every fact learned and every testimonial reported showing the power of the motion picture in training only adds to and serves to remind all instructional film makers of their responsibility.

One of the primary responsibilities of the film maker is the recognition that when he makes a training film he must commit himself, wittingly or unwittingly. He is compelled to make decisions and to commit himself in terms of *his audience, his content, and his selected form of communication.* All three must be understood, for all three are a part of his final presentation . . . he cannot say he does not know. He must end with a picture on the screen of selected content, shown in a given manner, for a specified period of time, and with a selected bit of sound or commentary. The film maker in a sense plays God and must accept his own creation. These three basic phases of all training film production will be discussed in order.

Basic Assumptions: Audience

The audience of the film being planned is the unseen and silent partner of the film maker. No film makes sense save in terms of that audience, for the film is not complete, has not done its job, until it has secured the desired reaction from the audience. What the film maker knows about that audience, becomes the basis for many decisions that will have far-reaching effects not only on his content but on his film form as well. If he does not know, and must depend on estimation, the difficulty is increased, but his decisions whether based

on fact or judgment will be equally definite and have equally concrete manifestations in his finished films. It is pertinent therefore to this discussion to consider the basic assumptions that were made in regard to the audience of these particular films.

A. *We assumed that the trainee would want to learn how to do the job.* This assumption was directly related to others; namely, that *students in shop classes training for the job* would be the only ones who would be seeing these films. Ours was not a random audience gathered to see a "movie." It was a training group, and in wartime, a group that as soon as it was trained would start collecting pay checks on the production line.

One answer would have been the production of a single motivational film for each series. This has more merit than combining motivational material with each film. During a war period when the essential quality of such productions would necessarily suffer from the speed of production and the shortages of skilled craftsmen, such films would inevitably become recruiting films. It did not seem desirable to undertake the production of a motivational series of films.

In each film there is some slight motivational material growing out of the job, but in the main we assumed that the student saw the film because he wanted to learn, that learning the essential facts of the job was interesting, and that "interest did not have to be added."

B. *We assumed that the trainee would see each film several times.* We assumed this because the film content of instructional material was so compact that no student could hope to achieve mastery of that content without seeing it more than once. It was our hope that the average trainee would see the film three and possibly four times in order to allow full benefit of seeing the job in its entirety, learning the sequence of procedures, learning the vocabulary and terminology presented, noticing and studying the fine points of the physical actions of the operator, and finally permitting full adaptation of the general material presented in the film to the immediate shop conditions of the trainee.

The production of a more compact film fitted in better with the existing traditions of film utilization, shop periods, and instructional material. No one has yet written a shop text which the student is expected to master in one reading.

C. *We assumed that a skilled instructor would use the film.* It is difficult to see how any other assumption is possible if you assume that the film is to fit into a series of lessons organized into a regular course of study, and dealing with subject matter too difficult to be learned in a single lesson. One of the primary roles of the instructor is to know each student well enough to start him at



Director, Division of Visual Aids for War Training, United States Office of Education.

the point where he is, and then to so select the subject matter that the student travels from the known-to-the-unknown through a series of carefully graded lessons. Selecting the point where the student is, and then selecting the series of lessons best fitted for the particular class of students are tasks that no film can do. The instructor is required to select the film and to use it when it fits his class best.

D. *We assumed that each motion picture as a part of a visual aids unit would be accompanied by a silent filmstrip and an instructor's manual.* The first 48 motion pictures were made to stand alone. The concept and the execution of the idea of the motion picture and filmstrip, and instructor's manual came later and as a result of our experience with the first 48. We found that having a silent filmstrip enabled us to improve the motion picture in the following ways: (1) material required in the film such as blueprints, and mathematical calculations, for complete coverage of the job and for providing a "sense of familiarity with the job" but which were static, could be put in the filmstrip and held on the screen for study as long as necessary; (2) material required to present alternate methods of doing an operation could be introduced in the filmstrip. Both methods might be equally acceptable but using both in the motion picture would destroy its continuity. (3) The filmstrip could assume part of the burden of generalization, summary of operations and high points, and could provide an excellent method of adapting the general material of the film to the local conditions existing in a particular shop. All these things assisted in making the motion picture more effective by permitting its tempo to be more real, by improving its pictorial continuity, and by reducing the cost of the film.

E. *Additional assumptions.* There were other assumptions in regard to the character of the audience, and the type of utilization that the film and filmstrip would receive. The assumptions discussed however constitute the more important ones in terms of their effect on the final motion picture.

Nature of the Film Content

The film maker cannot make a training film without committing himself in terms of a content that is usually unfamiliar. It comes to him in verbal form, already well organized and with an implicit philosophy of selection and psychology of presentation. The film maker must take this content and re-organize and re-think it in terms of pictorial presentation, knowing in advance that his final picture will have to compete with the traditional verbal presentation with students and instructors who have taken the verbal form for granted.

A. *Philosophy.* All instructional content has implicit in it a philosophy of education. This is particularly true of the field of vocational training that is marked by conflicts between opposing philosophies. There exists today two main philosophies of vocational training. The first organizes all shop instruction in terms of basic principles, and teaches these basic principles more or less abstractly early in the course. The application of these principles to specific jobs comes later. Such a course will have lessons with headings such as *Basic Principles of Speeds and Feeds, or Principles of Holding Work on the Lathe.* The second approach would provide a series of real jobs, graded in terms of difficulty,
(PLEASE TURN TO PAGE FIFTY-TWO)

PRODUCERS of the USOE FILM PROGRAM

These 36 Companies Produced 457 Training Films for the U. S. Office of Education

EASTERN STATES

AUDIO PRODUCTIONS, INC.*

- Machine Shop Work (3 films in series)
- Aircraft Work (10 films in series)
- Engineering (9 films in series)

BRAY STUDIOS, INC.*

- Aircraft Work (17 films in series)

CARAVEL FILMS, INC.*

- Machine Shop Work (5 films in series)
- Shipbuilding Skills (5 films in series)
- Problems in Supervision (10 films in series)
- Plastics (10 films in series)

CENTURY PRODUCTIONS, INC.

- Automotive Operation and Maintenance (4 films in series)
- Safety in the Shop (1 film)

DEFRENES AND COMPANY

- Welding Procedures (5 films in series)
- Automotive Operation and Maintenance (5 films in series)

FILMCRAFT PRODUCTIONS

- Foundry Practice (4 films in series)

JOHN A. HAESELER

- Nursing (1 film in series)

HARTLEY PRODUCTIONS, INC.

- Machine Shop Work (5 films in series)

HERBERT KERKOW

- Aircraft Work (10 films in series)
- Problems in Supervision (3 films in series)

LOUCKS & NORLING STUDIOS*

- Machine Shop Work (8 films in series)
- Engineering (10 films in series)
- Accessory Assembly (2 films in series)

MEDICAL FILM GUILD

- Machine Shop Work (1 film in series)

MODE-ART PICTURES, INC.*

- Machine Shop Work (5 films in series)
- Problems in Supervision (5 films in series)

TED NEMETH STUDIOS*

- Machine Shop Work (2 films in series)
- Aircraft Work (5 films in series)
- Nursing (5 films in series)

THE PATHESCOPE CO. OF AMERICA*

- Aircraft Work (5 films in series)

WEST COAST SOUND STUDIOS, INC.

- Machine Shop Work (5 films in series)

WILLARD PICTURES

- Nursing (9 films in series)

WORCESTER FILMS CORPORATION

- Machine Shop Work (5 films in series)

EMERSON YORKE STUDIO

- Machine Shop Work (23 films in series)

MIDDLE WESTERN STATES

ATLAS EDUCATIONAL FILM COMPANY*

- Machine Shop Work (16 films in series)
- Foundry Practice (10 films in series)

BELL & HOWELL COMPANY*

- Optical Craftsmanship (6 films in series)

THE CALVIN COMPANY

- Machine Shop Work (5 films in series)
- Electrical Work (12 films in series)
- Farm Work (14 films in series)

ESCAR MOTION PICTURE SERVICE, INC.

- Machine Shop Work (9 films in series)

JAM HANDY ORGANIZATION, INC.*

- Machine Shop Work (5 films in series)
- Aircraft Work (15 films in series)
- Shipbuilding Skills (5 films in series)
- Precision Wood Machining (10 films in series)
- Automotive Operation and Maintenance (5 films in series)

HARFILMS, INC.

- Machine Shop Work (1 film in series)

JAMIESON FILM LABORATORIES

- Aircraft Work (5 films in series)

RAY-BELL FILMS, INC.*

- Machine Shop Work (26 films in series)
- Electrical Work (16 films in series)

PACIFIC COAST STATES

ANSON BOND PRODUCTIONS

- Refrigeration Service (5 films in series)

GRAPHIC FILMS*

- Engineering (4 films in series)

HUGH HARMAN PRODUCTIONS, INC.

- Shipbuilding Skills (7 films in series)

W. A. PALMER & COMPANY

- Problems in Supervision (4 films in series)

PHOTO & SOUND, INC.*

- Shipbuilding Skills (5 films in series)
- Precision Wood Machining (10 films in series)

R.C.M. PRODUCTIONS, INC.*

- Shipbuilding Skills (13 films in series)
- Precision Wood Machining (19 films in series)

FREDERICK K. ROCKETT COMPANY*

- Refrigeration Service (10 films in series)

TRADEFILMS, INC.

- Aircraft Work (10 films in series)

GENE K. WALKER & ASSOCIATES

- Shipbuilding Skills (5 films in series)
- Automotive Operation and Maintenance (5 films in series)

WOODARD PRODUCTIONS, INC.

- Farm Work (3 films in series)

*See trade announcements of these producers which appear in other pages of this issue.

A SECOND LOOK AT FILMS

by Bill Griffiths*

IN THE NORMAL COURSE of human affairs, wholesale eulogy is reserved for ceremonial occasions. The laying of a cornerstone is one; a funeral is another. In the case of men or elements newly born or finally laid to rest, enthusiastic encomiums are adequate and fitting. Future promise or past performance may be hailed with perfect safety, and failure to join in the chorus betokens a churlish spirit.

With going concerns, however, the case is somewhat different. The enterprises we live with call for action on specifics. In such a situation, mere enthusiasm is not enough. Enthusiasm we doubtless need alone, it gives no guidance on any specific problem—worse, it may even blind us to what the problems are.

Consider the case with instructional films.¹ Voices abound to tell us that films are a wonderful thing. "Films will enable us to teach more in less time."

"Films will revolutionize education" . . . "Films are the most potent means of mass education ever devised" . . . "Films will enable the average citizen to deal intelligently with the problems of the modern world" . . . "Films will bring about international understanding" . . . "We need more films." Statements of this general character are familiar, and many more could be added.

The unfortunate thing about such assertions is not that they are necessarily false. They may be entirely true (when sufficiently qualified). The difficulty is that taken just as they stand, and again, too, in terms of the notions they sometimes tend to encourage, statements of this type may lead us to expect what they hope to promote.

Implicit in them all is what might well be called the dominant superstition of our times—the notion that means per se are somehow self-directing toward desirable ends, the belief that techniques and of themselves can rise above the manner and aims of their application. All the statements tend to imply that a special magic resides in films per se. Films, it seems, by their nature, are automatically harnessed to the beautiful, good, and true. Films, it appears, cannot go wrong. They are powers which, once invoked, work alone.

Yet everyone knows quite well that "it ain't necessarily so." Tremendous potentialities the medium certainly has, but when they come to fruition, it is not because of what films do but because of what we do with them. Films do not decide to make themselves. We decide. Films do not select the material they should cover. We make the selection. Films do not design themselves. We design them. Films do not determine the ends they should serve. We determine those ends. And we may decide wisely or unwisely. We may select material appropriately or inappropriately. We may design well or ill. We may choose good ends or bad. All along the line, from the broadest conception of content and structure to the smallest detail of execu-



tion, it is not some abstract thing called "films" that does this or that. We make the decisions.

Needless to emphasize, a given film can be appropriate. It can be authentic. It can be stylistically excellent. It can be effective. It can serve some desirable end. All this can be so and, happily, often is. But there is nothing whatever in films per se that insures that happy result. The medium is neutral and makes no guarantees. So far, indeed, is the medium from saving us from ourselves that a film can be a film and still be a sad mistake. It can be quite inappropriate to the job it is trying to do. It can be inaccurate. It can be misleading. It can be stylistically bad. It can be quite ineffective, or perhaps far less effective than might have been expected. It can serve some dubious or essentially trivial end. Again, the point we need to stress, elementary as it may seem, is that a mere interest in films guarantees nothing whatsoever. Celluloid is remarkably open-minded. Quite apart from veracity, style, and intent, celluloid does not even insist that the form you choose to give it can rightly be called a film.

Films will enable us to teach more in less time? But many a film has put men to sleep, and even the reader himself may have dozed on some occasions. Films will revolutionize education? But many a film has merely provided a novel bottle for the same old wine. Films are the most potent means of mass education ever devised? But that is to sound a warning as well as to cite a hope. Films will enable the average citizen to deal intelligently with the problems of the modern world? But films as such were on the scene long before the Great Depression and the coming of World War II. Films will bring about international understanding? But Hitler, too, used films. We need more films? But quantity is not quality, and more does not mean better.

To repeat, films as such are neutral. The claims we make for them can be realized, at least in impressive measure, but our purpose will not be furthered by enthusiasm alone. Indeed, uncritical enthusiasm may delude us into thinking that, merely by working with films, we ally ourselves with a magic device which, like the philosopher's stone, will somehow transmute leaden efforts into golden results. To pursue the analogy further, progress in chemistry came when men abandoned the notion of invoking magic powers and settled down to the business of sober and painstaking effort. And perhaps it is equally true that films will fulfill their

promise when we realize that making a film—even deciding to make a film—is a heavy responsibility, not some safe and easy road to glory and the good. The responsibilities are indeed tremendous, and the hazards are very great.

The responsibilities referred to, of course, are those which pertain most directly to the actual production of avowedly educational films. Still, some of them conceivably may be of general interest. Among the many that could be cited, three will be noted here: (1) the responsibility toward the medium, (2) the responsibility toward subject matter, (3) the responsibility toward the audience.

The responsibility toward the medium has several aspects. To begin with, there is the question of what we consider the function of the medium to be. Doubtless that question permits, and possibly even requires, a broad area of disagreement. Perhaps it can be said, however, that any medium to be such must have some distinctive function or functions. A medium is not all mediums, and to be capable of differentiation, it must have distinguishing features. Moreover, its justification and special excellence will primarily inhere in such of its attributes as happen to be unique. Presumably, too, those attributes will determine the medium's uses and will render certain purposes more suitable than others.

Sculpture, for example, does not come into its own by assuming that it can or should serve the purposes of painting. And if the job at hand calls for a landscape or a mural, a sculptor, out of his very regard for the proper uses of stone, will readily leave the assignment to a medium better suited to the special end in view. Poetry is a wonderful thing, but we do not therefore employ it as the language of legal contract. Music well may be what Beethoven claimed it was, a greater revelation than all of knowledge and all of philosophy, but we do not therefore use it for scientific reports.

How all this bears on films may seem a bit obscure. Nor does the present space and purpose permit an attempt to show how direct the relevance is. The claim, however, is this: That the sound motion picture is one medium among others; that it has its own special province of unique suitability and excellence; and that not all teaching purposes are appropriate to films. All of which is to say that merely to determine what should be taught is not to define what films should teach.

"Communication" and "language" are words that can lead us astray. In one sense it is useful to be able to say that both music and maps "com-

*Associate Director of Production, Encyclopedia Britannica Films, Inc., formerly New York Regional Director, Division of Visual Aids for Training, U. S. Office of Education.

¹The present discussion is intentionally limited to what are ordinarily called "educational films," "instructional films," "training films," and the like. While the generic term "films" is often used, it is intended to refer to sound motion pictures of the above general types.

The Visual Aids Unit

by J. Stanley McIntosh*

communicate." For certain purposes it is entirely legitimate to speak of murals and mathematics as "languages." But if points of similarity blind us to equally important points of difference, we may falsely assume an interchangeability of mediums to the point of perverting and blunting them all.

Teaching involves communication. True enough. The film is a medium of communication. Again, true enough. But it does not therefore follow that regardless of the nature of what is to be communicated the film is an appropriate medium. Communication is not some single function except at the broadest level of generalization, and no single medium is appropriate to all ends. If any one medium did possess so universal a suitability and excellence, it would seem a little strange that we should ever use any other.

In one sense transportation is a single thing—the moving of persons and goods. But that does not imply that the means of transportation are essentially interchangeable. It does not mean that trains should be used at sea or ships on land. It does not mean that airplanes are normally appropriate for carrying coal, or that a serum urgently needed should go by local freight. Bicycles are not buses, and pipelines are not planes.

The special function or functions of films may tend to be elusive. But that circumstance alone does not mean that they do not exist. One difficulty with films, of course, is just that their very richness can be a handicap. They can do so many things, we may think they should do them all. But what a thing can be used for may or may not throw light on what its proper purposes are.

We need to distinguish far more than we do between intrinsic and extrinsic effects. A house burns and a pig is roasted. The house has served a purpose—but not the purpose of a house. An airplane propeller is used to dry the washing. The plane has served a function—but not the function of a plane. A piece of sculpture is employed as ballast for a ship. The sculpture most certainly has an effect—but not the effect of a statue. A motion picture is given the job of merely making statements (or of saving us the trouble of leafing through some stills). The film makes a contribution—but not the contribution of a film.

There may very well be occasions when special circumstances will force us to use a given means for largely extrinsic ends. But exigencies should not prescribe the practice to be preferred. Again, the point to be stressed is that merely to note an effect is not to establish any necessary connection whatever between the instrumentality used and the specific effect achieved.

Our first responsibility toward the medium, then, is to see that we employ it for those of its attributes which constitute its special and distinctive character. Our first responsibility, that is to say, is toward the medium in its function. Our second responsibility is toward the medium in its form. We do not have to use it, but if we decide to use it we are obliged to use it well. Appropriateness of a medium to a purpose by no means automatically safeguards the difficult matter of form.

Just as deciding what should be taught is not to define what films should teach, so, too, defining what a film should teach is not to determine appropriate style. Knowing a building is needed is not to give it design. With films as with buildings,

(PLEASE TURN TO PAGE FIFTY-SIX)

THE VISUAL AIDS UNIT was a constant three-ring circus production problem, but it paid off in war training classrooms by presenting subject matter with a plan and a punch.

The phrase, Visual Aids Unit (VAU) was especially coined by the Division of Visual Aids for War Training of USOE to cover a three-part chain reaction dose of education on a very specific subject, of importance in some phase of the war effort. The three parts, closely correlated and interdependent, are:

1. Instructor's Manual
2. 16 mm sound motion picture
3. 35mm filmstrip.

The VAU was created to meet a need in the varying instructional setups of the armed forces, engineering and vocational schools, and within industry—the greatest users of training films.

The need was a result of a fundamental reason, namely, instructors didn't know how to use the motion picture to the trainee's best advantage. An instructional procedure in common practice was something like this: (*instructor speaking*) "The rest of the period will be used to show you a movie. I haven't had time to see it, so we'll look it over together while it's here. When the film is over, you're dismissed."

We all know that this method of using a film is dead wrong. In the right sense of the word, it is not utilization at all.

The three-part Visual Aids Unit established a method of presentation which could be used effectively by even the inexperienced instructor. It was a ready-made unit of study. The film provided an orientation, an expert demonstration of the job and established working procedures; the manual, based entirely upon the motion picture, allowed detailed study and discussion of the key steps in learning the skill; the manual, also confined to only the material in film and filmstrip coordinated the two by providing a utilization plan.

A somewhat different kind of a motion picture sometimes resulted when it became the part of a VAU. Static material which was important to the teaching unit but not necessary to the motion picture continuity was shown in the filmstrip only. Alternate processes or machines which would have broken the continuity if shown in the motion picture were included in the filmstrip. All this tended

to make a smoother, simpler and more understandable picture and it was still possible to retain the material important in teaching the skill.

The first 48 motion pictures released by the Division had no instruction manual, no supplementary filmstrip. They were released cold.

Now, in the hands of an especially skilled instructor, the motion picture was most efficient in terms of educative values. Used by the daily run of instructors, however, the motion picture was a very passive experience, little better than textbook at getting desired results. Obviously, it was of utmost importance to save the motion picture from being presented as an isolated island of experience.

So, beginning motion picture no. 49, the VAU was initiated. (Subsequently, the first 48 motion pictures were supplemented with Instructor's Manuals, plus filmstrips from blowups of the 35mm dupe negatives.) The big show really started, at some of the chronic headaches and interesting notes are these:

(1) Scarcely a single motion picture producer staff had any love for dealing in the static medium of filmstrips and handbooks.

(2) Already burdened and heckled writers moaned over the additional assignment of writing a "dull" filmstrip script and an Instructor's Manual "that would never be looked at by the instructor, anyway."

(3) The filmstrip, containing anywhere from 25-40 frames, had some pretty exacting requirements. It had to:

a. Review the basic principles and important points of the film pictorially.

b. Amplify points and procedures only touched or mentioned in the motion picture.

c. Cover some important facts, objects and methods not even mentioned in the motion picture, but of significance in the related field of subject matter.

d. Be organized logically, to the point of grouping closely related frames into chapter headings, or sequences.

e. Be shot, more often than not, on the set at the same time as the filming of the motion picture. (On these occasions, the contempt of a motion picture crewman for a still photographer sometimes grows to a white heat. They dislike nothing more than to "stop rolling" for a still.)

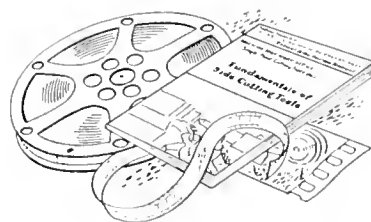
f. Have discussion-type questions on each frame.

g. Tie-in clearly with the caption which, more than incidentally, had to have eye appeal, be correct in grammar, spelling and punctuation.

(4) The Instructor's Manual, a fundamental part of the Visual Aids Unit, explains the function of not only the manual itself, but of the motion picture and the filmstrip. It explains to the instructor what the trainee should know before he sees the film and filmstrip and gives a when-how tip-off to the instructor on utilization, in addition to listing the objectives of the motion picture, the outline of the motion picture, and the commentary.

(PLEASE TURN TO PAGE FORTY-FOUR)

* Author in Research and Production—Encyclopedia Britannica, Films Formerly Visual Aids Specialist and Regional Director, Chicago Office, U.S. Office of Education, Division of Visual Aids for War Training.





457

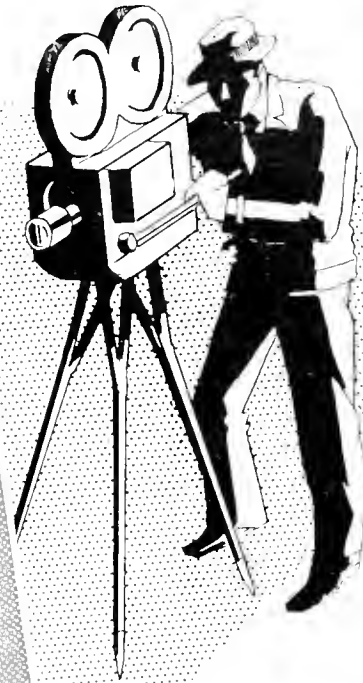
Training Films for Industry and Education

• a graphic presentation
of principles & objectives
of the Division of Visual Aids,
U. S. Office of Education.

- new tools for new teaching
- the objectives
- transition: war into peace
- the visual aids unit
- basic principles
- USOE production routine
- planning
- authenticating the picture
- the script
- production
- editing and recording.



Copyright, 1946 by Business Screen Magazine



FEDERAL SECURITY AGENCY
WASHINGTON

Producers and Users of USOE Training Films

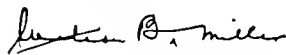
Gentlemen:

It is a pleasure to call attention to the training film production program of the United States Office of Education. Federal Security Agency, through this issue of Business Screen.

A training program of unprecedented proportions faced this nation at the outset of the war. Every problem of production was also a problem of training. The training films produced by the Office of Education and other governmental agencies helped materially in solving the problems of training—helped by assisting training directors to train more people, more quickly, more effectively.

These training films remain as a permanent contribution to education, since training for war production differs very little from training for peace-time production. These films will continue to help train people, and so contribute to 'the security' of the nation in peace as they did in war, for a citizenry well trained vocationally is equally essential in both peace and war.

Sincerely yours,



Watson B. Miller, Administrator



FEDERAL SECURITY AGENCY
U. S. OFFICE OF EDUCATION
WASHINGTON 25, D. C.

Producers and Users of USOE Training Films

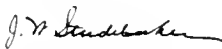
Gentlemen:

In the production and use of the training films produced by the Office of Education and other governmental agencies during the war, we achieved a new understanding of the role these effective instruments could play in education.

Now, one of the primary tasks of education is the long-term work of building a world-wide and enduring peace. In helping to solve many of the problems inherent in this undertaking, the motion picture may well prove to be at least as important as the printing press.

To the thousands of individuals from schools, factories, commercial organizations and professional groups who worked with this Office in the production of its own training films, I want to offer the thanks and profound appreciation of the Office of Education. The skill, experience, and vocational understanding extended so generously and incorporated in these films remain to assist in the long-term task which lies ahead.

Cordially yours,



J. W. Studebaker,
Commissioner

FEDERAL SECURITY AGENCY
U. S. OFFICE OF EDUCATION
WASHINGTON 25, D. C.

Producers and Users of USOE Training Films

Gentlemen:

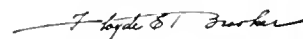
The wartime training film production program of the Division of Visual Aids, United States Office of Education, comes to an end. A library of 457 visual aids units in the broad field of vocational training has been completed. Some 60,000 prints of these are now in use here and abroad.

The production program was a cooperative one made possible by thousands of people who worked on the production, who advised on the technical aspects of the content, who provided tools and equipment, and who assisted in the planning of the films themselves.

The program was also experimental. The visual aids unit, the integration of films in series, the use of films to teach physical skills, the new applications of the camera, the various types of commentary—all these were experimental.

In a sense, the films must speak for themselves. Their production can only mark the beginning... the instructional values they bring to the schools that use them must provide the final evaluation.

Yours sincerely,



Floyd E. Brooker, Director
Division of Visual Aids for
War Training

"We cannot continue forever to solve new problems by old methods"



The first crude thoughts were expressed by crude methods. Teaching too, was crude and available to few.

2



The handwritten word provided a little more learning to a few more people.

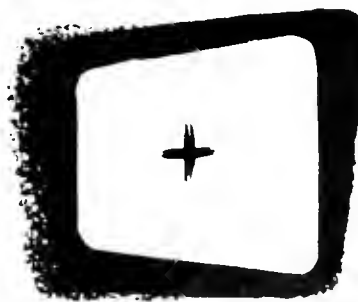
3



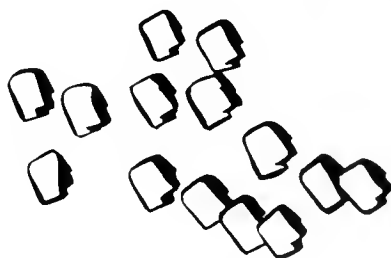
The printed word . . . the first quantitative advance . . . reached all the people who could and would read.



The spoken word — through radio — was broadcast to all those who would listen.



The audio-visual film brings learning into focus. It is mass communication of controlled experience through control of Time and Space, Size and Speed. The ideal film is planned and developed by master teachers and presents experience which has the emotional flavor of reality.





The Problem



United States Office of Education's 457 TRAINING FILMS COVER BASIC

The Division of Visual Aids for War Training, United States Office of Education, was set up in January, 1941, to initiate a program of training films for industry. The problem was to develop skill-training films which would merit acceptance of both industry and education universally. This was both a challenge and an opportunity. It was an opportunity to chart the path that had already been envisioned, in part, by a few of the leaders in the field of audio-visual aids.

Fifteen pictures were released in November, 1941. Approval by teachers in almost every category of industrial and vocational training was both immediate and positive. The program was expanded to meet a demand for training films that soon became widespread and insistent. By June, 1945, when the program was terminated, a total of 457 training films and manuals, and 432 related filmstrips had been produced. Over 60,000 prints are now in use here and abroad and the peacetime demand for these films is proving to be as great as it was during the war period!

In 1941 every problem of production was a problem of training. A peaceful nation had to turn to the arts of war. The bottom of the manpower barrel had to be scraped as the able-bodied men went to war. Training became the first critical occupation. Training directors went off to war, or were on the production line using their skills to produce. One factory in Chicago had 79 employees in June, 1941;

by January, 1943, they had 1,575. Only seven men remained of the original force. To secure the 1,568 workers, 4,500 individuals had to be trained!

Guam fell, then Bataan, then Singapore . . . the slogan "Time is Short" hung in our factories . . . and back from the fighting fronts came the words, "Too little, too late." In this era the training film production program of the Office of Education was launched.

Could films help train war workers? Men experienced in production of educational films said "No, films have no place in developing physical skills." Training directors reported they had never seen a film that could assist in skill training. High officials in the government, including the White House, and the Office of Education, thought films might help.

Certainly we could not train the needed millions by the traditional methods of apprenticeship with one 'green hand' learning the skill by years of working with an 'old hand'. Millions had to be trained and a mass way of training had to be found. In the budget hearings of those days, there was coined the statement, "Mass training tools to train more men, more quickly, more effectively." . . . and the last was a hope.

The aim of all film production at that critical hour was the coverage of basic skills in occupations essential to the war effort. The first films, *operation of the lathe, the milling machine, the micrometer*, were on basic skills of the machine shop. This was

basic to all production for these were the tools that made the machines of mass production. Next were films on *shipbuilding and aircraft production*.

The number of occupations declared critical was large enough to permit some selection. This made it possible to spearhead into new subjects and to experiment with new types of films to further hitherto untried objectives. The series of films on *nursing, the problems of potterymaking, and farm work*, are examples of this.

Every film was produced in terms of a planned series of titles projected far in advance of production. This was necessary to anticipate all contingencies and to produce effective series of films. The 457 finally produced were selected from a list of over 1700 titles developed from extensive industrial surveys, staff research, and from suggestions for new productions from the field. The program had to be flexible to meet constantly changing conditions. After consultation with the Navy, some of the *Shipbuilding Series* were dropped as the Navy undertook coverage of the subject. Sudden emergencies, such as the critical shortage of sheep shearers, were solved by producing emergency films to meet each situation.

As the first films were used and approved, suggestions for new films poured into the Division from other government agencies, the Armed Forces, industries, schools, instructors, and professional groups.

To develop mass training tools
 for mass production to train
 more workers more quickly
 and more effectively

SKILLS FOR INDUSTRIAL TRAINING

The first step in considering all such suggestions was to check them against this series of questions:

How important was the training problem to war production?

Could a film assist in solving the training problem?

How many potential trainees were involved?

Would the film have long-term peacetime training value as well as immediate wartime usefulness?

Was the content covered by an existing film already produced or in production?

Could the film be made, in terms of time, budget and equipment needed?

In the end, more than 1700 suggested titles were considered. Some were dropped because they failed to meet the criteria, and others were added to the total projected program for consideration. Altogether, contracts were awarded for the production of 490 visual aid units. Thirty-three of these were dropped because (1) the films could not be produced under existing conditions or (2) a closer study of the problem developed the mutual conviction that a film would make little contribution.

The total production program of the Division can be listed as follows:

GROUP A

Machine Shop Work	125
Aircraft Work	77

Shipbuilding Skills	40
Wood Machining	40
Engineering	23
Problems of Supervision	22
Foundry Work	11
Optical Craftsmanship	6
Welding	5

GROUP B

Electrical Work	28
Automotive Maintenance	19
Farm Work	18
Refrigeration Service	15
Nursing	14
Plastics	10

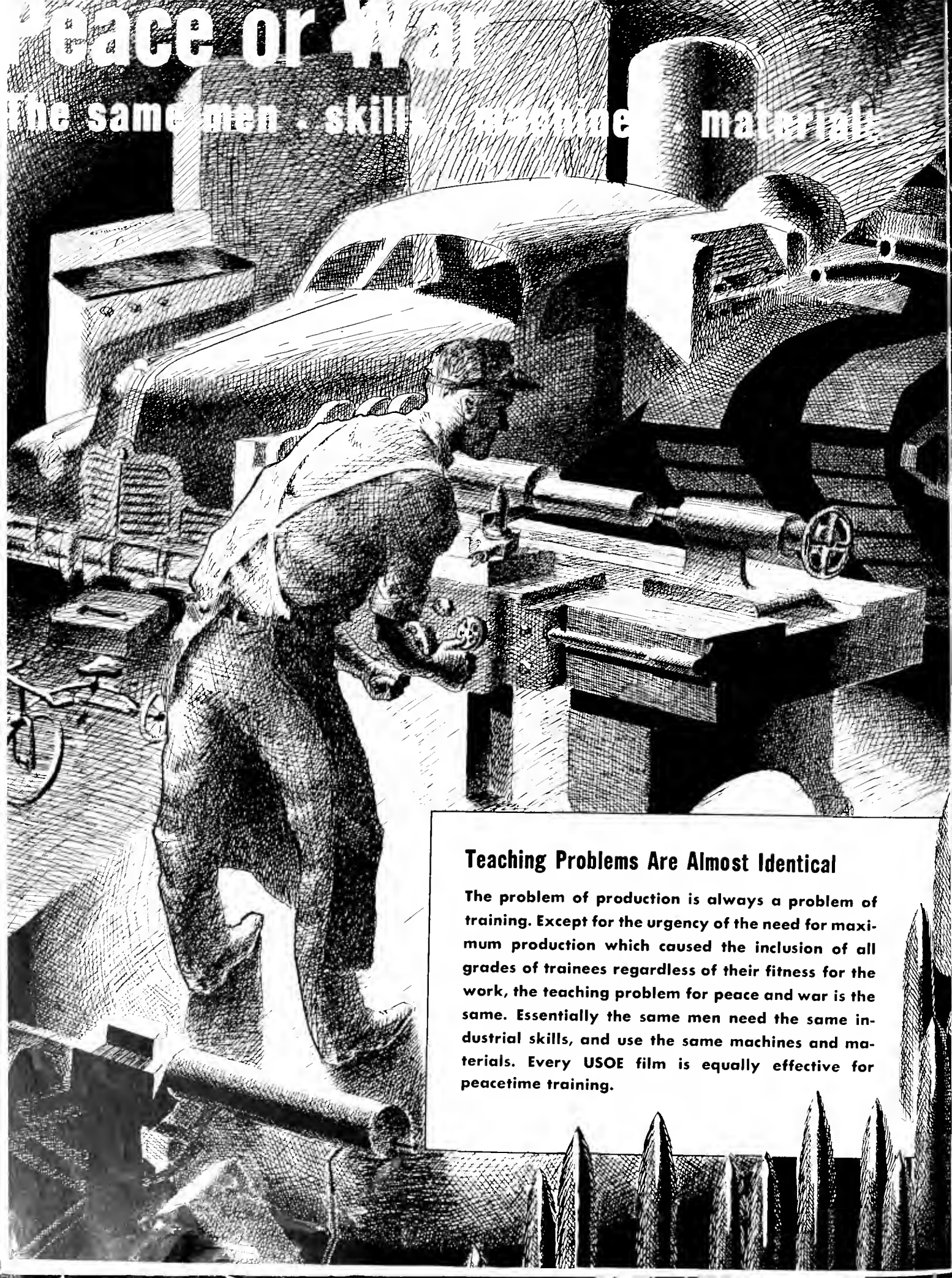
The two groups reflect the basic principles of title selection, with the bulk of production Group A directly aimed at increasing war production. Considered in terms of the educational objectives served, approximately 85% of the films were produced to expedite training in specific skills; 5% to develop mental and social skills; 5% to develop attitudes and appreciations; and 5% to develop understanding of basic principles.

The first 15 titles were released in November, 1941, and within the first six weeks more than 500 prints were sold. After this, began the bottle for reels, cans, and film raw stock—with these supplies never wholly adequate to meet completely and promptly the wartime demand for prints. Altogether

more than 50,000 prints of the motion pictures have been purchased by industries, schools, the Armed Forces and foreign governments. Canada, Australia, China, South Africa, and New Zealand have been the heaviest purchasers abroad, with prints also going to Russia, India, Brazil, Mexico, Cuba, Sweden, Norway, Belgium, France and Turkey. At the present time, the sale of prints continues at a rate of 1000 to 1500 per month with about an even division between motion picture and filmstrip prints.

Some titles have proved more popular than others. Such subjects as optical glass grinding and shipbuilding have shown a sharp drop in sales with the end of the war. Other titles, such as the Supervisory Problems and Machine Shop Series, continue to show a marked increase in sales—clear evidence of their peacetime training value.

The 457 motion pictures constitute a production total of approximately 860 reels. The 432 filmstrips produced, covering all subjects except Supervisory Problems, averaged 43 frames each. Instructors manuals written and published total 457. The entire program of production and distribution—an investment by Government of three and a half million dollars—has resulted in a large and permanent library of effective training films of inestimable peacetime value to American education and industry. This investment, moreover, is being constantly amortized by revenue accruing to Government by income from continuing print sales.



Peace or War

The same men . skills . machines . materials

Teaching Problems Are Almost Identical

The problem of production is always a problem of training. Except for the urgency of the need for maximum production which caused the inclusion of all grades of trainees regardless of their fitness for the work, the teaching problem for peace and war is the same. Essentially the same men need the same industrial skills, and use the same machines and materials. Every USOE film is equally effective for peacetime training.

The Visual Aids Unit

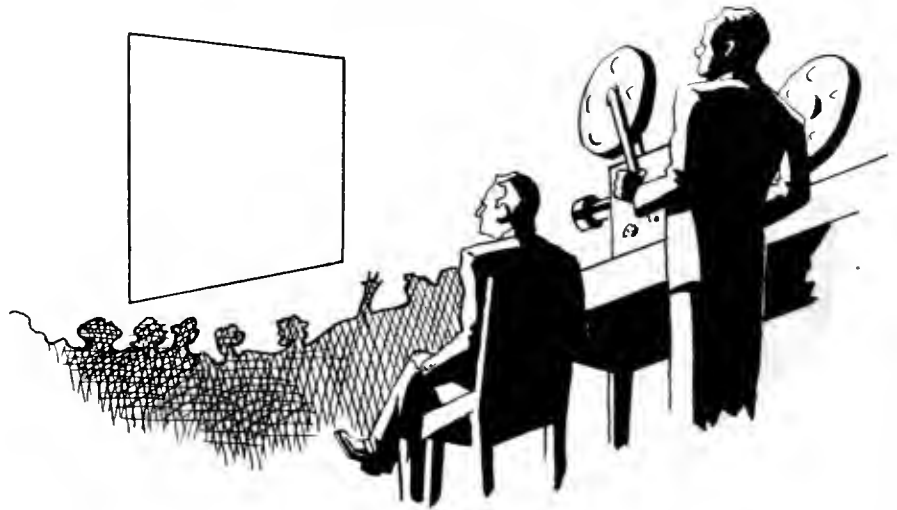
THE MANUAL should be read first by the instructor to make a teaching plan for the unit.

- It gives follow-up activities amplifying the film presentation.
- Presents a pattern for use of film and filmstrip.
- Presents discussion questions to complement and supplement film and filmstrip.
- Analyzes film and filmstrip content.
- Organizes film and filmstrip into a teaching unit.
- Suggests best teaching techniques to present subject matter covered by film and filmstrip.
- Lists available related films and filmstrips.
- Authenticates the unit by naming individuals who cooperated in production of the unit.



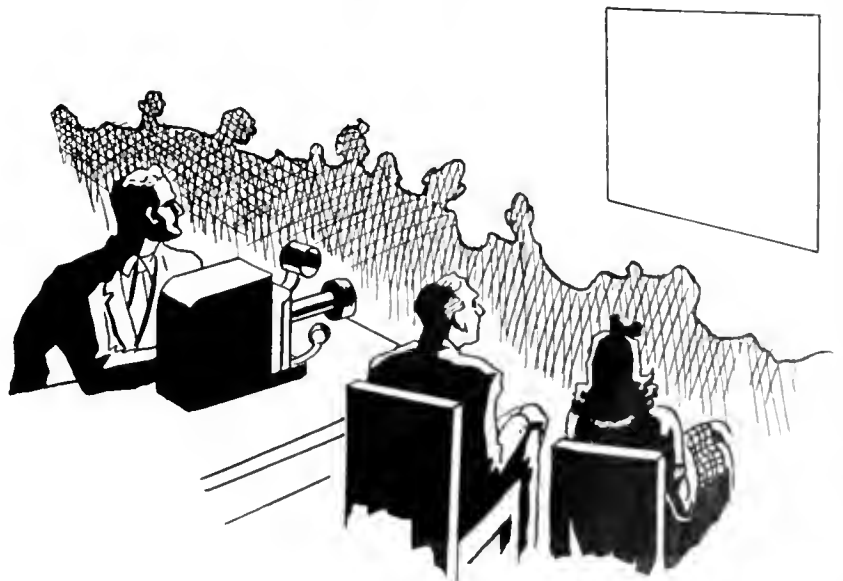
THE MOTION PICTURE provides basic orientation.

- Explains the principles involved, shows the correct working procedures and time sequence of the job.
- Establishes a working vocabulary applicable to the job by using trade or shop terms.
- Relates the specific job to other similar jobs.
- Develops an appreciation of the skill to be learned.
- Develops good working attitudes—encourages pride of craftsmanship.
- Arouses and stimulates the emotional side of learning through "self identification."
- Provides animated diagrams to clarify teaching.
- Becomes the presentation of a "master teacher" because it shows the best practice to every student the same way every time.



THE FILMSTRIP provides material for detailed and critical analysis and discussion of the steps in the operation.

- Highlights and clarifies specific teaching problems.
- Reviews pictorially and provides a test for the class.
- Supplements the film content. Shows alternate procedures and includes pertinent static material not applicable to the motion picture.
- Correlates verbal and pictorial presentation of facts.
- Divides the teaching unit into discussion topics.
- Aids students to verbalize what was learned pictorially from the motion picture.
- Serves as a pictorial medium for suggested follow-up activities. Allows local adaptations.





the audience

The object of every training film must be to produce a certain effect upon the individuals in an audience. We have to understand this audience—know the training need—what will attract and hold their attention—before we can plan the training film. Every training film—to be effective—must be planned to fill a specific need for a specific audience.

ALL USOE FILMS ARE BASED ON THESE AUDIENCE ASSUMPTIONS



- That the trainee will want to learn how to do the job.



- That a skilled instructor will use the film as part of a planned program.



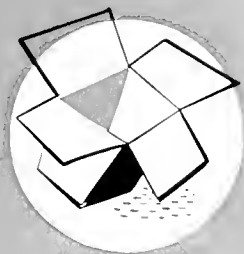
- That the trainee will see the film several times.



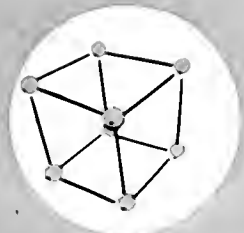
- That a silent filmstrip and manual will accompany the film.

THAT EACH FILM WILL SERVE A SPECIFIC LIMITED TRAINING PURPOSE—ALONE, OR AS PART OF A SERIES

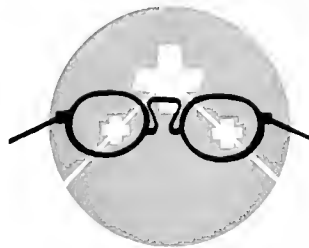
A basic pattern of film technique was developed for all USOE films applying the principles of learning to the educational objectives.



CONTENT Each Visual Aid Unit presents a unit of study; each series a course of study. Each film shows a specific job selected to demonstrate basic principles common to any job of this type. The jobs in a series of films start with an easy job for beginners and move to more advanced skills. Film length is determined by the time required to demonstrate the skill selected.



ORGANIZATION The visual material presents a logical flow of connected thought leading from the known to the unknown. The organization of the picture is determined by the pictorial continuity which is centered around a particular problem. Pertinent material which does not fit into the continuity of the motion picture (such as alternate methods or variations in equipment) becomes part of the filmstrip.



VIEWPOINT The action is shown from the operator's viewpoint when any physical skill is being demonstrated. The operator sees the action on the screen in the same perspective as if he were actually doing the job himself. The trainee easily imagines himself doing the job so the picture approaches the reality of an actual demonstration rather than becoming the picture of a demonstration.



CAMERA TECHNIQUE The field of the camera must include only the material that immediately concerns the trainee. The camera angle must always be the angle that shows action best and utilizes the camera to center attention of the trainee without such things as pointing with a pencil. The action should move slowly enough to allow understanding but not so slow that it drags. The pace is determined by the job being shown.



COMMENTARY The commentary is always directly related to the picture. It refers only to what is seen. It names the things which are seen and explains whether the action shown is always true, true in this case only, or generally true. The commentary gives the why as the picture gives the how of the action. It smooths the transition between scenes. It is slow enough for comprehension and exactly timed to the action.



SPECIAL EFFECTS Animation was used to show things that otherwise could not be seen, to make abstract relationships more understandable, and to develop symbols which generalize beyond the usual live action picture. Slow motion, split screen, and microphotographs were used when necessary to tell the story. Optical effects were used only when necessary for a transition, to denote a lapse of time or to handle special situations.

USOE

PRODUCTION ROUTINE

ideas

IDEAS for needed training films came from the armed forces, other government agencies, schools, industry, and professional groups.

suggestions

SUGGESTIONS from these groups were checked against the following questions: How important was the training problem to war production? Could a film assist in solving the training problem? . . . How many potential trainees were involved? . . . Would the film have long term peace as well as war usefulness? . . . Was the content covered in any existing film or by a film in production? . . . Could the film be made?

subject approved

Qualified subject matter was approved by the Division of Visual Aids for War Training, USOE Committee and WMA.

USOE Visual Aids and Technical Specialist team made preliminary research, job synopsis, film treatment.

job synopsis and research



contract awarded

Contracts were awarded on the basis of film requirements to commercial producers.

first script

Using the content outline furnished by the USOE the script writer went to the plant, observed the job, wrote first script.

content checked

Script was checked by USOE specialists – local advisory vocational committee, and producer. Revisions were made.

production

With a script okayed technically, educationally and format picture treatment the location, operator, machines and tools, and the job were selected jointly by USOE specialists and producer. The producer started shooting the picture. First rushes were checked by USOE specialists.



rough cut approved

Rough cut was checked for organization and errors by USOE specialists and committee.

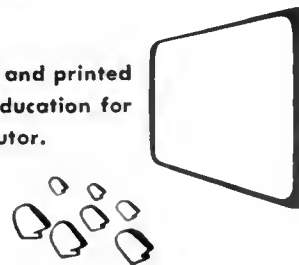
commentary approved, recorded

copy for manual

USOE Manual department, working with Visual Aids and Technical Specialists and producer planned the manual and wrote the copy.

delivery

Negatives of motion picture and filmstrip, and printed manuals were delivered to the Office of Education for distribution through a commercial distributor.

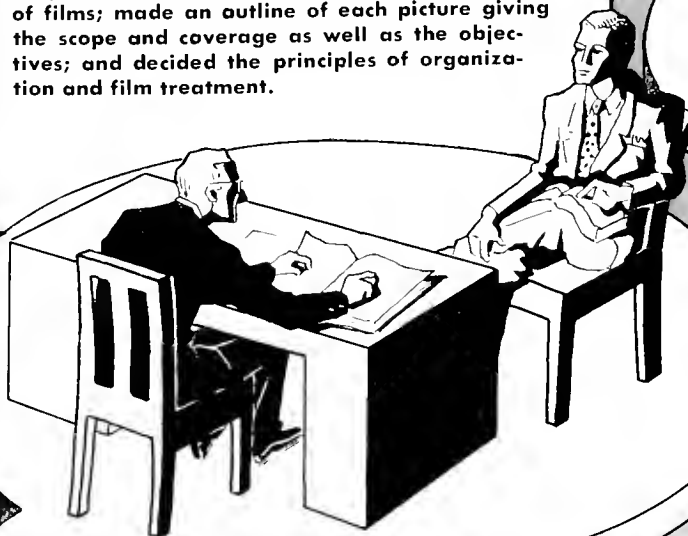


Planning

A basic philosophy, or pattern, can be worked out which applies to all training films but each film, or at least each series of films, has many problems which apply to it alone. • Planning which integrates this basic philosophy with the specific requirements of each subject—which makes the objectives crystal clear—and clearly defines the means by which it is to be done—can well be considered the most important factor in the production of effective training films.

USOE SPECIALISTS MADE PRELIMINARY RESEARCH

The subjects were then assigned to the USOE staff members who followed through on the film production. • A Visual Aids Specialist was responsible for the motion picture aspects of the films and a Technical Specialist was responsible for its technical accuracy. • This team made the preliminary research; made a breakdown of the subject matter into individual films or into a series of films; made an outline of each picture giving the scope and coverage as well as the objectives; and decided the principles of organization and film treatment.



USOE COMMITTEE DECIDED SUBJECTS TO BE FILMED

There were three stages in the planning of USOE films the first of which was done by the USOE Committee. • This committee was composed of the heads of the various divisions of vocational training and the director of the Division of Visual Aids. • They considered the training need and the relative importance of the subjects which had been suggested; they decided the scope of each series of films; and determined the basic philosophy for all the films.



USOE SPECIALISTS WORKED WITH THE PRODUCER

The Visual Aids and Technical Specialists then met with the producer and discussed the plans for the films with him in detail. • They adjusted the requirements of the picture to fall within the facilities available for the production and the time allowed for it; they acquainted the script writer with the needs and criteria of the USOE; they decided upon the specific machine, job and work piece to be used; and assisted in the arrangement for shooting location for shooting the picture.





Authenticating the Picture

THERE CAN BE no such thing as a nearly authentic training film! Lack of authenticity in even the smallest detail can sometimes destroy confidence in the entire film. The high degree of technical accuracy of USOE films can be largely attributed to the effective use of a Local Advisory Vocational Committee to check the films at various stages of production.

This committee usually consisted of from five to seven men. These men were technical experts in the specialized area of the film content, vocational teachers who knew the instructional problems, practicing workmen who were familiar with shop technique and terminology, representatives of technical societies, or sometimes union representatives. The members of the committee were carefully chosen to furnish the kind of advice needed for each film. In many cases they had a part in determining the type of film which would do the best teaching job for the subject under consideration. They decided upon safe and correct procedures to teach beginners and recommended points of emphasis and treatment of the film content. Above all they effected verbal and pictorial accuracy throughout the film both in its technical and vocational aspects. The committee frequently

helped to secure shooting locations, machines, operators and tools.

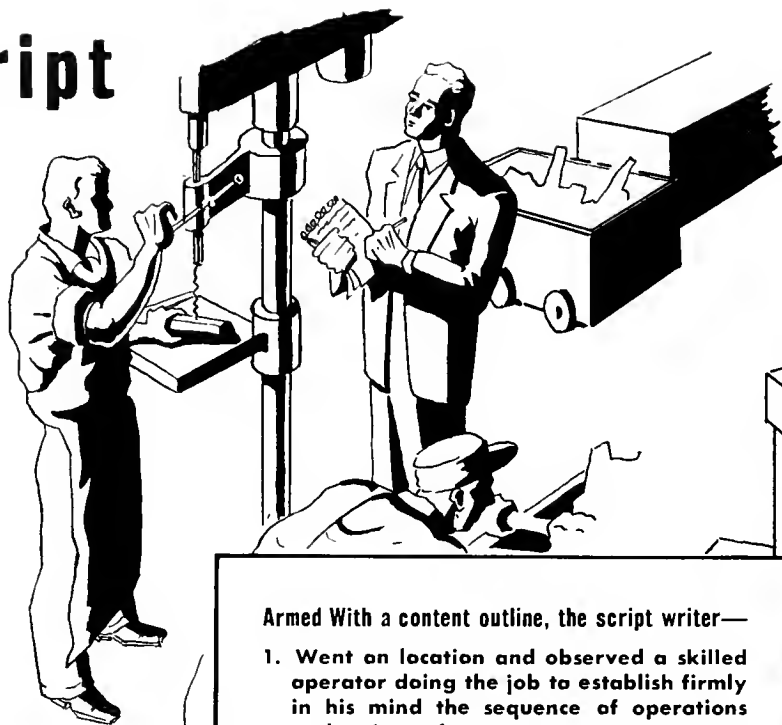
The way in which the committee worked in each case depended upon the films involved. In some instances the committee met very early in the planning stage to help decide upon the material most needed to expedite training in their particular field. The series of films made on Carbide Cutting Tools is an example of this. Carbide tools were a key factor in work production and there were numerous requests to the USOE to make training films on the subject. Top technical men, representing every major manufacturing company, served on the committee which met with the USOE to decide upon the specific films which would be of greatest service to the industry. The committee met again to discuss the rough draft of the script and then checked the revised script. Throughout the shooting of the picture qualified members of the committee were on hand to supply technical advice and when the shooting was finished the entire committee met again to review the rough cut version of the film. The result is a series of films which has been highly useful to the industry and although much of the material was of a controversial nature the films found wide acceptance as training aids throughout the industry.

Although the committee served in an advisory capacity, this advice was generally good and almost always heeded. There are several distinct advantages to a committee of this nature. They become participating advisors and through the interchange of ideas among themselves they are far more able to apply their knowledge, constructively to the film. Isolated opinions, even from experts in a specific field, frequently conflict in some respect. This conflict can almost always be settled by group discussion. Also the relative importance of different aspects of the job become apparent in a committee made up of men who represent different phases of the work. This kind of consideration tends to universalize a film — to make it applicable for training wherever the specific skill is involved.

Almost every film produced by the USOE had some aspects which fell within the realm of controversy. Men who were experts in the subject matter of the film worked with others who knew motion picture technique and the educational objectives to achieve a common goal — and were able to resolve these controversies into basic principles which would aid beginners in learning and using the skills of industry.

The Script

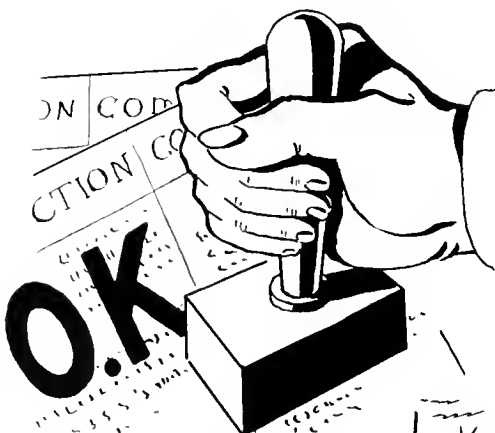
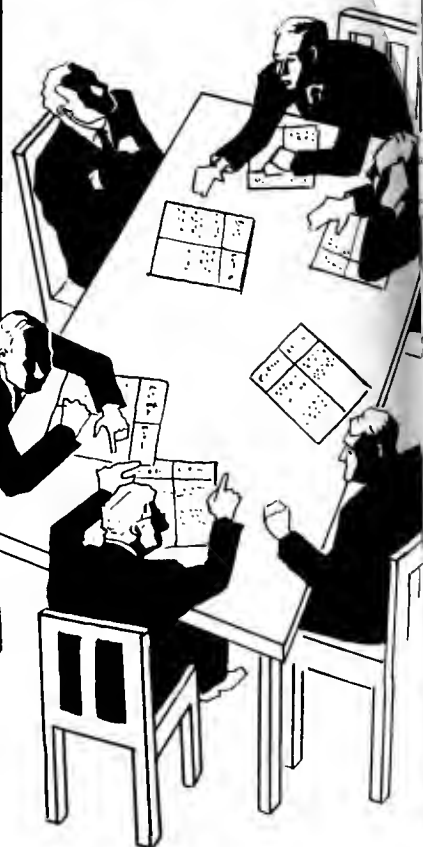
1



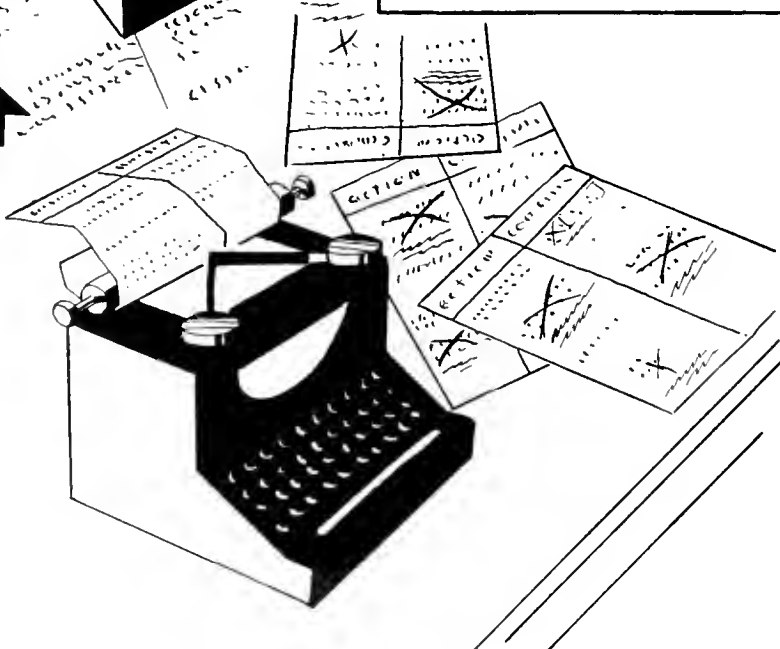
3

Armed With a content outline, the script writer—

1. Went on location and observed a skilled operator doing the job to establish firmly in his mind the sequence of operations and points of accuracy.
2. Then wrote a first draft of the script giving special attention to the action side of the page.
3. Submitted script to USOE for suggestions regarding changes or additions and for approval of motion picture techniques used. Sat in when staff-approved script was checked by local advisory vocational committee.
4. Made revisions requested by USOE.
5. When a script was written that satisfied everyone as being accurate, logically organized, educationally effective and within budget limitations, it was accepted as a shooting script.



5





Production

ALL OF THE preparations up to this point were to provide a basis for a producer to actually make a picture. All USOE pictures were produced by commercial producers. They were awarded contracts on the basis of price, ability to produce the type of pictures desired, and their location in terms of facilities available for shooting the pictures. This made use of their trained personnel and full equipment both of which were important factors in wartime production.

The excellence of the results more than justified the confidence of the USOE in these producers. In many cases the educational understanding and artistic integrity of the producer was such that supervision was unnecessary and the function of the USOE became that of working with them to maintain the educational pattern that had been set and in assisting them to get technical advice,

operators, machines, and shooting locations. In other cases, however, detailed supervision was necessary and sometimes even the script had to be written by the USOE specialists.

But good or bad the producer was a key factor in the quality of the final product. His part was something like that of a tailor — you can tell the tailor what kind of a suit you want, the color and quality of the cloth, and the cut, but it is — in the end — the *tailor* who makes and fits the suit.

Likewise all the ideas you may have for a picture are still just ideas until they are visualized and recorded on the film. How well this is done depends both upon the technical ability of the producer and his imagination.

A motion picture can be a work of art even if it is the simple demonstration of an elementary

skill. In fact it is in this field of routine demonstration that the true ability of a producer often became apparent. That some producers found drama and human interest in such a simple subject as cutting a thread on a bolt or shaping a piece of steel on a lathe is a direct tribute to this exceptional ability.

Every film is the result of the cooperative effort of many people. The whole USOE program was planned around the commercial producer. — the USOE furnished the idea and the pattern — gave assistance when it was needed and allowed the producer full responsibility when he was willing and able to assume it. This partnership resulted in 457 films produced by 37 producers throughout the country — films which are similar in technique and educational philosophy and which maintain an acceptable standard of photographic quality.

Editing and Recording

The Rough Cut: When the picture has been shot the scenes are put together in sequence. In technical pictures the careful review of this "rough cut" is of special importance. The producer, visual and technical specialists and the vocational committee checked the picture at this stage to (1) spot errors in procedures, (2) locate any technical errors that might result from faulty visualization due to poor lighting or misleading camera angles, (3) decide if additional scenes or animation were needed, (4) check on safety of practices shown, (5) look for other inaccuracies that might show up in the set, and (6) to check base drawings of animation to be used.

The Edited Cut: The rough cut was edited and checked again. At this stage such things as pace, length of scenes and timing were apparent. Optical effects were decided upon as well as the use of music or sound effects. A final check was made to discover technical errors.



Recording: Even the best of training films can be ruined by the wrong kind of commentary. The voice should be well modulated, unobtrusive, exactly timed to the action and paced at about 100-110 words per minute. The voice explains and generalizes upon the action but does this simply, directly and briefly. Too much talk in a training film (or any instructional film!) is fully as bad as none at all. Well timed silences can be very effective. Some USOE films are 40% silent, but because of the timing, the silences are not noticeable and serve to point up and add to the effectiveness of the commentary.

The Finished Product: Assuming that the pattern has been followed and that all the cooperating people have done their work well the result should be a training film that is:

1. Simple, straightforward and understandable.
2. Authentic in every detail.
3. Basic in its application of working principles.
4. Educationally effective.
5. In short — a work of art!





One a Day by Seerley Reid*

898 Visual Aids Produced in Four Years: The Record of Production Achieved for the Office of Education

FROM DECEMBER 1941 to December 1945, the U.S. Office of Education produced 466 motion pictures and 432 filmstrips—898 visual aids in four years . . . over 200 a year. From December 1943 to June 1945, the Office of Education completed 781 films and filmstrips . . . an average of 43 a month!

During the peak month, May 1945, with a contractual deadline of June 1, 310 motion pictures and filmstrips were completed and delivered, most of them in the last two weeks, many the final day.

With so many films in production simultaneously, distributed among 36 motion picture producers from Massachusetts to California, it was imperative that production statistics and production controls be maintained. It was doubly important since, by directive of Congress, all productions had to be completed by the end of June 1945. In July 1, 1944, we had completed 257 motion pictures and filmstrips. We had over 600 to finish in less than a year.

Some of these productions were nearly completed, but not many, not nearly as many as those which were only in script stage. Motion picture producers are habitually, perhaps congenitally optimistic about time schedules. When we notified them in the summer of 1944 that all productions must be completed by the following May, there were no objections, no doubts that it could be done. But we had to be sure. And we had had enough experience with time estimates to be sceptical.

In January 1944 we had asked for estimated completion dates on 130 films then in production. All but two were promised by April 1. On July 1, three months later, 71 were still unfinished.)

Consequently, we set up time schedules and we checked every production against these schedules every month. We analyzed the data for each producer so that we knew which producers were on schedule, which ones were not. Those who were in schedule we encouraged to move faster so as to avoid laboratory bottlenecks in April and May. Those who were behind schedule we analyzed to determine why, to find the causes, and to remedy them if possible. We recognized the terrific handicaps under which producers were working—the manpower shortage with cameramen and directors being drafted in the middle of a production, the difficulties in obtaining security clearance before shooting in war plants, the film shortage, and the pressures from other Government departments that wanted their films completed. Sometimes these problems—and others—were too big and individual films had to be dropped.

This is not to say or imply that statistics produced any films. Figures cannot take the place of cameras and movieolas. And statisticians cannot take the place of script writers and directors. The Office of Education films were produced by motion

picture companies under the direction of USOE visual and technical specialists. But it is safe to say that without statistical controls, the films would not have been produced on time.

The report form used to gather the monthly data was a simple one and is reproduced at the end of this article as a sample only. It was filled out monthly by the USOE visual specialist supervising the individual film and sent to Washington for tabulation and analysis. Additional data, such as "negatives at Lab" and "prints on sale," were added in Washington. Incidentally, we never considered a film completed until the negatives had been delivered to the laboratory and a final print had been approved in Washington.

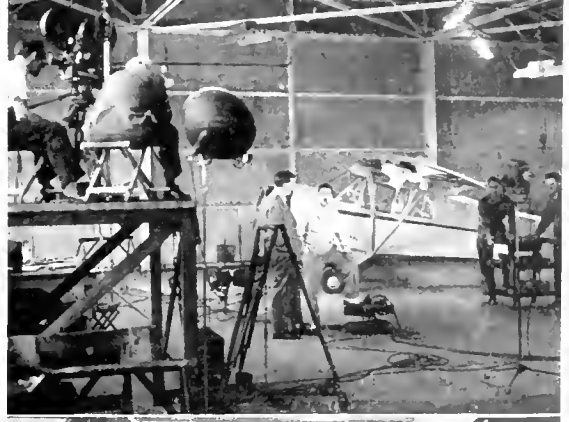
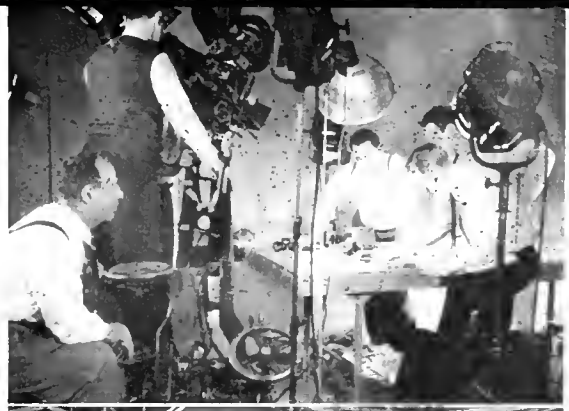
Each production report was translated into a percentage figure based upon weights assigned to each of the various items. We experimented with different weights, compared their relative accuracy and preciseness with past productions, and finally selected the weights empirically. Since we were producing "visual units" and were interested in the completion of the units, the percentage figure took into account motion picture, filmstrip, and instructor's manual. We weighted the motion picture 60 percent, the filmstrip 25 percent, and the manual 15 percent.

It is true, of course, that using a mathematical figure sometimes obscures important data. Two films in different stages of production can, and sometimes did, have identical percents. But not very often. The advantages of using mathematical figures to describe production status and progress far outweighed the disadvantages and limitations. Indeed, with so many films in all stages of production, we had to translate them into mathematical symbols.

For one thing we needed to have a summary figure of status and progress. On June 1, 1944, the total production program was 40 percent completed. We had 60 percent to go in 12 months, and could set for ourselves a rate of 5 percent per month. Every month we checked ourselves against this rate, and if we had fallen behind, tried to catch up during the following month. It is a tribute to the steady rate of production and to the reliability of the statistics that this average rate of progress never fell below 4 percent per month.

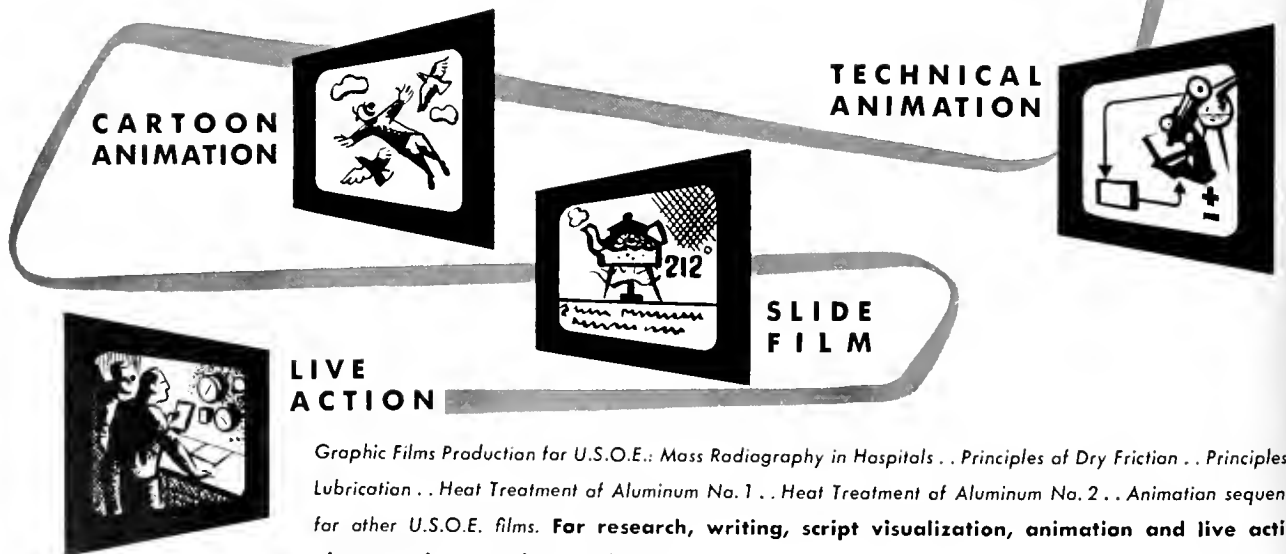
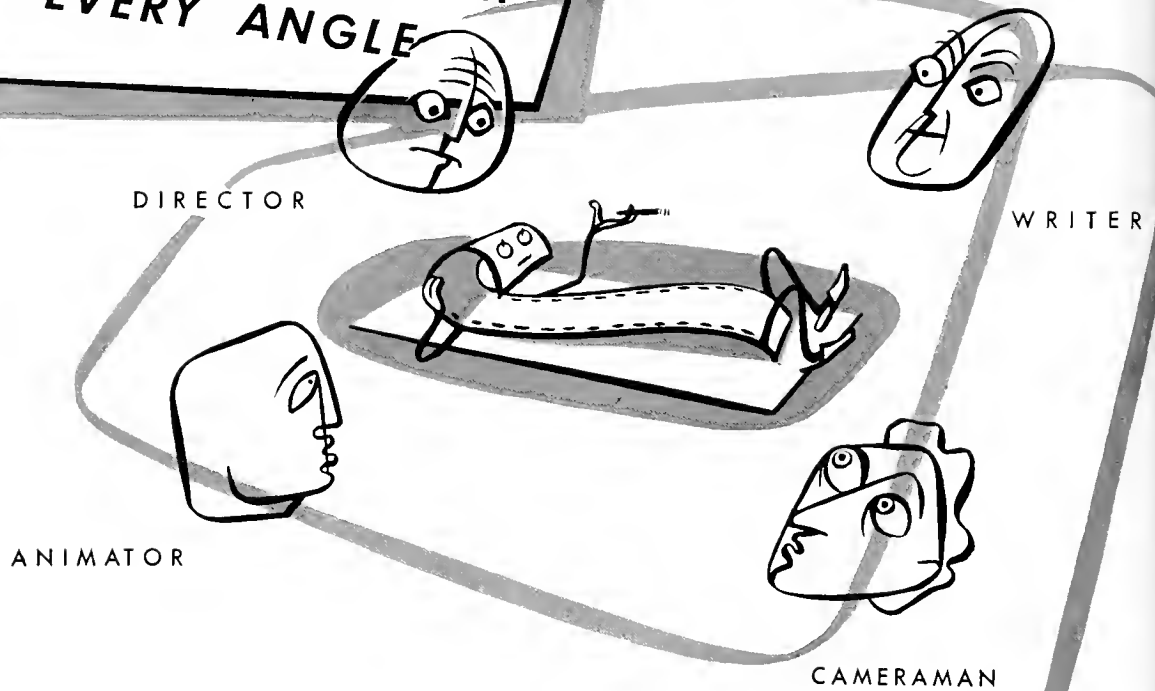
In addition to an overall summary figure which, being an average, obscured the status of individual productions, we analyzed the distribution of these productions. For example, at the end of one month the total production program was 69 percent completed but there were 64 visual units less than 25 percent done and 97 units between 25 and 49 percent finished—or 161 units less than half done. These productions were danger spots, and the percentage figures constituted warning signals.

We made the same sort of analysis for each individual producer so that we could chart his



Motion Picture Service, Office of Information, U. S. Department of the Interior, Bureau of Education for the Handicapped, Washington, D. C. Formerly Assistant Director, Visual Aids, U. S. Office of Education.

Graphic PRODUCTION: PLANNED FROM EVERY ANGLE



Graphic Films Production for U.S.O.E.: Mass Radiography in Hospitals . . Principles of Dry Friction . . Principles of Lubrication . . Heat Treatment of Aluminum No. 1 . . Heat Treatment of Aluminum No. 2 . . Animation sequences for other U.S.O.E. films. For research, writing, script visualization, animation and live action photography . . write or phone.

Graphic Films CORP.

1108 LILLIAN WAY, HOLLYWOOD 38, CALIFORNIA • GRanite 2191



The Instructor's Manual

by Inez Lyle Griswold*

The Problem: The war training program faced by industry was in many respects similar to that of the armed forces. The Army and Navy had to train millions of men quickly in the arts of war; industry faced the equally important task of training men to produce the implements of war. There was not time to engage in extended research. The training had to be done immediately.

The Division of Visual Aids for War Training, United States Office of Education, was assigned the task of producing training films for the war industries. During the first period of production films were made. These films were distributed without any accompanying materials. Experience with these first films showed that making the films was not the whole problem. The films had to be used effectively if the desired results were to be obtained.

It was not reasonable to expect teachers to use a new tool without some help. Many of the instructors in the war training programs had had no previous teaching experience. Other instructors with teaching experience were not familiar with the procedures that should be followed to use films and filmstrips effectively. The problem was to provide information of value to well-trained instructors fully familiar with teaching techniques and, at the same time, to provide help for the craftsman-instructor who, with no previous teaching experience, had the job of passing on his knowledge and experience to others.

An instructor's manual could furnish the necessary information on each film and filmstrip in a simple, concise form and thus enable the teacher to do a better job. The manual would coordinate the use of the film and filmstrip by explaining the use of each in the unit.

Basic Principles: Staff conferences and research on the types of manuals then in existence

specialist in Training Techniques, Division of Visual Aids, U. S. Office of Education

led to the adoption of the following basic principles for manual production.

- The manual should serve a dual purpose—(1) it should promote the educational concept of the visual aids unit and (2) give instruction in the techniques of effective utilization.
- The manual should serve as a reference to the teacher in working out an instructional plan for the needs of his specific teaching situation.
- The manual should be written in simple, informal, concise style for use with groups of varying ages, training experience, and educational backgrounds.
- The length of the manual should be determined by the content of the film and filmstrip but should be kept to a minimum consistent with effective presentation of the necessary material.
- The format of the manual should be kept fairly uniform to expedite production and use.
- The manual should include the following information in the order listed:
 1. How To Use the Visual Aids Unit
 2. How To Use the Motion Picture
 3. How To Use the Filmstrip
 4. What the Film Says
 5. Trade Terms Used in the Film
 6. Other Related Visual Aids Units
 7. Acknowledgments and Credits (Individuals and companies who cooperated in the film production.)
- The accuracy of all statements and the practicability of all suggestions should be verified.
- The manual should be attractive in appearance and illustrated with key scenes taken from the filmstrip and placed in relation to the manual content.
- One copy of the manual should be distributed with each motion picture print since it was to be an integral part of the visual teaching unit.

Production of Manuals: The manuals produced represent a departure from existing prac-

tices. The content of the manual was limited to the content of the film and filmstrip. The coordinated use of film and filmstrip as integral parts of the same unit required new techniques of presentation.

All the instructor's manuals were prepared by a staff member—a writer, who was trained and experienced in teaching techniques and audio-visual presentation. This specialist consulted with the visual aid and technical specialists for each film concerning the content and layout of the manual for that particular unit.

The film and filmstrip were previewed by the writer to gain an understanding of the subject and the manner in which it should be presented. This preview was necessary before planning the manual.

The information needed for the preparation of the manual was obtained from members of the staff in charge of the film production. That information was incorporated in the manual which was organized and written in accordance with the best possible visual utilization and instructional practices. Factors considered important are:

- (1) Checking the accuracy of statements with technical specialists.
- (2) Arranging content of manuals so that suggested teaching techniques relating to the three parts of the unit could be utilized separately or as a whole.
- (3) Planning and presenting material which established proper relationship between the units of a series and provided for continued growth in the understandings and skills involved.
- (4) Maintaining a uniform format for a series.

PROBLEMS ENCOUNTERED

Securing Information From the Field

- The production of a manual naturally depended much upon assistance from the United States Office of Education staff and the producer's staff who were working on a specific film or series of films. The writer had to secure the specific information needed to prepare a manual from these persons. Memoranda and form letters were sent out describing the materials needed. Soon it was evident that there was a duplication of effort. Good results were later obtained when the writer from the manual unit visited the various producing units

(PLEASE TURN TO PAGE FORTY-EIGHT)

VISUAL AIDS UNIT

No. 1 Blanking Sheet Metal

★

INSTRUCTOR'S MANUAL

Blanking Sheet Metal on the Squaring Shear

★

AIRCRAFT WORK SERIES

★

VISUAL AIDS UNIT

THE SLIDE RULE

(1" AND 0" SCALES)



Instructor's Manual

United States Office of Education • Federal Security Agency

SHIPBUILDING SKILLS

MARINE MACHINERY INSTALLATION

ALIGNING and INSTALLING AUXILIARY MACHINERY



Federal Security Agency
UNITED STATES OFFICE OF EDUCATION
Visual Aids Unit Instructor's Manual

MACHINE SHOP WORK SERIES
Operations on the Engine Lathe, No. 2

Turning Work of Two Diameters



Training Mechanics With Pictures

by Leigh M. Nason*

THE THREE BASIC OBJECTIVES of vocational education are: (1) Mastery of manipulative skill in the trade, (2) Knowledge of the underlying science, mathematics and related information of the trade, (3) Good work habits and attitudes.

The men who established the basic rationale of the U. S. Office of Education films were thoroughly familiar with and sympathetic to these underlying principles of vocational education. In a broad sense, vocational education is teaching people gainful occupations. The usual meaning of the term in our educational system is the process of teaching a skilled trade. In the fashioning of each of the films having to do with a skilled trade these objectives were uppermost in the minds of the planners at all times.

The teaching of manipulative skill is enhanced by the films in many ways, some of them possible only by means of motion pictures. Extreme close-ups were used to show every detail of an intricate movement. Where the action was too fast for the human eye, the normal action was followed by the same sequence in slow motion. This technique is far better than slowing the operator himself causing him to lose the essential rhythm and feel of the work. The operator in all cases was a skillful workman whose every move was executed with sureness and precision.

The unique possibilities of the motion picture medium were also utilized in carrying out the second objective; that of imparting the science and other information related to the operation being performed. Thus, by animation, mathematical calculations preceded or followed action immediately and the relationship was always clearly brought out. Animation was also used with a lavish hand to show inner workings by means of phantom views such as in the micrometer film. Or to show by over laying lines the path of moving tools or mechanisms. Several films were devoted to the

exposition of basic theory. Among these were *The Electron*, *Measurement With Light Waves*, *Principles of Refrigeration*, and *Heat Treatment of Steel*. In all cases, both the essential mathematical and science theory were inserted into the film at the exact point where they could best contribute to a clear understanding of the operation being performed.

The third objective of vocational education, good work habits, is highly important from the standpoint of the boy's future employer as well as for the future of the boy himself. These habits include industriousness, honesty, punctuality, cleanliness and attention to safety. One of the best ways of inculcating them is by example. Therefore great care was exercised in selecting the operators used in the films. They were invariably mature intelligent men, well groomed and obviously having respect for their job. They performed their work carefully but quickly with due regard for all safety precautions. They were careful to keep their work and surroundings neat and clean. The commentary helped too by pointing out the necessity for safe work habits.

Many persons viewing the films for the first time have said that the films greatly enhanced their feeling of respect and admiration for the skill and "know how" of the American workman. It is not hard to believe that impressionable youngsters must be particularly affected in the same way.

Appearing Next Month

★ Several excellent articles, too lengthy for this issue, have been carried into Part II of this Special Report to appear in these pages next month. Titles include: *Problems in Planning a Series*; *Today's Film and Tomorrow's World*; and *Planning a Building for Visual Aids*. Watch for them!

*Formerly Technical Specialist, Division of Visual Aids, U. S. Office of Education.



Monte Carlo
presents
"The Preview Room
with
Personality"

FOR A TRULY FLATTERING SHOWING OF
YOUR FILM — EITHER 35 mm. OR 16 mm.

WHILE YOUR GUESTS ENJOY COCKTAILS,
LUNCHEON OR DINNER SUPERBLY SERVED
IN A SETTING OF UNSURPASSED BEAUTY
THAT WILL SELL YOUR PICTURE.

Monte Carlo
Madison Ave. at 54th Street
Playa 5-7400

TED NEMETH STUDIOS

729 SEVENTH AVENUE

NEW YORK, N. Y.

MOTION PICTURES · SLIDE FILMS

A Catalogue of 16mm

FILMS OF MANY FOREIGN NATIONS

for sale or rental

is in preparation for release in the near future

WRITE NOW FOR YOUR
COMPLIMENTARY COPY

FILMS OF THE NATIONS, Inc.

18 West 55th Street
New York 19, N. Y.

(a non profit membership organization
sponsored by agencies of foreign nations)

16MM & 35MM

motion picture projection
service. Arrange club,
school, church showings, supply equipment and operators.
Full responsibility, one-time or long runs in New York,
New Jersey, and Connecticut. Continuous projection and
sound-slide film service. Have largest local list of the-
atrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.

340 THIRD AVE. at 25th ST., NEW YORK 10 LEx. 2-6781

SEE HOW YOU BENEFIT *when you say*
"G-E Projection lamps!"



For initial equipment or for replacement, it pays to get G-E Projection lamps because they bring you these advantages:

1. More and more light . . . for greater screen brightness—clearer pictures. G-E projection lamps are designed to give you full advantage from the optical system of equipment using them.

2. More uniform screen brightness— through differentially coiled filaments (on most

popular sizes). Fills film aperture smoothly.

3. Uniformly dependable performance from replacements . . . thanks to precision manufacture, rigid inspection.

4. Constant development work by G-E lamp research on further improvements in lamps, for better, clearer projection.

G-E LAMPS

GENERAL  ELECTRIC



A Truly Mechanical BRIEF CASE for Your Salesmen, Now!
And at LOW COST — with

MOVIE-MITE

16 mm. Sound-on-Film Projector

PORTABLE—Weighs only 27½ lbs. complete.

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

STANDARD FEATURES—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.

See your Industrial Film Producer
 for demonstration and delivery information



Write for
 Interesting
 Folder

"It Makes
 Sense"

Gordon Hedwig Returns

After four years' service in the U. S. Army, GORDON W. HEDWIG, president of Nu-Art Films, Inc., New York distributors, has returned to the company.

While in service Mr. Hedwig was with the Army Pictorial Service, and in close contact with new developments and techniques in film production. He is now engaged in compiling a new film catalogue along lines expected to aid film users in more easily locating types of pictures of interest to their audiences. Plans have been made to expand the company's field, with special emphasis on Nu-Art's *Fireside Films*.

Kapit Leaves Itco Group

Resignation of HARRY A. KAPIT as active vice-president of International Theatrical and Television Corporation of New York was announced by GEORGE A. HIRLIMAN, president.

Mr. Kapit, who recently purchased General Film Libraries, Inc. and General Film Productions Corporation, will continue his duties with ITTCO in an advisory capacity, supervising all activities over which he

formerly had control, Mr. Hirliman said.

THE VISUAL AIDS UNIT

(CONTINUED FROM PAGE TWENTY-TWO)

The dividends of the labors and trials of production were in what the carefully coordinated manual, motion picture and filmstrip could do in increasing the efficiency of training, in the quick acquisition of skills and knowledge by thousands of student and trainees. By reading and following the procedures set forth in the instruction manual, an inexperienced instructor could hardly go wrong in the utilization of the Visual Aids Unit.

POSITION WANTED

Experienced motion picture and slide film writer, director and cameraman wants position as counselor and film manager in industrial firm. Has ideas.

Box 56

BUSINESS SCREEN

157 E. Erie, Chicago 11



A Series of Training Films
on Domestic Refrigeration Servicing
 produced for the
UNITED STATES OFFICE OF EDUCATION

ROCKETT FILMS
 6063 SUNSET BLVD., HOLLYWOOD (28), CALIF.
 DISTRIBUTED BY
 CASTLE FILMS FIELD BUILDING 30 ROCKEFELLER PLAZA RUSSELL BUILDING
 CHICAGO 3, ILL. NEW YORK 20, N. Y. SAN FRANCISCO 4, CALIF.

"KEEP YOUR EYES AND EARS ON MOVIE-MITE"
MOVIE-MITE CORPORATION
 © 1945 1103 EAST 15TH ST. KANSAS CITY 6, MISSOURI

72 HOURS



Color Correct—16 MM prints in 72 hours.

Fast! Yes—but delivery guaranteed.

Full fidelity of sound and definition
often exceeding the original.

For superior work—ahead of time—
“Byron-ize” your prints

Byron

the most complete 16 MM sound studio in the East
Studio: 1712 Connecticut Ave., N.W. Phone Dupont 1800
Washington 9, D.C.

R. C. M. is proud of its contribution to the UNITED STATES OFFICE OF EDUCATION'S Visual Training Program which shortened the Days To Victory!

R. C. M.

produced *THIRTY FOUR* Motion Pictures for this program including:

- 21 FILMS ON PRECISION WOOD MACHINING.
- 10 FILMS ON MARINE MACHINERY INSTALLATION.
- 3 FILMS ON COPPERSMITHING.

Yes, 34 films of Vital Importance in Vital Fields!

R. C. M.

is equipped and experienced to make any type of picture . . . commercial, educational, technical or training, as well as general entertainment pictures.

With the resources of the most complete studio facilities at our command and a competently trained staff with picture production "know how," success is assured.

R. C. M.

now offers this unlimited background to YOU. Merchandise YOUR product and trade name and make it live and talk on the screen!



R. C. M.
PRODUCTIONS, INC.

5255 Clinton Street Hollywood 4, Cal.

BOOKSHELF: Literature You Should Read

★ The following new books, catalogs and visual industry literature are available to the readers of *BUSINESS SCREEN* through the *SCREEN SERVICE BUREAU*, 157 East Erie Street, Chicago 11, Ill. Unless prices are quoted publications are sent free of charge. Requests should be made on the form on this page or on a firm letterhead.

NEW BOOKS

Teaching With Films (Bruce) \$1.75: A 146-page book by George H. Fern and Eldon B. Robbins presenting all practical techniques required for using visual teaching tools to the greatest possible advantage. It has special applications to industrial arts and vocational education. The book contains all practical information useful to any shop teacher who desires to use films effectively, and includes advice on operation of projection equipment, tips on storage and repair of film, and information on the organization and administration of an audio-visual program of instruction. Three charts and 44 halftones illustrate the text.

INDUSTRY LITERATURE

Vision Unlimited: A lavishly illustrated 24-page booklet on the history of portable motion picture equipment and its contributions to industry, education and the entertainment of the world at large. Described are the ways in which industry uses films, how both teachers and children are benefiting through use of them, and the manner in which the Armed Forces used them for training, and for morale building through entertainment films during the war years. (No. 1101)

Movies Go to Work: The story of the motion picture's place in industry and commerce in a booklet produced to assist the user or prospective user of films on securing the greatest possible value from the pictures and picture equipment he purchases. Detailed are the ways in which films may be used to train salesmen, sell products, increase production, improve personnel relations

and interpret specific material. Booklet specifically for industrial and commercial firms. (No. 1102)

FILM CATALOGS

The INDEX of Training Films: A 104-page catalog of motion pictures and slidefilms available for industrial training purposes. Listed are more than 1700 films which have been specifically selected for their usefulness in industrial-vocational training. Produced by the Editors of *BUSINESS SCREEN* the *INDEX* divides the films into their industrial categories, lists them under subject matter headings and lists them by title through an additional alphabetical list. Included is a synopsis of each film, its classification as sound or silent, motion picture or slidefilm. Rental or purchase prices are listed wherever available. The *INDEX* contains also the complete addresses of all sources of films listed, a glossary of film words, and hints on obtaining the greatest use of films and equipment. Distribution limited to industrial firms, and schools for vocational training. (No. 1104)

Catalog of Government Films: A listing of 634 motion pictures and 524 filmstrips produced by six different departments and agencies of the United States Government for schools and industry. Included are the films produced for training and educational purposes by the U. S. Office of Education, the Navy, War Department, Department of Agriculture and U. S. Public Health Service. Each of the films is described as to content, and is accompanied by purchase price. Films are cataloged under the industrial field for which they were produced. (No. 1105).

Electrical Film Guide: A monthly listing of reviews of 16mm motion pictures and slidefilms which either specifically or generally show the part electrical equipment plays in present-day living. Includes sources from which films may be obtained and terms. Distribution to educational institutions and community groups. (No. 1106).

CONVENIENT READER ORDERFORM

Please mail at once the following publications:

- Teaching With Films (Bruce): \$1.75 per copy
 Check enclosed Send bill with book
 No. 1101 No. 1102 No. 1104
 No. 1105 No. 1106

ATTACH TO YOUR LETTERHEAD AND MAIL TO:
 Business Screen Magazine, 157 E. Erie, Chicago 11

PICTORIAL'S NEW FEATURE PROGRAM FOR 1946



39 New Pictures
For 16mm Release

**DRAMA! MUSICAL! COMEDY!
WESTERN! MYSTERY!**



TITLES

THREE IS A FAMILY

(Special)	Comedy-United Artist Release
Dixie Jamboree	Musical
Swing Hostess	Musical
I'm From Arkansas	Musical Comedy
I Accuse My Parents	Drama
Bluebeard	Drama
The Great Mike	Drama
Rogues Gallery	Drama
The Town Went Wild	Comedy
The Kid Sister	Comedy
Fog Island	Drama
The Man Who Walked Alone	Comedy
Strange Illusion	Drama
Crime, Inc.	Drama
Hollywood & Vine	Comedy
The Phantom of 42nd St.	Mystery
The Lady Confesses	Mystery
The Missing Corpse	Supernatural Drama
Arson Squad	Drama
Dangerous Intruder	Drama
Shadow of Terror	Drama
White Ponga	Adventure
Why Girls Leave Home	Drama

8 TEXAS RANGERS-WESTERNS With Tex Ritter and Tex O'Brien

8 BILLY THE KID-WESTERNS
With Buster Crabbe and Al Fuzzy St. John

Pictorial Films Inc. is the exclusive 16mm distributor of all pictures listed herein. Prints are available to libraries and dealers on a lease basis. (In addition to these features, we present a wide selection of short subject PICTUREELS including cartoons, educational and general home entertainment subjects.)

PICTORIAL FILMS, Inc.

R.K.O. BUILDING

RADIO CITY 30, N. Y.



STARS
FRANCES LANGFORD
GUY KIBBEE
CHARLES RUGGLES
MARJORIE REYNOLDS
FAY Bainter
EDWARD EVERETT HORTON
ARTHUR (DRAGWOOD) LAKE
HELEN BROBERICK
CHERYL WALKER
WILLIAM FERRY
CHARLES BUTTERWORTH
LYLE TALBOT
J. EDWARD BROMBERG
LEO CARILSON
LIONEL ATWILL
MARTHA TILTON



STARS
JAMES LYDON
STUART ERWIN
FUZZY HENRY
LOLA LANE
JOHN CARRADINE
JEAN PARKER
WARREN WILLIAMS
SALLY EILERS
MARY BETH HUGHES
FRANK MORAN
FRANKLYN PALMORN
JOHN MILLER
GEORGE MEYER
DANA O'BRIEN
BOB ADKINS
JAN HOWBRAN
WALTER CATLET
GEORGE MICO
H. W. WARDNER
ROBERT ARMSTRONG
ALEXIA SWITZER
SLIM SUMMERSVILLE
ROGER PRYOR

PICTORIAL FILMS, Inc.
RKO Building
Radio City 20, New York

Please send me further information as to the availability, leases, prices of Pictorial's features and shorts for 1946.

Name _____

Address _____

City _____ State _____

**BETTER
PROTECTION
GIVES
BETTER
PROJECTION**



Neumade's complete line of essential products necessary for the safe keeping, proper care and filing of valuable films, insure longer life and better projection . . . always.

Model M.M. 119 (III) capacity forty 400 ft., twenty 800 ft., twenty 1200 ft.; twenty 1600 ft. reels. Has special drawer for strip film. Two utility drawers. Key lock. Dustproof. Fire resistant. Typical of more than 50 models from which to choose.

Write for illustrated literature.

Canadian Distributor
"BENOGRAPH" Montreal.

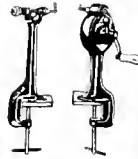
Neumade
PRODUCTS CORP.
427 WEST 42ND STREET NEW YORK, N.Y.

FILM
CLEANING
EQUIPMENT

REELS - CANS

REWINDS

ASSEMBLIES



REWINDING and
EDITING AIDS

SHIPPING and
HANDLING AIDS

INSTRUCTOR'S MANUAL

(CONTINUED FROM PAGE FORTY-ONE)

and prepared manual material with the assistance of those individuals assigned to the production. This personal contact and assistance insured that the material sent in from the field would more closely approximate the product desired. Once the men in the field were familiar with the manual format and development, they cooperated in preparing manual material without further assistance.

Assistance of Subject Specialists:

• It was not always possible to obtain technical assistance during the preparation of a manual. Experience gained when this assistance was possible indicated that consultation with experts during the planning and production of a manual was more valuable than technical criticism of the finished production just before it went to the printer. Two methods of obtaining the desired aid were used:

(1) Technical experts were brought to the manual production unit to act as consultants on a series of manuals covering a specific subject matter area. The writer of the manuals consulted with instructors in the field who were thoroughly familiar with the content of the courses in which specific films would be used and who were, for

this reason, able to give valuable assistance in preparing the teacher manual. By using this procedure, the final result much more closely approximated the teaching situation actually encountered in using the film and, therefore, the manuals were more effective aid to the teachers.

Coordination of Manuals and Film Production

• Under the procedure followed first, manual production was not initiated until the film was complete and prints were delivered. From the time the manual was written until printed copies were available, there was a lapse of six to eight weeks. As a result, the prints were offered for sale before manuals were available. The whole purpose of the unit was destroyed by that procedure, and the need for a change was soon obvious.

To correct this, the writer of the manuals arranged to see the film and to begin manual production when the films were in the interlock or composite stages. This practice insured that the manual would be printed and ready for distribution before the 16mm prints were available. This plan is to be recommended as the greatest value is received from a manual when the instructor received both the film and accompanying manual at the same time.

Ours

Is Service That SERVES

To

SELL your products the modern way . . .

TRAIN your personnel the modern way . . .

With MOTION PICTURES

Complete Camera and Laboratory Facilities for Production of 16mm and 35mm Films. . . Color or Black and White.

COMPLETE LINE OF 16MM EQUIPMENT

"Serving the South for 25 years"

STRICKLAND FILM CO.

141 Walton Street, N. W.

Atlanta 3, Georgia

Mode-Art Pictures New Studio Setup

♦ **MODE-ART PICTURES, Inc.**, Pittsburgh motion picture producer, has announced that the entire lot of outstanding stock in the corporation has been acquired by **JAMES L. BAKER**, who is now president of the company.

Mode-Art's president has a personal background of 18 years experience in the industry, including staging shows, production of theatrical trailers and many industrial and training films. Recent Mode-Art films have attained world-wide distribution.

The company has now established Hollywood and New York offices. The Forbes Street studios in Pittsburgh are rated as one of the finest and most compact in the country, with adequate equipment for all types of film production, including recordings.

"TRAINING YOU TO TRAIN YOUR DOG"



A 16mm COLOR SOUND FILM

**Approved and Recommended by
THE AMERICAN HUMANE ASSOCIATION
and THE AMERICAN KENNEL CLUB**

"TRAINING YOU TO TRAIN YOUR DOG," (Basic Obedience Instruction) is the sensational new film, based on the book of the same name published by Doubleday & Company. A film everyone will want to see, both young and old. Prepared by Blanche Saunders, nationally famous obedience expert, photographed by Louise Branch, and narrated by Lowell Thomas. Supported by national radio and magazine advertising and publicity. Three reels. 32 minutes running time.

**UNITED SPECIALISTS INC.
159 EAST 35TH STREET, N. Y.**

ONE A DAY...
CONTINUED FROM PAGE 39)

gress month by month. If he fell behind, we wanted to know why; if he was ahead of schedule, we were interested and gave our attention to those who were not. Months before the scheduled completion date we could schedule every production in one of four categories—"safe," "probably safe," "uncertain," and "doubtful."

In addition to analyzing percentage progress and status, we set up specific month-by-month production goals for ourselves and for our producers. In July 1944 the following schedule was adopted:

By August 1, 1944 . . . All preliminary synopses of subject matter to producers from USOE.

By Sept. 1, 1944 . . . All script synopses from producers and approved by USOE.

By Oct. 1, 1944 . . . All motion picture and filmstrip scripts from producers.

By Nov. 1, 1944 . . . All motion picture and filmstrip scripts approved by USOE and shooting started.

By Jan. 1, 1945 . . . All shooting completed and rough cuts approved.

By March 1, 1945 . . . All commentaries recorded; all filmstrip pictures and captions approved; all copy of instructor's manuals from producers.

By May 1, 1945 . . . All motion pictures, filmstrips, and manuals completed; negatives at the laboratory and ready at the printer.

Subsequently we advanced the last of the dates one month each, but otherwise the schedule remained as it was first drawn up. It should be emphasized that this schedule was not one of wishful thinking, but instead it was one of the *minimum deadlines* which we felt had to be met if production were to be completed by the contractual deadline of June 1. There were exceptions, of course. Some productions were not started until February and March, but in these instances the producer was

able to accelerate and complete the film on time. (The threat of contract termination on June 1 was a powerful incentive.) Allowances were made for the methods and facilities of different producers and for the different kinds of films they were producing. A producer with his own studio could schedule a film recording, one without a studio had to take his turn at renting a sound studio. The motion picture, *Cure of a Newborn Baby*, in which the central character is a baby less than a month old, took entirely different production scheduling than a picture such as *Brazing Carbide Tools*.

Intelligent and reasonable exceptions must be made to any schedule, of course, but the establishment of a production schedule—with deadlines for specific tasks—is not only essential: It is common sense, a budgeting of time. The longer a film is in production, the more it costs.

Moreover, the establishment of a final deadline—with rigid adherence to this date—is essential not only psychologically (almost all of us procrastinate; we work best under pressure of deadlines) but also from a business point of view. A picture budgeted at \$10,000 which costs \$15,000 is not profitable; likewise, a picture budgeted for 6 months which takes a year to complete is not profitable. And in most instances it is no better as a motion picture than if it had been completed on schedule.

Eight hundred and ninety-eight films and filmstrips—one a day—a tribute to independent motion picture producers and to Office of Education visual and technical specialists—and a practical demonstration of the value of production statistics and production control.

Books You Ought to Have

♦ A new department, listing books and other literature available to film users, appears on Page 46 of this issue. A convenient order form is provided.



EXPERIENCE counts
in SCREEN-making, too!

Setting up jigs and fixtures for mass production of precision parts is a job that calls for experienced hands — expert machinists who know what to do from years of practical application to their tasks.

MODEL B (shown above). A popular style for training purposes. Its Da-Lite Glass-Beaded fabric is spring-roller mounted in a metal case. 12 sizes — 30" x 40" to 84" x 84", inclusive.



CHALLENGER

Can be set up quickly anywhere. 9 sizes, from 30" x 40" to 52" x 72" inclusive.

Experience makes a big difference in screen-making, too. Da-Lite engineers know from years of screen manufacturing how to design and build screens to meet today's projection requirements. Da-Lite Screens, as a result, give lasting satisfaction.

Their screen fabrics show pictures with maximum brilliance and clarity. Their mountings offer greater convenience and are durably built to withstand hard service. It pays to specify time-proved Da-Lite Screens for your sales and training activities. Sold by leading dealers everywhere. Write for literature! Address Dept. 3BS.

PRODUCERS of FINE QUALITY FILMS
that Get results
BALLARD-BOWMAN FILMS, INC.
350 NORTH MICHIGAN AVE., CHICAGO 1, ILL., DEA. 6292



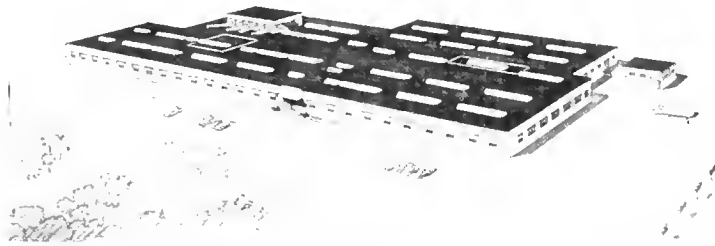
Glass-Beaded SCREENS

DA-LITE SCREEN COMPANY, INC.
2723 North Crawford Avenue, Chicago 39, Ill.

Quality Projection Screens Since 1909

The Equipment EXECUTIVE

NEWS OF MANUFACTURERS OF AUDIO-VISUAL EQUIPMENT



(Above) Additional 86,000 square-foot building in Chicago for Bell & Howell

★ THE \$2,250,000 Lincolnwood plant on McCormick Road, Chicago, leased from the Defense Plant Corporation throughout the war, has been purchased by the Bell and Howell Company, projector, camera and motion picture accessory manufacturers.

J. H. McNABB, President, who announced the purchase, said contracts have also been awarded for another building to adjoin the Lincolnwood plant. The new structure, which will contain 86,000 square feet of floor space, is already under construction. It is specially designed to house the firm's metal plating, polishing and case fabricating departments, and will contain such features as sunken floors to accommodate acid vats, wash-down walls and extensive use of glass brick for maximum daylight illumination.

Leased since 1942 by Bell and Howell, the plant just purchased was designed and constructed for optical manufacture. It is of tan brick and glass block construction and contains 220,000 square feet of floor space. It is air-conditioned throughout, and incorporated are the latest methods of dust control. In it the company achieved mass production of critical military lenses and prisms, breaking down complex procedures into several operations which could be carried out by rapidly trained workers. A constant stream of tank telescopes, naval fire control instruments, precision motion picture equipment and aerial gunsights was produced during the war.

The plant now houses Bell and Howell's optical, electronic, metallurgical, chemical and mechanical engineering laboratories, in addition to assembly departments, optical production and the company's general offices. Last October a second structure adjoining the main plant was completed. It contains 24,000 square feet of floor space where optical glass is moulded and annealed, and where

delicate optical equipment is stored.

An immense backlog of orders which has been accumulating since the end of the war is now being filled as rapidly as possible.

James S. Denham Heads DuPont Photo Products Dept.

★ JAMES S. DENHAM has been named general manager of the Photo Products department of E. I. duPont de Nemours and Company to succeed GEORGE A. SCANLAN, who retired March 18 because of ill health after 30 years with the company.

Mr. Denham, who has been assistant manager of the Rayon department, joined the company in 1915. He was in explosives production three years, and supervisor of gun cotton manufacture for the same period. From 1921 to 1928 he was sales manager of the Rayon department, and since 1928 has been assistant manager of the department.

* * *

★ Appointment of HAROLD A. DUMONT as Eastern district manager and of R. K. PERRINE as Central district manager has been announced by E. I. duPont de Nemours and Company in

connection with consolidation of the sales offices of the Film division and the Defender division of the Photo Products department.

Mr. Dumont, who has been manager of the Defender division branch office in New York, will continue to have his headquarters there. NORMAN F. OAKLEY, formerly Eastern motion picture technical representative, will be district motion picture sales manager in the same office. FRED KONOPKE, formerly Defender technical representative in New York has been named regional trade sales manager.



J. J. O'CONNOR

O'Connor to Illustravox for Philadelphia Sales

★ J. J. O'CONNOR of Philadelphia has been selected as manager of the Illustravox Philadelphia district, it was announced by N. B. SHERRILL, Jr. sales manager of the Magnavox comparison slidefilm equipment manufacturers.

Mr. O'Connor was recently discharged from the U. S. Navy after 39 months' service in the Department of Special Devices, Bureau of Aeronautics. His territory includes Delaware, Maryland, Pennsylvania, Virginia, North Carolina and southern New Jersey. His office is at 1505 Race Street, Philadelphia.



FILMS for INDUSTRY

— for 23 years

It is interesting to know that the most popular of all the U. S. Office of Education visual aid units made during World War II was the series on Precision Measurement, produced by Loucks & Norling.

According to Castle Films, distributors of all U. S. O. E. training films, the print sales of this series topped all others and reached these impressive totals:

	Print Sales
The Micrometer	1136
The Steel Rule	1036
Verniers	995
Fixed Gages	902
Height Gages and Test Indicators	883

The experience and skill that went into these war-time pictures are again available to industry.

LOUCKS & NORLING

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

Available August 1st

21

reconditioned

16mm

SOUND PROJECTORS

(Not Surplus from Armed Forces)

Exceptional Prices

Write Box 59

BUSINESS SCREEN

159 E. Erie, Chicago 11

DEVRY HOLDS NATIONAL DEALER MEETING IN CHICAGO



(above) They came from coast-to-coast to see and hear about DeVry's extensive postwar visual sales program: DeVry executives and visual equipment dealers gathered at Chicago for marketing conference of pioneer manufacturer.

DeVry Corporation Hosts National Dealer Meeting

School supply distributors from all parts of the nation were guests at the annual sales conference held by the DeVry Corporation, Chicago motion picture projector and accessory manufacturers, in conjunction with the School Supply Dealers' convention in Chicago. New products, and design and mechanical improvements in standard equipment, were presented for the group.

H. BOB ENGLE, DeVry sales manager, was in charge of the meetings, which included a preview of im-

proved 16mm portable motion picture sound equipment, slide and slide-film projectors, projection screens and associated electronic teaching tools. Attention also was given the DeVry library of 16mm teaching films.

Speakers were W. C. DeVRY, president; F. B. DeVRY, secretary-treasurer; CHARLES GOODNER, service manager; ELOF PETERSON, library and laboratories manager; J. K. GRINDEL, Continental Products Company; ADOLPH WERTHEIMER, Radiant Manufacturing Company; L. M. McBRIDE, advertising manager and E. W. D'ARCY, chief engineer, DeVry Corporation; and ARTHUR R. MACDONALD, vice-president, MacDonald Cook Company.

Fast Color Negative Film Produced in Anco Research

Research scientists of General Airline and Film Corporation and its Anco division now have the means of producing a color negative film with a speed comparable to average black and white films, it was revealed at a recent special research forum at Skytop, Pa.

Only small experimental coatings have been made of the new film, which is reported to be about 50 per cent faster than any color negative film at present generally available. Its speed is rated at a Weston 32 or GE 48.

FOR RENT

"an idea man"

who has written and directed commercial and documentary motion pictures—college graduate and linguist—just released from FTO, DESIRES WORTHWHILE POSITION.

Write to Box 57
BUSINESS SCREEN
157 E. Erie, Chicago 11

Knight Type Titles

Give "voice" to the silent screen

THE KNIGHT STUDIO

Type Titles for Motion Picture and Slidefilm Producers

11 E OHIO STREET • CHICAGO 11, ILL

16MM FILM ADVERTISING SERVICE

Arrange Club, School, Church and Arm Group showings. Supply equipment and operators. Full responsibility, one-time or long runs in Arkansas, Missouri, Mississippi and Tennessee. Distribute your literature at each showing.

16MM FILM ADVERTISING SERVICE

Conway, Arkansas

ATLAS

Educational
Film
Co.
26

PRODUCTIONS FOR
THE UNITED STATES
OFFICE OF EDUCATION

Milne J. Eckhardt, President

CREATORS OF MOTION PICTURES & SLIDEFILMS
1111 South Boulevard • Oak Park, Illinois • AUStin 8620

BLOWER COOLED AND LIGHT WEIGHT, TOO

Triple Purpose
GoldE FILMATIC
SLIDE AND FILM STRIP PROJECTOR

USE 3 WAYS . . .

- For Single Frame Slidefilm
- For Double Frame Slidefilm
- For 2 x 2 (35 mm) Kodachrome or Black and White Slides

MOTOR-DRIVEN FORCED AIR COOLING plus heat filter permits use of 300 as well as 200 or 100 watt lamp, yet safeguards precious slides or film against heat damage.

NO REWINDING NECESSARY . . . film is ready for showing right after use.

SMOOTH PRECISE FOCUSING to hairline sharpness.

ANASTIGMAT PROJECTION LENS (5" F3.5).

EASILY ADJUSTABLE for either horizontal or vertical pictures.

MANUMATIC SLIDE CARRIER automatically stacks slides in sequence.

MORE BRILLIANT PROJECTION!
GREATER SLIDE PROTECTION!
MORE CONVENIENT OPERATION!

The GoldE Filmatic enables you to make the most effective use of *all three* types of still projection material. Can be changed from film to slide showing in a jiffy!

GoldE Manufacturing Co. Dept. B, 1220 West Madison St. Chicago 7, U. S. A.

MOVIES IN OVERALLS

(CONTINUED FROM PAGE TWENTY)
and incorporating in each the basic principles involved. Through a series of such jobs the student learns through application of basic principles, terminology, and the like.

The film maker must commit himself, he cannot straddle fences. The differences between the two approaches may at first glance seem superficial but in terms of the practices in the field and the differences that result in the organization of the film, this is not the case. It was decided to follow the second approach in the U.S.O.E. films.

Jobs were selected which were (1) rich in providing possibilities of demonstrating basic principles, (2) real and genuine, and (3) graded in difficulty. It was expected that the bulk of the instruction supplied by each film would apply whenever the machine was operated, that slightly less would apply whenever that particular type of job were undertaken, and that only a small portion of the film would apply only when that specific job were undertaken.

B. Stages of learning a skill. Once it was decided to organize the film around a job demonstration it was necessary to understand the role of the job demonstration in the total job of training. The following steps are offered as an analysis of the steps by which a trainee learns a job. Not all of these will apply to all jobs. They may not be learned in this order, and in some instances more than one step may be learned simultaneously. It is suggested however that the following steps are a fair approximation of what happens when a beginner learns a new skill.

The learner learns by doing, this is axiomatic, but before he can "do" he must:

- (1) have some orientation into the total job, and his relation to it,
- (2) learn the facts and terminology of the job,
- (3) understand the basic principles that govern matters of judgment,
- (4) appreciate the importance of the job and his relation to it,
- (5) develop desirable and acceptable attitudes, such as a feeling of security,
- (6) watch another and more skilled individual do the job, demonstrate it,
- (7) try the job under the supervision of another skilled individual.

The next and final step is to do the job himself and "go it alone." The film in terms of its job demonstration purpose would be organized around step 6, and it was also hoped could

take over the burden of steps 1 through 6. The total film demonstration would take care of step 1, since it would provide the best of all possible orientations. The facts of the job could be presented as they applied, and the basic principles could be explained as they became operative, and appreciations and attitudes would become a flavor of the total demonstration. By the careful selection of commentator, the words used, and by selecting a skilled operator who did the job calmly, cheerfully, and smoothly, a situation was provided whereby the trainee, through seeing a number of films, would "soak up" the attitudes portrayed.

The Nature of the Motion Picture

The film maker must commit himself also, in terms of his motion picture medium. He must decide such things as camera angles, length of scenes, type of commentary used, types of animation, and the like.

Each of these decisions derives from the necessity of presenting content in the form of a motion picture in such a way as to achieve specified objectives in terms of his audience.

Each media of communication says something that cannot be uttered at all, or so well, by any other medium. If this were not so, there would be no excuse for the medium itself. It follows then that the film maker must understand his medium in order to exploit to the full its unique advantages. It follows that the film maker's greatest task is presenting his content in the motion picture in such a way as to utilize the unique advantages of motion picture communication.

This is a most difficult task. The motion picture is an art form, and will be effective educationally to the exact degree that its final form has artistry. It is the most complex and involved of all art forms used in education. Few art forms require the services of so many crafts in order

to achieve its effect, few combine sight with sound, few achieve the final effect in terms of so many decisions on minutiae and few provide the artist with so great an opportunity to play with "reality."

The art quality of the motion picture is as true of the training film as it is of the theatrical production. The ready and proven tools of the theatrical film maker—love, conquest and human characterization—cannot be used very readily or often in the training film. Here the drama consists of a skilled craftsman working a piece of steel down to a ten thousandth of an inch. The esthetic appreciation derives from watching the graceful flow of the movements of the skilled operator, the suspense is the subtle one of awaiting the completion of a job. One of the greatest of difficulties lies in the film maker themselves. Their content comes to them in verbal form, and the film makers of this generation have been reared in this same tradition. It is almost impossible for them to ever fully understand the full implications of expression through the motion picture. Indeed, in a certain sense, we are probably unwittingly in a period comparable to that when the automobiles still had dashboards and whip sockets. It is not the purpose of this discussion to elaborate on the advantages of the motion picture as a medium of communication. These points have been given many times elsewhere. It suffices for this discussion to point out that films provide an experience so real as to substitute for genuine life experience, but which because it can be controlled, can be more effective for instruction than the genuine life experience.

In applying this known fact to the role of films in training, the following hypothesis was developed:

"The training film is effective to the degree that it so duplicates the flow and continuity of living that the trainee 'lives' the experience the film provides."

In other words, the theatrical motion picture achieves much of its success through the self-identification that takes place between the audience and the hero or heroine. This same principle of self-identification is applied to training films, and uses motion picture techniques in such a manner as to favor audience identification with the operator in the belief that such self-identification would expedite the acquisition of the skill shown.

In motion picture terms the application of this principle meant that the film was to be a demonstration—no picture of a demonstration. More



**The mark of specialists in
films... to communicate
facts... to mold attitudes...
and to influence behavior.**



PATHESCOPE PRODUCTIONS
THE PATHESCOPE COMPANY OF AMERICA, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.

specifically it meant that nothing would be allowed to enter the motion picture that would interfere with the self-identification of the trainee with the operator. This principle had far reaching effects and had a bearing on every phase of the motion picture production.

Motion picture organization.

The most fundamental effect of the application of this principle was on the organization of the film. A motion picture may be organized around either the picture content, the commentary, or some other sound in the sound track, such as music. If self-identification were to be fostered, then it followed that each scene must grow out of the preceding scene, that the film must tell its story even if run silently.

This had several important results: (1) All the material pertinent to the operation of performing a given job would be presented and the traditional distinction in instructional films between static and dynamic material would be disregarded. (2) All the material would be given, even to getting the micrometer out of the jacket pocket, wiping off the machine, etc., in order that the chain of identification would not be broken, and so that the trainee would have a complete sense of familiarity. One of the failures of traditional skill training arose from the failure to provide this feeling of "at homeness" on the job. (3) Once it was decided that *the camera would have to tell the story*, it followed that the coverage of subject matter would be intensive. This automatically ruled out broad scopes of subject matter and films with such titles as *Medicine and Surgery*, *Metal Working*. (4) This limiting of the subject matter had another desirable result in that the film covered material that could reasonably be expected to constitute a single lesson or unit of study. (5) Finally, the decision to make the camera tell the story, imposed the related decision that the film would run just as long as necessary to tell that story. Previous arbitrary lengths determined by such mechanical factors as reel size were discarded as being out of keeping with the integrity of subject matter.

Camera angles. The picture was "as the thing" and nothing was to be allowed to interfere with or to interrupt the self-identification of the trainee with the operator. It followed from this that the camera angle could always be that of the eyes of the operator. Some exceptions were made to this rule: (1) where no actual physical skill was involved such as showing the "fit" of a taper gauge, and (2) where the psychologi-

cal viewpoint differed from the physical, we followed the psychological—as in the case of scribing a line along the far edge of a scale with a scriber. This decision also had several important results. It meant that everyone in the entire audience could see the operation from identically the same angle, the angle from which he would see it himself when he was performing the job. In the usual shop demonstration a portion of the students stand on the opposite side of the machine, and this leads to a reversal that undoubtedly must slow down learning a physical skill. A common example of this is the man who can tie a bow tie only by putting his arms around his friend's neck. Finally, maintaining the operator's viewpoint tended to eliminate camera angles that presented familiar material in a most unfamiliar way. Any shot that was not instantly distinguishable was to be re-shot. This requirement of operator's angle caused more difficulty in shooting than any other requirement and was responsible for most of the re-shooting required.

Other film techniques. Nothing was to interfere with or interrupt the self-identification of the trainee with the operator. The motion picture was to be a demonstration, not the picture of a demonstration. The operator therefore was seldom shown, indeed it was better when the entire picture could be made with little identification of the operator. Pointing with a pointer, or a finger was out. If the attention had to be centered on a given point, fill the screen with that point—or if a larger object had to be included, use motion picture techniques such as lighting or animated arrows. Another phase was the use of closeups. If the operator measured a piece or a cut, the camera had to show the reading of the micrometer so that the audience could read the figures.

There were times when the camera endeavored to overcome the limitations of the motion picture. Machinists "feel" the burrs or rough edges left when metal is cut. In the films we tried to show this by closeups. Another facet of this, closely allied with making the camera tell the story, was the use of the camera to show heat generated by a dull tool, to show the finer finish left by the reamer after boring, and showing the chips actually forming and "pinning" a file.

Scene length. If the "picture was the thing" then it followed that the length of a scene was to be determined by: (1) the length of time required to show the operation, and (2) the difficulty of the operation. (CONTINUED ON THE NEXT PAGE)

Mode-Art

an established name in quality film production.

Complete

studio facilities, RCA sound recording and permanent staff plus

Service

from original planning to final distribution of films for industry education or television.

Mode-Art produced 10 Visual Units (motion pictures, filmstrips and manuals) in two series for the United States Office of Education, including 5 films on *Supervisory Training* and 5 films in the *Carbide Tool Series*.



James L. Baker, President

Mode-Art Pictures, Inc.
1022 FORBIS ST., PITTSBURGH, PA.
NEW YORK AND HOLLYWOOD

MOVIES IN OVERALLS

(CONTINUED FROM PRECEDING PAGE)

No scene changes for the sake of scene change was knowingly permitted. To cinema sophisticates many of the scenes drag, but it has been our observation that the presentation *does not seem slow to the trainee* interested in learning the job demonstrated. This principle of determining scene length had important implications for the commentary. This meant that the sound should not be recorded and then the picture "cut to it."

Commentary. The emphasis given to the picture in the motion picture raises questions in regard to the role of the commentary. It is impossible at this time to provide a complete answer to the question, "What can pictures do that words can't do?" For the purpose of these productions it was decided that the role of the commentary should be: (1) *to name*, since no picture can name, (2) *to generalize*, since no single picture can generalize, and (3) *to act as a camera crutch*—to overcome the failure or the undesirability of having the camera "tell the story." The commentary was to be directly related to scene, not deviating into discourses on the history, the implications, or the importance of the scene, but applying directly and at all times to the picture on the screen.

As the camera work was in the "first" person, so the commentary was to be in the "second" person. Words such as "proper," "right," and "correct" were to be avoided as useless generalization, since if the student knew enough to understand these words, he did not need the picture. The commentary was consciously used to develop vocabularies and this called for nice blending of camera work and commentary.

We hoped to secure a commentary delivered at a very slow and deliberate rate of speed, which was kept to a minimum when a really difficult operation was being shown, and which was used only when words were actually needed. No scene was ever held on the screen just to enable more words to be said. We believed that silence could be just as emphatic as words. The production job was to keep these silent places in the film at the points where we wanted them.

Other techniques. At this time it can only be indicated that the application of this principle of self-identification had definite and positive effects on the animation used, the optical effects selected and on other special camera effects. Color was not used owing to wartime shortages, high cost of prints, and the lack of

exact color fidelity for those instances where color would be needed to "tell the story."

Summary

In brief these are the considerations that influenced the productions of the Office of Education, the Division of Visual Aids for War Training. They were not arrived at by a single bound, or through a single sitting in an armchair. They were painfully developed through the production of the first forty-eight training films.

Every endeavor was made to apply them to every production of a straight line job-demonstration-physical-skill film. Even so there were many deviations, and it is unlikely that there is a single film in which one or more of these applications of the principle have not been violated. Producing pictures under this set of principles is much more difficult than producing them in the traditional half-theatrical long shot "nuts and bolts" fashion.

When manpower is scarce and when speed is important, it is quicker and easier and cheaper to do things the traditional—the "accepted" way—and many times a *fait accompli* had to be accepted.

It was said in the beginning that the film maker had the responsibility of recognizing the experimental and even tentative character of the films produced during this period. This is repeated now. The mere fact that certain films have been produced in a certain way is not yet sufficient proof that others should go and do likewise. To the question, "What makes a training film work?" the films of the Office of Education provide one answer. It was an effective answer. That we know by the sales, and by the reports from hard boiled directors of training in our large industries and in our schools. Whether or not the answer is the "best" answer awaits more definite research and study than we have had to date, and the pro-

duction of other films that provide additional answers to the same problem.

The program was experimental. Within the scope of the application of these basic principles of production there was room for experimentation. If any one interested in the program had an idea that seemed valid after group discussion, it was generally incorporated in some one film. There are thus scores of film included in the 457 that are experimental on one or more of the fine points of film technique. Someday sometime, somewhere there may come the research and study needed to check this experimentation.

In the meantime it must be remembered that the training films produced by the Division cannot be understood apart from the war period in which they were produced. Every shortage of material, of manpower of skill, and every compulsion for speed was felt in the films as it was felt in every other phase of life.

The program was a pioneering one. To the thousand and one question asked, there was no person, no past experience to give "the answer." All the pooled experience of the staff in classroom instruction and in education was brought to bear on thinking through new problems.

The Division made pictures in a most critical period of the nation's history, pictures that were used with millions of trainees, pictures for a most important portion of the school curriculum, pictures that have since been used in most of the countries of the world, pictures that we believed would not be re-made for at least ten years . . . pictures for which we were responsible and for which we spared no pains. Time, and thousands of vocational shop instructors, aware of the problems and sensitive to their importance, must write the final answer.

* * *

TRAINING YOU AND DOGS

(CONTINUED FROM PAGE 18)

well known people as New York's Governor Thomas E. Dewey, Lowell Thomas, Hon. Hugh Gibson and others. Lowell Thomas is the narrator of the film. The motion picture is the first of a series of four dog training films to be prepared by Miss Branch, who is Vice President of United Specialists.

Training You to Train Your Dog has been recommended by the American Kennel Club and the American Humane Association. It is being rented or sold to community groups and schools. Rental price is \$10, selling price is \$210 for the color version and \$75 for black and white.

Memo: To Producers and Distributors

The key to quality release prints is sensitometric control.

In the Burton Holmes Laboratory—where millions of feet of 16mm release prints are turned out annually—sensitometry has been practiced for more than fifteen years. It is no wonder that our release print quality is surpassed by no other laboratory.

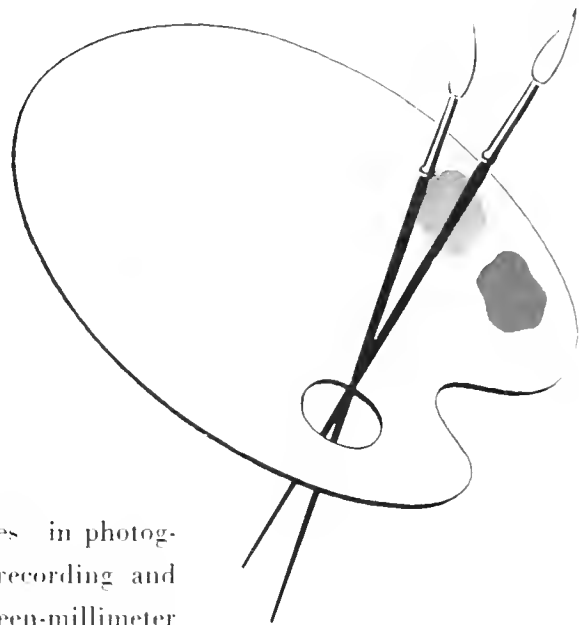
Rigid control of every operation and strict adherence to standards are some of the factors that have made us the leading motion picture laboratory in the middle west.

Inquiries invited.

BURTON HOLMES FILMS, INC.

7510 N. Ashland Avenue, Chicago 26, Illinois

ROgers Park 5056



Research developments and new techniques in photography, color-controlled printing, sound recording and laboratory processing have brought sixteen-millimeter to the point where we can say . . . "it's right!"

In your next motion picture . . . we can give you
..... positive identification of your product
..... clearer exposition through contrast
..... the showmanship, the added charm, the
dramatic impact of full

Productions already completed or under way demonstrate the plus values of studio and location photography, live sound or post-synchronized, technical and cartoon animation, live photography combined with animation.

Sound Masters pioneered 16 mm sound recording in 1937. 16 mm color printing in 1938.



Sound Masters, Inc.

MOTION PICTURE
AND SLIDE FILM
PRODUCTIONS

165 WEST 46TH STREET — NEW YORK 19...3010 BOOK TOWER — DETROIT 26

ENTHUSIASM IS NOT ENOUGH

(CONTINUED FROM PAGE TWENTY-ONE)

many designs may be good. But design that is left to chance is scarcely design at all. Just as any medium must be *some* medium, any style must be *some* style. Concerning style we may say, of course, either that there can be no argument or that argument must and should be everlasting. But perhaps it would be agreed that some sort of unity is essential to any style. And unity doesn't just happen. It always requires design. In any case, alertness to style as a factor (whatever the style may be) is a very great advance over indifference to such matters. There are other responsibilities toward the medium as such, "film grammar," for example, and technical excellence, but the two briefly mentioned above may serve as illustrations.

Responsibility toward subject matter also has many facets. To begin with, if we are dealing with it at all, it must be because we believe it to be both significant and important, and presumably we are anxious that others should think so, too. But we cannot expect our treatment to be interesting if we ourselves are not interested. The simplest things can be rendered richly meaningful and the greatest subjects dull depending on our attitude toward them and our handling of them.

Films Must Teach Accurately

And if, with the film as our medium, we are genuinely interested in our subject matter, we will have a two-fold concern. We will be quite as anxious to *show* it well as to speak about it accurately. We will be just as mindful (perhaps more so) of what we want our audience to *see* as what we want them to be told. We will want our material to be absorbing to *look at* as well as to hear about. And our concern about the visual dimension will set the character of our research and treatment all along the line. It means that we will have to *see* what we are talking *about*. If we are to portray it, disclose it, reveal it, evoke its visual significance with vividness, clarity and force, we will have to know it as *seen* and not just as talked about in discussions, lectures and books. By and large (in educational films, at least), we may rest assured that if we ourselves do not need to study the visual aspects of our material in order to plan a treatment or write a script, no one else is going to need to see what we show in order to understand what we say. There are exceptions to this, of course—in the special case of dramat-

Capital Film Productions

224 Abbott Road
East Lansing, Michigan

**Producers of custom designed commercial,
educational and industrial motion pictures
and slide films.**

ic films or in those cases where the script writer already has a detailed first hand acquaintance with his material whereas the intended audience does not—but even here, at some point, the thing directly seen will have to be the guide.

Along with our responsibility for the adequacy of what we show is our responsibility for the accuracy, or fairness, of what we say. In addition, responsibility toward subject matter will tend to make us alert to the dangers of trying to include too much, or of leaving important elements out, or of going too fast, or of misplacing visual emphasis. There are other responsibilities but these may serve as examples:

Audience Reaction Important

In one sense, responsibility toward the audience is the most important of all. The medium is neutral but what we do with it never is. A film, once made and projected, is always doing something. During every second of running time something is on the screen. And a film, for better or worse, does several things at once. It educates for good or ill in many different ways. No film ever goes forth solely as coverage of material. Both visually and verbally it comments on the significance and importance of what it covers. If it is superficial, to that extent it "educates" in superficiality. If it is dull, to that extent it "teaches" that there is intrinsic dullness in the subject under concern. If it is out to explain and does so inadequately, to that extent it "teaches" that inadequate explanation is enough. (In this connection, it may be remarked that it makes a world of difference whether we are primarily concerned to get things into a film or whether we wish to make sure that others can get them out.) If a film is stylistically bad, to that extent it "educates" in bad style. If its individual scenes are badly composed or poorly lighted, to that extent it "teaches" bad composition and poor lighting. If it is inaccurate, to that extent it misinforms. If it contains a bias that is not admitted to be such, to that extent it "teaches" that mere opinion is truth. Conversely, it should be emphasized quite as strongly that a film can also teach well in all the above respects. The point to be stressed, however, is that whether we like it or not it will "educate" somehow or other in every one of these ways.

The quotes around "teaches" and "educates" are meant to cover the fact that tendencies are referred to rather than inevitable outcomes. Obviously not all observers will be influenced alike by the example the film provides. But in the main a film that falls far below standard will either be

For your greater film enjoyment

RADIANT PROJECTION LAMPS

RADIANT LAMP CORPORATION
300 Jelliff Avenue Newark 8, N. J.

PROJECTION - SPOTLIGHT - FLOODLIGHT - EXCITER - MOTION PICTURE PRODUCTION

an affront to the informed and discriminating or a poor example to those whose views and tastes are as yet unshaped.

We need to remember, too, that the "audience" also embraces the general public at large. Whenever a film is issued that fails of its contribution, to that extent it "teaches" that films are not what we claim. It can "teach" that films are poor places to look for the kind of education that constitutes our need. Again, a film that contributes richly can teach the exact reverse.

In summary, we are in a period of unprecedented enthusiasm over educational films. Programs that have developed over the years, together with those which contributed so splendidly during the war, have elicited recognition and acclaim that are doubtless long overdue. Much that is said of films these days rings pleasantly on the ear. But in the midst of the general enthusiasm, those of us who still have to "deliver" in one way or another do well to remember that if working with the medium confers privileges, it also imposes responsibilities. To be sure, the film in which all responsibilities are fulfilled in every respect has doubtless never been made and never will be made. It is not so much a question of whether we always meet every

responsibility fully. Rather, it is a question of the degree to which we can and the degree to which we do. And the least we can do, perhaps, is to add to our enthusiasm an awareness that there are responsibilities, a realization of their nature, and a knowledge that they are ours. The medium is just that—a medium. What we apply it to, how we apply it, with what intent, and with what effect—those things we determine. The medium is neutral. What we do with it never is.

FILMS FROM BRITAIN

♦ Two new 16mm sound films on Africa have been released by the British Information Services for distribution in the United States. The first, *Achimota*, has a commentary written and spoken by Julian Huxley. It is the story of the 20-year-old educational center for natives of the African Gold Coast colony, and of the help the college has provided them in securing the privileges and responsibilities of progress.

The second, *Father and Son*, is the clash between the older generation of native still haunted by ancient fears and superstitions, and the younger with modern ideas on agriculture, medical treatment and navigation. Running time of the first is 19 minutes and of the second 14 minutes.

STRICKLAND EXPANDS STUDIO, PERSONNEL

♦ The news from Atlanta echoes the sound of busy carpenter hammers and saws heard this past month in New York, Hollywood, Detroit and Chicago where industrial film studios are being expanded to meet sponsor demands for postwar products.

Bob Strickland, general chief executive of the STRICKLAND FILM COMPANY, Atlanta pioneer producers (quarter century), reports that his company is now expanding personnel, making many additions to equipment, and has just finished completely remodeling the studio building. Strickland Films also plans to be more active in the sale of 16mm equipment.

Service veterans returned as well as new technicians round out the present staff.

Rockett Studio Building

♦ Rebuilding of a model studio for FRED ROCKETT is in the news from Hollywood. Since the previous plant was destroyed by fire, considerable research and development has gone into the construction of an absolutely modern production layout for this veteran West Coast producer.



FOR BEST RESULTS—CONSULT BUSINESS SCREEN ADVERTISERS IN THE FIELD OF INDUSTRIAL PRODUCTION AND DISTRIBUTION

PROTECTION FOR MOVIE FILM
against WEAR ... OIL WATER CLIMATE SCRATCHES FINGER-MARKS

VAP **RELESS** **RATE**

ONE TREATMENT LASTS THE LIFE OF THE FILM

ASK YOUR DEALER
VAPORATE CO., Inc. BELL & HOWELL CO.
30 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. Labrea, Hollywood

Add SOUND TO YOUR SILENT FILMS
(Music • Narration • Special Effects)

Let us convert your 16 mm picture to a sound film of the highest quality. Skilled technical staff, and finest sound recording equipment and studios facilities to serve industrial, amateur and educational film producers. Write TELEFILM, Inc., Dept. B-5 6059 Hollywood Blvd., Hollywood 28, Calif. for prices and literature.

OUR SERVICE IS USED BY:

- A Research Mfg Co
- Lockheed Aircraft Corp
- Douglas Aircraft Co
- Food Machinery Corp
- U. S. Naval Photo Serv. Dept
- Santa Fe Railroad
- Standard Oil Co. of Calif

TELEFILM HOLLYWOOD

EVERYTHING IN PROJECTION

- | | |
|------------------------|---------------------------|
| 35mm Projection | 16mm Arc Projection |
| 16mm Mazda Projection | 16mm Silent Projection |
| 8mm Projection | Standard Slide Projection |
| 2x2 Slide Projection | Film Roll Projection |
| Sound Slide Projection | Opaque Projection |
| Turntable Furnished | Microphone Furnished |

P. A. Systems set up

Thirteen offices ready to serve you!

IDEAL PICTURES CORPORATION

28 - 31 E. 8th St., Chicago, Illinois (Home Office)

- | | |
|--|--|
| 2021 Main St., Dallas 1, Texas | 826 Baronne St., 2nd Floor, New Orleans, Louisiana |
| 711 - 18th St., Denver 2, Colorado | 915 S. W. 10th Ave., Portland 5, Oregon |
| 926 McGee St., Kansas City 6, Missouri | 108 W. 8th St., Chattanooga, Tennessee |
| 2108 W. 7th St., Los Angeles 5, California | 219 E. Main St., Richmond 19, Virginia |
| 18 So. Third St., Memphis 3, Tennessee | 52 Auburn Ave., N. E., Atlanta, Georgia |
| 132 So. Miami Ave., Miami 36, Florida | |

and

Bertram Willoughby Pictures, Inc., 1600 Broadway — Suite 600, New York City 19, New York

These qualified visual education dealers offer the finest in products and services for the use of training and informational aids; including film subjects for every occasion, screens, projectors and accessories. Projection facilities, including operator and equipment, are also available. Address inquiries concerning these dealers or listings on this page to Reader Service Bureau, Business Screen Magazine, 157 E. Erie St., Chicago 11, Ill. Your inquiry is welcomed.

• DISTRICT OF COLUMBIA •

- I. T. & T. Corp. of Washington, 51 H. Street N.W.
Jam Handy Organization, Inc., Transport Bldg., Washington 6.
Paul L. Brand, 2153 K St., N. W., Washington 7.

• MAINE •

- D. K. Hammett, Inc., 8 Brown St., Portland.

• MARYLAND •

- Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.
Stark Films, 537 N. Howard St., Baltimore 1.

• MASSACHUSETTS •

- I. T. and T. Co. of New England, 115 Newbury St., Boston 16.
Jarrell-Ash Company, 165 Newbury St., Boston 16.
Visual Education Service, Inc., 116 Newbury St., Boston 16.

• NEW HAMPSHIRE •

- A. H. Rice and Co., Hollis, N. H.

• NEW JERSEY •

- Art Zeiller, 868 Broad St., Newark 2.

• NEW YORK •

- Hallenbeck & Riley, 562 Broadway, Albany 7.
Buchan Pictures, 79 Allen St., Buffalo.
Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.
Catholic Movies, 220 W. 42nd St., New York.
The New York I. T. & T. Co., 25 W. 45th St., New York 19.
The Jam Handy Organization, Inc., 1775 Broadway, New York 18.
Institutional Cinema Service, Inc., 1560 Broadway, New York 19.
King Cole's Sound Service, 340 Third Ave. at 25th St., N. Y. C. 10.
Nu-Art Films, Inc., 145 W. 45th St., New York 19.
S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18.
Sullivan Sound Service, 475 Fifth Ave., New York 17, 29 Salem Way, Yonkers. 34 Palmer, Bronxville.
Y.M.C.A. Motion Picture Bureau, 347 Madison Ave., New York 17.
John E. Allen, Inc., Box 383, Rochester 7.

• PENNSYLVANIA •

- Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7.
Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

• WEST VIRGINIA •

- J. G. Haley, P. O. Box 703, Charleston 23.
Apex Theatre Service & Supply, Phone 24043 Box 1389 Huntington.

• ALABAMA •

- Wilfred Naylor, 1907 Fifth Ave. N., Birmingham 1.

- John R. Moffitt Co., 191 1/2 S. Perry St., Montgomery.

• FLORIDA •

- Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
Stevens—Pictures, 9536 N. E. Second Ave., Miami.

- Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

• GEORGIA •

- I. T. & T. Corporation of the South, 750 W. Peachtree St., N.W., Atlanta.

- Calhoun Company, 101 Marietta St., Atlanta 3.

- Strickland Film Co., 141 Walton St., N. W., Atlanta 3.

• KENTUCKY •

- D. T. Davis Co., 178 Walnut St., Lexington 34. (Also Louisville.)

• LOUISIANA •

- Stanley Projection Company, 211 1/2 Murray St., Alexandria.
Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

- Stirling Motion Picture Co., 2005 Ferndale Ave., Baton Rouge 15.

- Ideal Southern Pictures Co., 826 Barrone St., New Orleans.

- I. T. & T. Corp. of New Orleans, 318 Carondelet St., New Orleans.

• MISSISSIPPI •

- Herschel Smith Company, 119 Roach St., P.O. Box 1187, Jackson 110.

• TENNESSEE •

- Ideal Pictures Corp., 18 S. 3rd St., Memphis.
Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.
Southern Visual Films, 687 Shrine Bldg., Memphis.

• VIRGINIA •

- Walker C. Cottrell, Jr., 408 10 E. Main St., Richmond 19.
Ideal Pictures, 219 E. Main St., Richmond 19.

• ARKANSAS •

- Arkansas Visual Education Service, Conway.

• ILLINOIS •

- Ideal Pictures Corp., 28 E. 8th St., Chicago.
I. T. & T. Co. of Illinois, 100 W. Monroe St., Chicago.
Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.
McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4.
Midwest Visual Equipment Co., 4509 N. Damen Ave., Chicago 25.
Y.M.C.A. Motion Picture Bureau, 19 So. La Salle St., Chicago 3.
Stinson Projector Sales, 521 S. Lombard Ave., Oak Park.

- Fletcher Visual Education Service, 218 W. Main St., Urbana.

• INDIANA •

- Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

• IOWA •

- Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids.

- Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

• KANSAS-MISSOURI •

- Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas.

- Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)

- Erker Bros. Optical Co., 610 Olive St., St. Louis 1.

- I. T. & T. Corp. of Missouri, 3326 Olive St., St. Louis.

- Swank Motion Pictures, 620 Skinker Blvd., St. Louis.

• MICHIGAN •

- Olson Anderson, 1113 McKinley Ave., Bay City.

- Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

- Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.

- Capital Film Service, 1043 E. Grand River, East Lansing.

• MINNESOTA •

- Film Preview, 1504 Hennepin Ave., Minneapolis.

- National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• OHIO •

- Lockard Visual Education Service, 922 Roslyn Ave., Akron 2.

- Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.

- Fryan Film Service, Film Bldg., Cleveland 14.

- Film Associates, 429 Ridgewood Dr., Dayton 9.

- Jam Handy Organization, Inc., 310 Talbot Building, Dayton 2.

- Murray Motion Picture Service Co., 879 Reibold Bldg., Dayton 2.

- Twyman Films, Inc., 29 Central Ave., Dayton 1.

- Martin Sound Systems, 50 Charles Ave., S.E., Massillon.

• WISCONSIN •

- Photoart House, 844 N. Plankinton Ave., Milwaukee.

- Gallagher Film Service, Green Bay.

• CALIFORNIA •

- Donald J. Clausonthue, 1829 N. Craig Ave., Altadena.

- Ideal Pictures Corp., 2408 W. 7th St., Los Angeles.

- I. T. & T. of the West, 3123 W. 8th St., Los Angeles 5.

- Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.

- Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14.

- I. T. & T. of the West, 4247 Piedmont Ave., Oakland 11.

- Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11.

- Hirsch & Kaye, 239 Grant Ave., San Francisco 8.

- Photo & Sound, Inc., 141 New Montgomery, San Francisco 5.

- Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.

- Y.M.C.A. Motion Picture Bureau, 351 Turk St., San Francisco 2.

• COLORADO •

- Ideal Pictures Corp., 1739 Oneida St., Denver.

• OREGON •

- Ideal Pictures Corp., 915 S. W. 10th Ave., Portland.

- Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5.

- Screen Adettes, Inc., 314 S. W. Ninth Ave., Portland 5.

• TEXAS •

- The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.

- I. T. & T. Corp. of the South, 302 1/2 S. Harwood St., Dallas 1.

- National-Ideal Pictures, 2024 Main St., Dallas.

- Visual Education, Inc., Twelfth at Lamar, Austin. Also, Cotton Exchange Bldg., Dallas 1, and M & M Bldg., Houston 2.

- Y.M.C.A. Motion Picture Bureau, 1700 Patterson Ave., Dallas 1.

• UTAH •

- Audio-Visual Supply Co., 1122 E. 8th South, Salt Lake City 2.

• WASHINGTON •

- Rarig Motion Picture Co., 5514 University Way, Seattle 5.

• HAWAII •

- Motion Picture Enterprises, 121 S. Beretania Honolulu, T. H.

General Films Limited

- Head Office: 1534 Thirteenth Ave., Regina, Sask.
Branches:
535 W. Georgia St., Vancouver, B. C.
810 Confederation Life Bldg., Winnipeg, Man.
156 King St., West, Toronto, Ont
1396 St. Catherine St., Montreal.
760 Main St., Moncton, New Brunswick.





(Above) Monte Carlo's smart film preview room in New York City

Monte Carlo Restaurant Opens N. Y. Preview Room

Monte Carlo, smart New York restaurant, has recently opened a preview room designed and equipped to provide a luxurious setting for presentation of industrial, sales and advertising motion pictures.

The Preview Room is actually a beautifully decorated night club in its own right, for, when films are not being shown the screen is concealed behind one wall of the room. On Saturday and Sunday nights the Preview Room is often used as part of the Monte Carlo supper club without evidence of motion picture projection facilities.

To provide perfect theatrical quality Monte Carlo has installed the finest projection and sound equip-

ment available, both 35mm and 16mm. This equipment is operated by professional projectionists in a standard theatre booth. Other facilities include air conditioning, sound slidefilm equipment, a public address system, Muzak and perfect acoustics. Although designed specifically for motion picture previews the room is also available for meetings of all kinds.

Under the direction of Sam Salvin, Monte Carlo's manager, the cuisine and bar facilities of the world famous restaurant are available to Preview Room clients. 100 to 120 persons can be accommodated for meals and 150 for cocktails in conjunction with showings.

Although it is one of the most attractive motion picture projection rooms existing today, the main feature Monte Carlo offers its clients is perfect presentation. Frank Rogers, Executive Director in charge of motion pictures and promotion, actually works out a script for each showing in the Preview Room. A sample of this service might include such items as these:

4:00 PM—Start dimming lights; slide screen curtains back; start projector and bring up sound.

4:12 PM—Picture ends; close curtains; applause; then spotlight on speaker sitting at table 12; brighten lights; turn up PA system.

4:17 PM—Speaker concludes; turn off spot and PA; brighten all lights; waiters will enter immediately with canapes and cocktails, and so on. This perfect presentation system has been developed by close coordination with the client, constant attention to showmanship details, careful training of the whole staff and the installation of a great variety of electrical equipment necessary to operate and regulate the various curtains and lights used in a Monte Carlo preview screening.

—R.S.



For 16mm. Film—400 to 2000' Reels
FIBERBILT Cases are approved for
service by the Armed Forces, for ship-
ping of 16mm film.



SARRA, Inc.

NEW YORK

CHICAGO

MOTION PICTURES • SLIDEFILMS

HOLLYWOOD

LESLIE ROUSH

PRODUCTIONS, INC.

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

PRODUCERS OF

MOTION PICTURES

FOR INSTITUTIONAL,

PUBLIC RELATIONS

AND EDUCATIONAL

PURPOSES.

LESLIE M. ROUSH JULIUS K. SINDIC

People Who Make Pictures

Names in the Month's News of Personnel Changes and Organization Activity Among the Producers

George Zehrung Joins Ganz

★ GEORGE J. ZEHRUNG, who has been associated with the Walter O. Gutlohn Company, division of International Theatrical and Television Corporation, has resigned to head film distributing activities of WILLIAM J. GANZ, New York producer and distributor of commercial and educational motion pictures.

Before joining the Gutlohn Company Mr. Zehrung was for 26 years director of the Motion Picture Bureau of the Y.M.C.A. Prior to that he taught industrial and applied art in the New York City schools and was a pioneer in the use of films in the classroom.

Transfilm Appoints Three

★ Appointment of MILTON F. MARTIN as vice-president in charge of sales for Transfilm, Inc., New York producers of motion pictures, slide-films and commercial photography, was announced by WILLIAM MIESEGAES, president. To assume his new duties Mr. Martin resigned as assistant general sales manager of U. S. Industrial Chemicals, Inc., of New York, with whom he has been associated since 1936.

Mr. Miesegaes also announced appointment of WALTER LOWENDAHL as vice-president in charge of production, and P. A. SCHLENKER as secretary-treasurer of Transfilm. Mr. Lowendahl was formerly with Metro Goldwyn-Mayer.

Ray Cooper to Florez, Inc.

★ RAY COOPER, who has been aeronautical engineer for the Briggs Manufacturing Company of Detroit during the war years, has been appointed photographic director of Florez, Inc., Detroit, Mich., industrial and educational film producer, it was announced by GLENARO A. FLOREZ, president.

Prior to the war Mr. Cooper was associated for a number of years with the General Motors Photographic Department, where he worked with Otto Linstead in the illustrative studio. He has spent more than 10 years in the study and development of color techniques and processes as they apply to motion pictures, slidefilms and printing. For a year he was chairman of the Detroit Photograph Salon, which exhibits both amateur and professional work.

Frank Hargrove Joins Films for Industry, New York

★ Films for Industry, Inc., announces the addition to its staff of FRANK H. HARGROVE, formerly Production Supervisor, Motion Picture Department, J. Walter Thompson Co.

In the capacity of Director of the newly created Advertising Agency Service Department of Films for Industry, Inc., Mr. Hargrove will act as liaison between the producing company and the advertising agency and its clients.

Studio activity in recent months has included films in a wide range of industries.



CAPTAIN JAMES B. FAICHNEY

Faichney to Sound Masters

★ CAPTAIN JAMES B. FAICHNEY, former head of the Overseas Film Section of the War Department's Bureau of Public Relations since 1941, joins the staff of Sound Masters, at New

York headquarters, on completion of his terminal leave April 29.

Prior to entering government service Mr. Faichney was active for many years in the newsreel, short subject and industrial film fields.

As a civilian and later as an officer Mr. Faichney was responsible for the release of all official factual motion picture information on activities of the U. S. Army at home and abroad. As censorship officer he reviewed millions of feet of combat film taken in every theater of war by official photographers and war correspondents. The film he and his staff selected formed the basis for the wartime newsreels in America.

Capital Film Productions Completes Organization

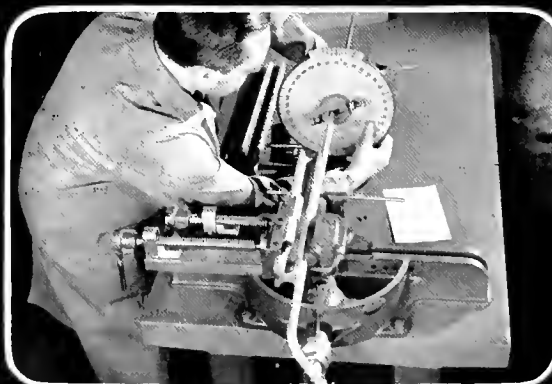
★ To augment previous facilities for motion picture and filmstrip production Capital Film Service of East Lansing, Mich., has completed organization of a new company, Capital Film Productions. J. R. HUNTER, head of Capital Film Service, is sale director of the new firm. W. D. ODAM is production director, and M. B. HEATH, editorial director.

The company is producing motion pictures and film strips in black and white or color, sound or silent. Its primary operating field will be mid-western manufacturing states. Documentary and educational production are already under way for the Michigan Liquor Control Commission, and the Michigan Social Welfare Department.

Mr. Hunter has been head of Capital Film Service for the past 10 years. Mr. Odam, who has been producing training and informational films as a Signal Corps officer, made motion pictures for government agencies and commercial organizations in Michigan for seven years prior to entering the Army. Mr. Heath was in the Michigan Highway Department public relations bureau for eight years and during the war has been an officer in the Safety Education Division of the U. S. Army Air Forces.

Bray Studios, Inc.

was privileged to participate in the
U. S. OFFICE OF EDUCATION
TRAINING FILM PROGRAM



A Scene from "Tube Bending by Hand."

In addition BRAY produced and is still producing Training Films for the U. S. NAVY.

Scores of current BRAY films are in use in INDUSTRY, SCHOOLS and other institutions.

Pioneer producer and distributor of Education Films. Owner of extensive film library used by Schools everywhere.

BRAY STUDIOS, INC.

729 SEVENTH AVE. NEW YORK 19, N. Y.

POSITION WANTED

CAMERAMAN—Vet. Excellent record of Signal Corps Combat coverage. Credited with some of the War's outstanding MP footage. Desires On the Job GI Bill training for interior experience or will take assignment anywhere outside U. S. Energetic, would be good investment.

Box 58

BUSINESS SCREEN
157 E. Erie, Chicago 11

Free to Executives— A guide to “ready-made” Training Films

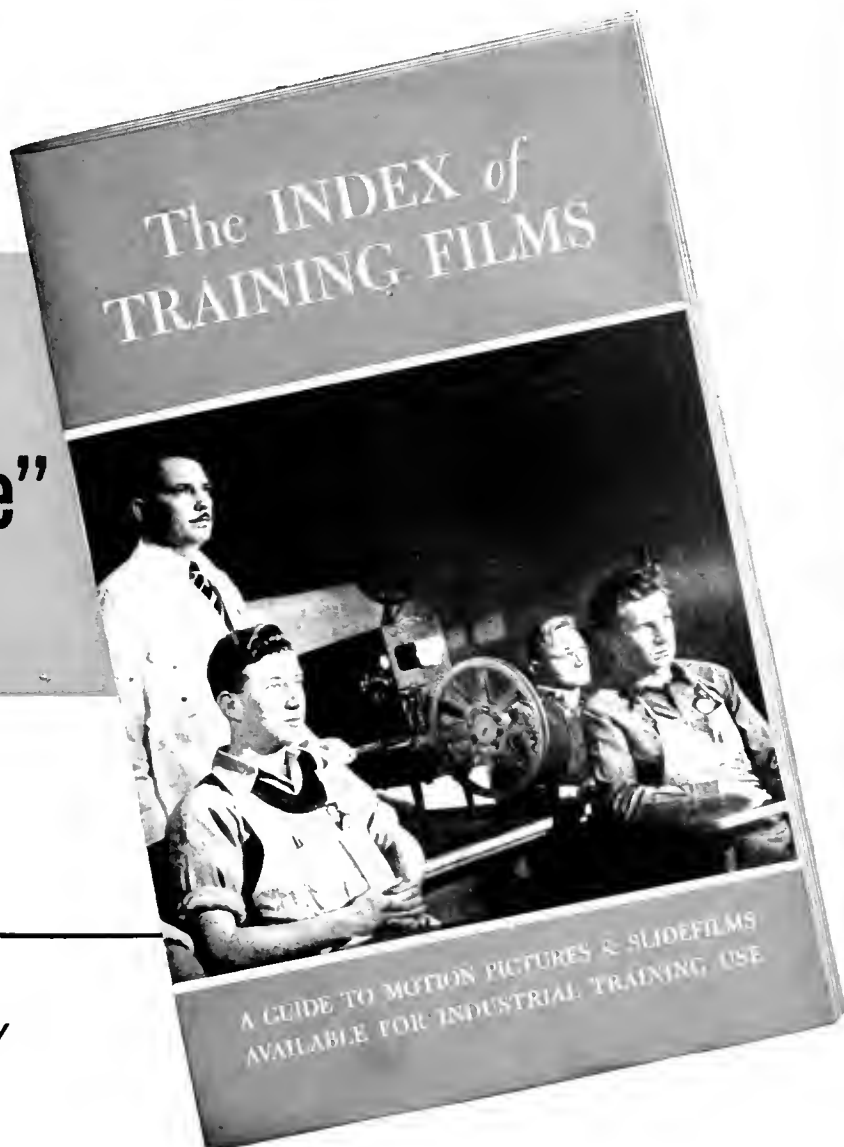
New book lists more than
1700 films

*that can be rented or borrowed
... or bought very reasonably*

The ideal way to solve a training problem is to have motion picture or slide films made specially for you. But if you can't do this in every instance, you can still solve your problem—satisfactorily—by using a training film made by others.

That's where this brand-new book will help you. It lists more than 1700 films made by leading American concerns, by the U. S. Office of Education, by the Army and Navy—available through non-theatrical distributors in key cities, or from individual organizations.

This informative new book, “The Index of Training



Films,” tells which films are free . . . which ones can be rented or bought, and what the cost is. It gives you a brief, informative description of each film . . . and tells you where you can get it.

For your free copy of “The Index of Training Films,” just send this coupon to . . .

Eastman Kodak Company, Rochester 4, New York

For your FREE copy, mail coupon

Eastman Kodak Company
Rochester 4, New York

Please send me the new book, “The Index of Training Films.”

Name _____

Firm _____

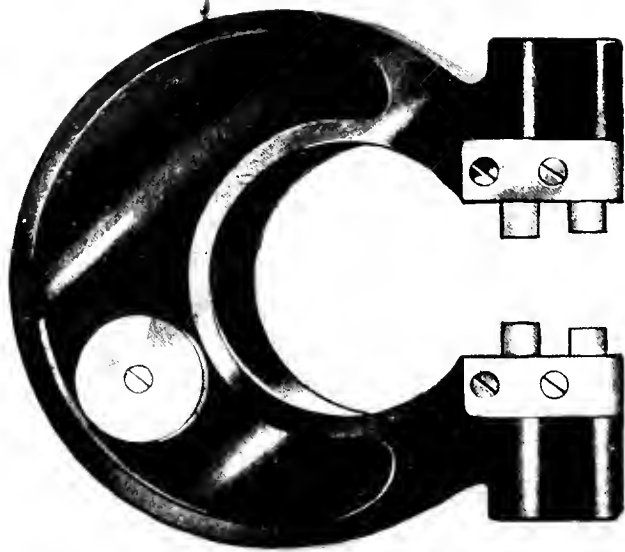
Street _____

City _____ State _____

Training Films

—another important function of photography

Kodak



O *** NO GO

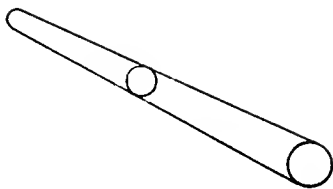
Quality standards for visual aids in job instruction...
Quality standards for technical effects in pictorial
productions . . .

Quality standards for economical procurement...
were set by the United States Office of Education.

To this purpose, the first or pilot units of the
program were entrusted to the Jam Handy Organization
to show how much could be done for how little.

Almost 30 years of quality performance in the
economical production of visual aids for expediting
instruction has contributed to the outstanding
leadership of customers of this Organization.

Quality, Go; imperfections, No Go.

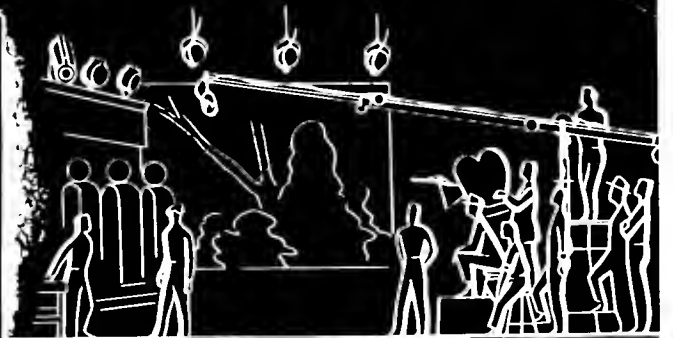


The **JAM HANDY** *Organization*

VISUALIZATIONS • EDUCATIONAL SOUND PICTURES • TRAINING ASSISTANCE • SLIDE F
NEW YORK WASHINGTON 6, D.C. DETROIT 11 DAYTON 2 CHICAGO 1 LOS ANGELES
1775 Broadway Transportation Building 2900 E. Grand Blvd. 310 Talbot Building 230 N. Michigan Blvd. 7046 Hollywood
Columbus 144 0611 Madison 2450 Adams 6289 STATE 6758 Hempstead 58

BUSINESS SCREEN

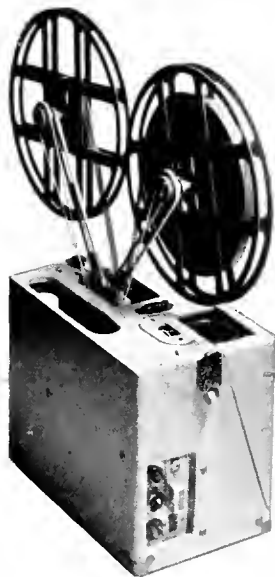
M A G A Z I N E



1st National Business Journal of Audio-Visual Communications

ISSUE FOUR OF VOLUME SEVEN • NINETEEN FORTY-SIX

It's follow-through that counts



16mm
Animatophone
Sound Motion
Picture Projector



VICTOR'S
"after purchase"
service means
permanent satisfaction

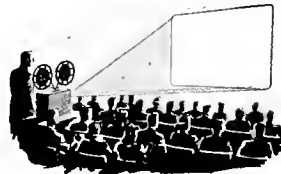
In 16mm Motion Picture Equipment, "follow-through" service is particularly important.

Victor's 23 years experience as a leader in 16mm equipment assures more hours — yes, years — of brilliant operation.

Here is the triple insurance you receive in a Victor:

- Greater availability of service, by factory trained men near you.
- Faster handling of adjustments or replacements because of Victor simplicity of design.
- More exclusive Victor features that minimize service needs: Safety Film Trip, 180° Swing-Out Lens Mount, Stationary Sound Drum and Offset Film Loop.

Check into this "follow-through" service before buying *any* projector. Write *now* for the complete story of the internationally known Victor Animatophone.



*Dependable always . . .
with Victor the show goes on!*



*Service by trained men
is readily available.*



ANIMATOGRAPH CORPORATION

Home Office and Factory: Davenport, Iowa
New York (18) McGraw-Hill Bldg., 330 W. 42nd St. — Chicago (1) 188 W. Randolph

M A K E R S O F 1 6 M M E Q U I P M E N T S I N C E 1 9 2 3

Three All-Important Steps in Creating A Successful Training Film

PROOF

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

American Bible Society
American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
The Borden Company
Calco Chemical Company, Inc.
Cluett, Peabody & Company, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
General Motors Corporation
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
Mohawk Carpet Mills, Inc.
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Remington Arms Company
Socony-Vacuum Oil Company, Inc.
The Texas Company
United States Rubber Company
OR ANY OTHER CARAVEL CLIENT



WE HAVE LONG SINCE LEARNED that it takes a powerful lot of
THINKING to create a successful training film . . .

And yet—to paraphrase a great philosopher—the lengths to which
people will sometimes go to **AVOID** thinking are beyond belief!

Here, then, is a one-two-three procedure which we at Caravel
employ consistently—to keep our thinking on the beam:

First—think of your prospective audience: Whom do you
aim to reach? What do they already know about the sub-
ject? What do they **NEED** to know? What type of treatment
will assure the most favorable response?

Second—think of your budget: Will it permit you to do the
type of job that will produce **RESULTS** . . . that will prove an
investment rather than an expenditure? How should the
money be apportioned in order to deliver utmost value?

Third—picture **YOURSELF** as a member of the audience:
What information and suggestions would **YOU** specially
appreciate? What would **YOU** find most helpful in meeting
the daily problems of your job?

Frankly, we don't like the effort of thinking any better than the
other fellow . . .

But—no one has yet come along who could show us an easier and
better way to create a successful training film.

CARAVEL FILMS

INCORPORATED

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



Sono-Vision

*Your best answer to
selling, training, and
advertising through
sound motion pictures*

No darkened room is necessary . . .

All parts—projector, speaker,
amplifier, and screen—are contained

in a single, handsome, mobile cabinet . . . One

picture may be run continuously or changed at will . . .

The program starts and stops with the push of a button . . . It can be used

anywhere electrical current is available . . .

MILLS *Industries, Incorporated*

DEPT. 306, 4100 FULLERTON AVENUE, CHICAGO 39, ILLINOIS

Sometimes a client, the script of his picture approved but production still ahead, suddenly realizes he needed that picture yesterday!

Complex and necessarily deliberate are the multitude of steps between the decision to make a picture and its unfolding on the screen: consulting on the particular objective, dramatizing in words the solution of the problem, building sets and casting characters, directing and photographing the story, editing and printing the film — these and other operations are a specialized process that must be unhurried.

Nowadays our foresighted clients include pictures in long-term merchandising programs so they are integrated in a comprehensive package, wrapped and tied in preparation for thoughtfully and soundly planned efforts in the field.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



Wilding Picture Productions. Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



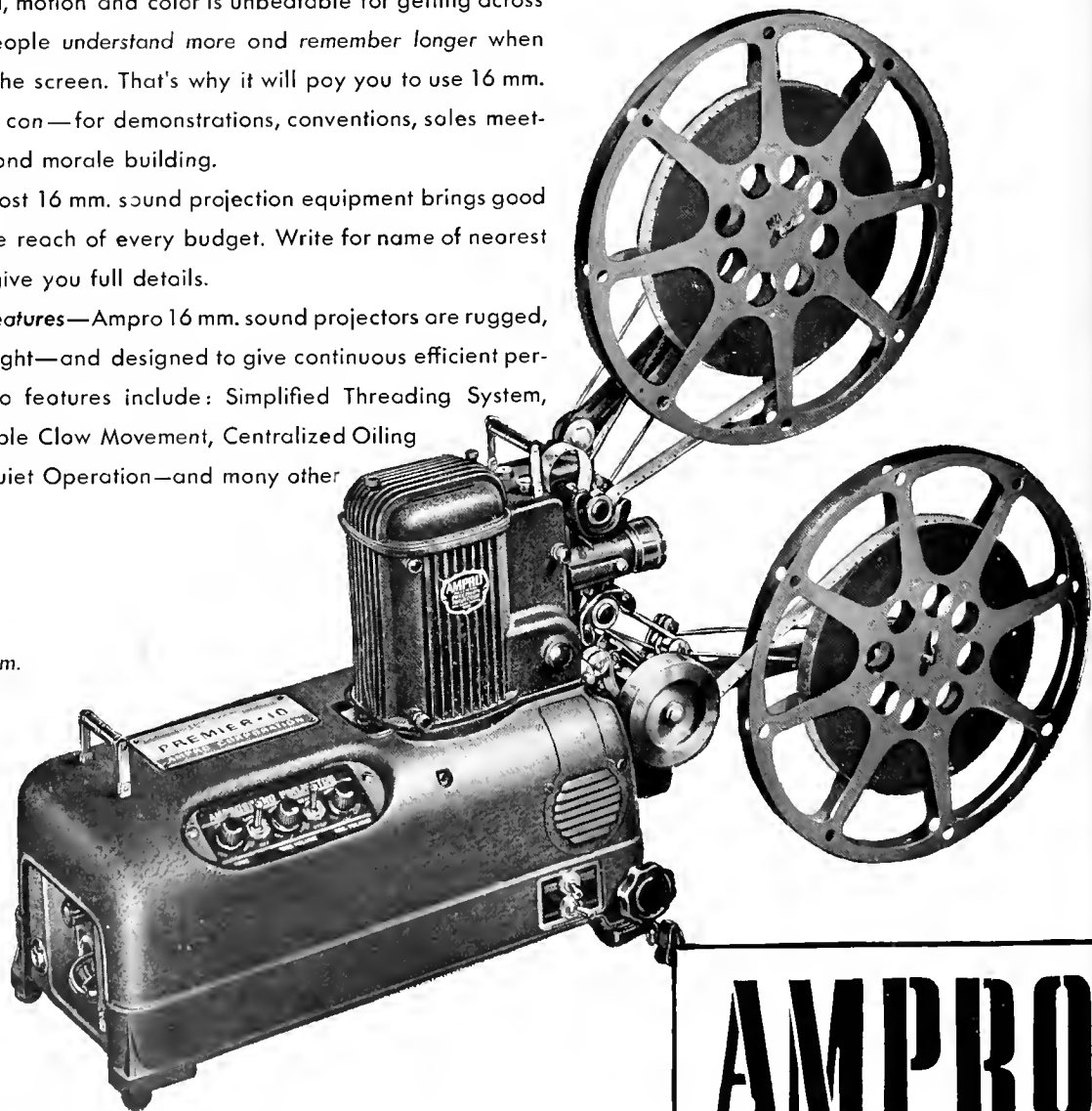
A New Tool for Industry... 16 mm. Talking Pictures

The combination of sound, motion and color is unbeatable for getting across any kind of message. People understand more and remember longer when they see and hear it on the screen. That's why it will pay you to use 16 mm. sound films wherever you can—for demonstrations, conventions, sales meetings, personnel training and morale building.

Modern Ampro low-cost 16 mm. sound projection equipment brings good talking pictures within the reach of every budget. Write for name of nearest Ampro dealer who can give you full details.

Many Special Ampro Features—Ampro 16 mm. sound projectors are rugged, sturdy, compact, lightweight—and designed to give continuous efficient performance. Special Ampro features include: Simplified Threading System, Centralized Controls, Triple Clow Movement, Centralized Oiling System, Quick Set-up, Quiet Operation—and many other exclusive advantages.

"Premier 10"
the new Ampro 16 mm.
Sound Projector



The Army-Navy "E" has been awarded to Ampro for excellence in the production of 16 mm. motion picture projectors.

AMPRO CORPORATION • CHICAGO 18

A General Precision Equipment Corporation Subsidiary

AMPRO

8 mm. silent... 16 mm. silent... 16 mm.
sound-on-film... 16 mm. arc
projectors... accessories

SEE HOW YOU BENEFIT *when you say*
"G-E Projection lamps!"



For initial equipment or for replacement, it pays to get G-E Projection lamps because they bring you these advantages:

1. More and more light . . . for greater screen brightness—clearer pictures. G-E projection lamps are designed to give you full advantage from the optical system of equipment using them.

2. More uniform screen brightness— through differentially coiled filaments (on most

popular sizes). Fills film aperture smoothly.

3. Uniformly dependable performance from replacements . . . thanks to precision manufacture, rigid inspection.

4. Constant development work by G-E lamp research on further improvements in lamps, for better, clearer projection.

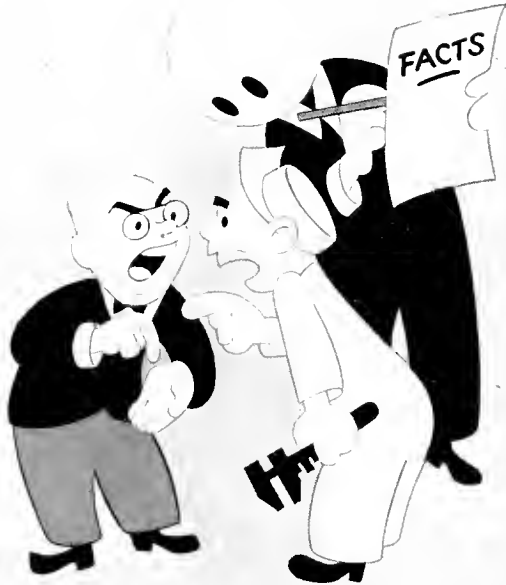
Play safe: get spare G-E lamps for each of your projectors

G-E LAMPS

GENERAL  ELECTRIC

TRANSFILM

MAKES FILMS TO
FIT YOUR BUSINESS



SIMPLIFIED -

- TRAINING
- MERCHANDISING
- PUBLIC RELATIONS
- PERSONNEL RELATIONS

MOTION PICTURES • SLIDE FILMS • THREE DIMENSIONAL PHOTOGRAPHY



IN THIS MONTH

EDITORIALLY, we turn sharply to the problems of the industrial and business film sponsor in this current issue. Highlighting the feature attractions of the month are the "case histories" of Ethyl, the new National Cash Register employee film, the Lutheran "World Action" program and the story of Standard Brands film promotion.

Introducing Our Contributors:

◆ RUSSELL W. VARNEY, Director of Industry Services for the Fleischmann Division of Standard Brands, is the author of "Angles for Angels" on pages 18 and 19 of this issue. Mr. Varney has been supervising his company's picture-making ever since early sound slidefilm days. Several color films on company products to be used for employee training are on his current program, in addition to the documentaries mentioned in this article.

◆ The article on page 22 about a new visual aids building at Fresno State College in California is excerpted by MARION A. GROSSE, Director of the Department of Industrial Education at the College and formerly Technical Specialist in the Division of Visual Aids for Training, U. S. Office of Education. A rounding assist on this feature goes to HARRY SHERRILL of the LSOE staff for



RUSSELL W. VARNEY



-WE PAUSE TO REMEMBER-

◆ The untimely passing of RICHARD O'NEIL, nationally known leader in visual education affairs, President of the Audio-Visual Corporation of Boston, Hartford and Providence (former Visual Education Service, Inc.) and past President of the National Association of Visual Education Dealers was flashed to the editors on Sunday, June 2. Mr. and Mrs. O'Neil were fatally burned in their summer home on the Eastern shore

both editorial and all-around "bird-dogging" this excellent feature.

◆ HENRY J. HABLEY is the field distribution specialist for the Bell System facilities now set up in Chicago. Illinois Bell Telephone Company training headquarters.

◆ THEODORE (TED) KARP was the Visual Aids Specialist who supervised production of many of the Supervisory Relations films and particularly the *Rehabilitation Series* which he discusses authoritatively on page 21. Ted is now with Caravel Films in New York.

◆ NAT SOBEL who authored the outstanding piece titled *A Pictorial Language* which begins on Page 25 is the President of Cineffects in New York City and knows whereof he speaks. One of the most effective film "doctors" in the business, Mr. Sobel leads off a new parade of professional authors in the pages.

WANTED

Sales Representative for Film Producer

Outstanding Hollywood film producer, nationally known, has an attractive opening for an aggressive sales representative in the midwest territory. The man we want should have a thorough background in public relations, sales promotion or sales training, in the big leagues. He need not have had experience in selling of films but should know the "whys and wherefores" of their use and be completely sold on film as a promotion medium.

This is an unusual opportunity requiring a high calibre man . . . if he is now in the industrial film business, his earnings may have reached ceiling because of studio production limitations . . . if he is in public relations, he may have a hankering to sell . . . if he is in sales promotion, he may want to go on to bigger things. Send letter containing complete background and we will hold it in strictest confidence.

Write to Box 62

BUSINESS SCREEN, 157 E. Erie, Chicago 11



The Slide-Rule Boys on the SALES Force?

In your laboratory, in your product-development division are men who really *know* your product—"the slide-rule boys." How to put their intimate knowledge to work? Use sound motion pictures!

For sound films can turn technical minds into powerful sales tools . . . can take your experts right into the prospect's office to back up your salesman's story with facts-in-action.

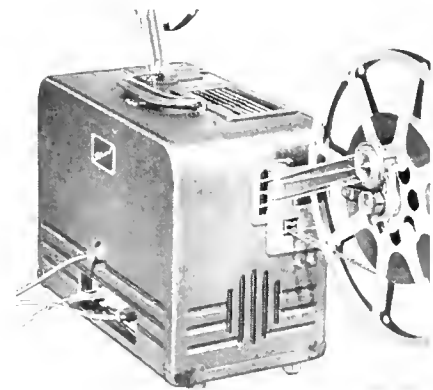
Movie photo-diagrams, animated drawings, cutaway views, close-ups of actual production steps, actual scenes of the product in use—all these point out the hidden features, the built-in qualities, and *explain* them as no story ever can.

OPTI-ONICS—products combining the sciences of **OPTics** • **electRONics** • **mechanICS**

Motion pictures have worked mightily for war . . . training fighting men and home-front workers with near-miraculous speed. Now they can work for you—to train employees, sell your product, "talk" to dealers. Movies can do a better job *everywhere you have a story to tell.*

Send today for this new Bell & Howell booklet—1916 news of the importance of sound films to industry's future . . . how you can use them . . . how Bell & Howell can help you wherever you are. Send the coupon today.

Bell & Howell Company, Chicago; New York; Hollywood, Washington, D. C.; London.



**New, Improved Bell & Howell
Filmosound 179**

Typical of the new B&H equipment is the improved, cooler Filmosound 179, the 16mm sound-on-film projector built in the same tradition that makes B&H the preferred professional equipment of Hollywood and the world.

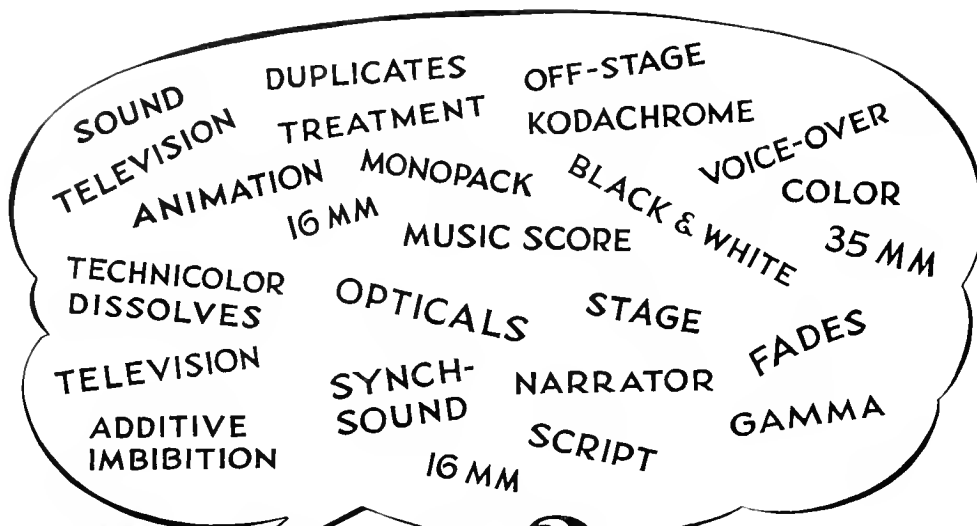
Filmosound Library offers thousands of films for rent or purchase . . . training, teaching, entertainment. Library branches throughout the country.

BELL & HOWELL COMPANY
708 McCormick Road, Chicago 45
Send us our copy of the new booklet "Movies Go to Work."
Please send also information on the Filmosound 179 and
Filmosound Library.

Firm _____
Address _____
City _____ State _____
Telephone _____

BS-4

SINCE 1907 THE LARGEST MANUFACTURER OF PROFESSIONAL MOTION PICTURE EQUIPMENT FOR HOLLYWOOD AND THE WORLD



*If you're planning a motion picture,
don't let complicated sales talk confuse you---*

We know the answers, too, because 36 years of *continuous* experience making motion pictures for Industry and Business in America has given us an enviable background.

We have the *know-how* in a group of intelligent, creative writers . . . in a permanent technical staff . . . and the *new* processes are available to our customers first.

Let us explain in simple understandable terms how a motion picture may help some phase of your business . . . and the cost won't unbalance any budget.

*Won't you direct your inquiry
to our Home Office*

RAY-BELL FILMS, INC.

2269 FORD PARKWAY



ST. PAUL 1, MINNESOTA

MINNEAPOLIS CHICAGO MILWAUKEE HOLLYWOOD

with the
RCA Sound Film Projector



**Engineered specifically for
true sound reproduction and brilliant illumination!**

The new audio amplifier delivers 20 watts of power with less than 5% harmonic distortion—designed to the same exacting standards as RCA's professional 35mm. sound motion picture equipment.

RCA Sound Stabilizer maintains smooth, uniform film speed for sound take-off—assures sound reproduction at originally recorded pitch.

Exciter lamp and sound scanning carriage die-cast in one piece for permanent accurate alignment—hinged for easy cleaning or replacement.

Extra-large 16-tooth film sprockets with reversible teeth—for long film life and very easy threading.

The new RCA 2-inch F1.6 COATED projection lens—furnished with Model PG-201 Projector—for

brilliant, clear and sharp pictures in full color, as well as black and white.

Brilliant and uniform screen illumination is assured by the large two-element condenser lens, silvered reflector and efficient, coated projector lens—designed for projection lamp sizes up to 1000 watts. Professional Theatrical Framing assures continuous optical alignment for any film—keeps the picture on the screen.

Exclusive "Even-Tension" take-up assures automatic and uniform film take-up action—requires no adjustment for take-up or re-wind.

Completely removable, swing-out picture gate—for easy threading and cleaning.

For detailed information on the new RCA Sound Film Projector, send for descriptive booklet. Write today to Dept. 20-D, RCA 16mm Projectors, Radio Corporation of America, Engineering Products Division, Camden, N. J.



RCA 16mm PROJECTORS

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION, CAMDEN, N. J.

Case Histories of outstanding films



THE LONG ROAD

PRODUCER . AUDIO PRODUCTIONS, INC.
SPONSOR ETHYL CORPORATION
RUNNING TIME 25 MINUTES
SOUND WESTERN ELECTRIC

"The Long Road" is a basic public relations film that interests every type of audience. Produced by Audio Productions for the Ethyl Corporation back in 1935, it traces progress in transportation from the invention of the wheel through the introduction of the steam engine and the internal combustion engine to the discovery of tetraethyl lead, the basic ingredient of Ethyl Fluid.

"Although Audio has made many other pictures for us in the past ten years," says Mr. R. B. Weston of the Ethyl Corporation. "'The Long Road' has had thousands of screenings and is still going strong. After Pearl Harbor it was revised to give it a war slant; and after V-J Day it was revised again. And as it enters its 11th year, it is evident that a basic story, well told, does not grow old."

YELLOW MAGIC

PRODUCER . AUDIO PRODUCTIONS, INC.
SPONSOR FREEPORT SULPHUR CO.
RUNNING TIME 30 MINUTES
SOUND WESTERN ELECTRIC



Last summer, the Freeport Sulphur Company posed this question to Audio: "Can you make sulphur mining interesting to the public?"

Audio thought it could—and so did the sponsor after seeing "Yellow Magic." In full color, the picture dramatizes the 30 years of failure to raise sulphur from the soggy Gulf Coast deposits; the exciting success of Dr. Frasch's revolutionary method; and the fascinating modern industry that contributes to the manufacture of nearly everything we use in our daily lives.

Intended for distribution in Louisiana and Texas through schools, clubs, church and civic groups, "Yellow Magic" should go a long way towards familiarizing the citizens of the two states with the intricacies and ramifications of sulphur mining.

Both these outstanding films used
Western Electric
RECORDING

Sound, a minor factor in the cost of producing instructional and publicity films, is of major importance in making them successful. It costs no more to have Western Electric Sound—used in a majority of the current Hollywood releases—when you record your picture.

Electrical Research Products Division

OF
Western Electric Company

INCORPORATED
233 BROADWAY, NEW YORK 7, N. Y.

ANFA Holds Industry Trade Show

• As Reported by Business Screen's New York Bureau •

The Allied Non-Theatrical Film Association, visual industry trade body better known as ANFA to its 158 members largely in the business of 16mm film distribution, equipment sales, film rentals and projection service, officially inaugurated the return of postwar industry activities with its annual convention and a first general 16mm industry trade show held in New York City on May 9, 10 and 11.

Its luster undimmed by the nationwide coal strike and "brown-out" ANFA's three-day program included appearances by Benjamin A. Cohen, assistant secretary general of the United Nations Organization, veteran film administrator Chester A. Lindstrom of the U. S. Department of Agriculture, John Bradley, film chief for the Library of Congress and Nathan Golden of the U. S. Department of Commerce. Other headline speakers were C. R. Reagan, president of the Film Council of America and William L. Rogers, executive secretary of the Religious Film Association.

Elect 1946-47 Officers

In the annual election of ANFA officers, William F. Kruse, manager of the Bell and Howell Films Division, succeeded Horace O. Jones, vice-president of the Victor Animatograph Corporation, as president of the Association. Stan Atkinson of Canada's General Films, Ltd. and Sam Goldstein of Commonwealth Pictures Corporation are the new vice-presidents. Harold Baumstone of Pictorial Films, Inc., is ANFA's secretary for the 1946-47 term and George H. (King) Cole of the King Cole Sound Service, is the



Orton H. Hicks, MGM executive, presents ANFA national award for distinguished service to Horace O. Jones, retiring ANFA president. Plaque honors his activities as Chairman of National Committee for 5th, 6th, 7th War Loan

newly-elected treasurer. ANFA directors now include Richard J. O'Neil of Visual Education Service, Inc., Ed Stevens of Steyer Pictures, Thomas J. Brandon of Brandon Films, Inc., Clem Williams of Clem Williams Pictures and Kent Eastin of the Eastin 16mm Pictures Company. Wilfred L. Knighton is Executive Secretary of the Association.

At its convention banquet in the grand ballroom of the Hotel New Yorker on May 11, ANFA presented the first of a series of annual awards for outstanding 16mm industry service to retiring president, Horace Jones, in recognition of his services as chairman of the National 16mm Committees for the 5th, 6th and 7th War Loan Drives. The presentation was made by Orton H. Hicks of Loew's International.

Study Unification Move

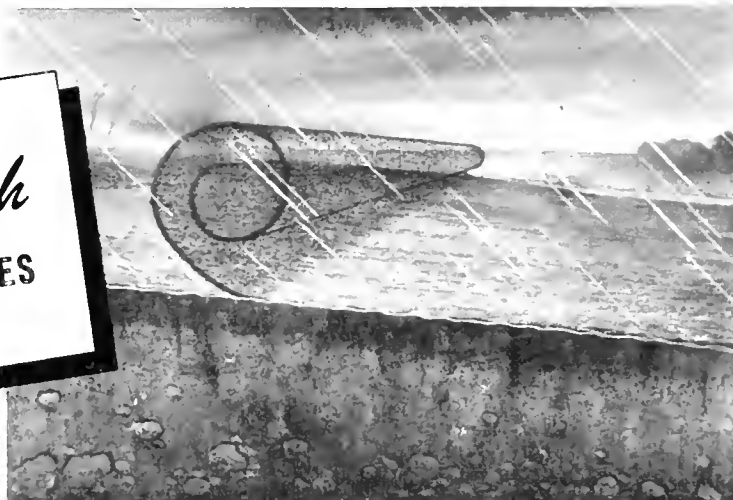
In the formal business of the convention, a principal item was the report of a special committee on "exploration and proposed collaboration of possible future uni-

(PLEASE TURN TO PAGE THIRTY)



Newly elected officers and directors of the Allied Non-Theatrical Film Association meet with Nathan Golden (third from left) motion picture chief in the U. S. Department of Commerce (left to right) Stan Atkinson, Horace O. Jones, Mr. Golden, William F. Kruse, ANFA president elect, Sam Goldstein and George H. (King) Cole

Get Acquainted With
AMERICA'S 7,142,520 FARM FAMILIES



Importance of Soil Conservation is presented with a new slant in "This Is Our Land"



Motion pictures, designed especially for agricultural audiences, reach a big market. It's a family market and a friendly market with a lot of buying power and influence. But be sure your picture is authentic as well as entertaining. Be sure, too, that it appeals to all ages. Farmers bring their wives and children to most of the showings. It's a mixed audience and a critical one.



"Old MacDonald Had A Farm" shows many extra uses for farm tractors



In the past few years we have made a number of major farm pictures for the Ethyl Corporation. At present we have two new ones in work: one on chemistry in agriculture, for Ethyl; and one on what it takes to be a farmer, for the Texas Company. We'll be glad to screen for you "Masters of the Soil"; "At Your Command"; "Old Macdonald Had a Farm"; "This Is Our Land"; or any others we have made.



AUDIO PRODUCTIONS, INC.

630 NINTH AVENUE, FILM CENTER BUILDING, NEW YORK 19, N. Y.



For fine detail... natural flesh tones

USE DU PONT SUPERIOR 2

Du Pont Superior 2 gives you photographic beauty "in the flesh."

This quality is inherent in Superior 2. It explains why leading cinematographers have adopted this popular negative stock for all-purpose shooting. Use it whenever detail and

photographic quality are of first importance.

E. I. du Pont de Nemours & Co. (Inc.),
Photo Products Dept., Wilmington 98, Del.

In New York, Empire State Building

In Chicago, 225 N. Wabash Ave.

In Hollywood, Smith & Allen, Ltd.

DU PONT MOTION PICTURE FILM

CHECK THESE FEATURES:

- Excellent flesh tones
- Extreme wide latitude
- Color balance
- Retention of latent image
- Fine grain
- Speed
- Uniformity



BETTER THINGS FOR BETTER LIVING

THROUGH CHEMISTRY

(Listen to "Cavalcade of America," Monday evenings on NBC)



Service . . .

No job is too small

Sound Masters' staff and facilities may be used by amateur and professional producers of motion pictures and slide films, who find that one or more of our services meet their requirements.

Services Available

Recording

16mm and 35mm. film or disc

Titles and Animation

Film Editing Facilities

Editorial

Researchists and Writers

Your Inquiries Are Invited!



Sound Masters, Inc.

MOTION PICTURE
AND SLIDE FILM
PRODUCTIONS

165 WEST 46TH STREET — NEW YORK 19...3010 BOOK TOWER — DETROIT 26

The Producer's Creative Role



ETHYL'S FILM STORY

★ The Ethyl Corporation's film program was inaugurated in 1936 by sponsorship of the institutional motion picture, *The Long Road*, which described the years of development of the automobile. Since then approximately 15 additional motion pictures have been sponsored by the corporation.

Ethyl films are an activity of the Sales Promotion Department, headed by R. B. Weston. The purpose of the program is to increase good-will for the corporation through educational or inspirational assistance to the employees, dealers or customers of petroleum refiners and the automotive and allied industries.

THEY MUST BE "FAMILY PICTURES"

Ethyl has discovered that films for showing to farm audiences must be "family" pictures. Research shows that 15% of the audience at farm motion picture showings in Granges and other farm meetings are women and children. And these women and children constitute a great influence on farm management. Agricultural films must bring the whole family into the picture and interest each member or they will fail.

Mr. Farmer may be interested in a filmed description on plowing, only, but unless Mrs. Farmer's and Farmer, Jr.'s problems are included the farm picture will not have a wide appeal.

During the war, to meet an urgent need, Ethyl sponsored and donated a film on safe handling of gasoline to the Ferrying Division of Air Transport Command.

NO DIRECT SELLING OF PRODUCTS

None of Ethyl's films are used to sell the Ethyl product direct. Their prime object is to promote good will for organizations using Ethyl's products. Examples of this are films sponsored by Ethyl specifically for the National Retail Farm Equipment Association, which are widely shown to member dealers and their employees.

A notable example of Ethyl's use of the visual medium is the motion picture, *There Is One Land*, on soil conservation. This film, which describes the best methods of soil conservation and the vital necessity of proper soil conservation, has been widely used and endorsed by the Department of Agriculture, Business Associations, Granges and farm machinery manufacturers. COVER

of the producer there is an ever pressing need for vigorous, fresh and original film-makers. Imagination and film sense are as vital in documenting the cold facts of business and industry as they are in maintaining the interest of a theatrical audience.

Personalities like Bouke-White, Vorkapich, and Stuart Legg are needed in the field of realistic pictures. Similarly talented technicians and original film craftsmen should be developed and opportunities provided through sizable production organizations. Researchers, writers and specializing directors need the flow of assignments which size alone can provide in a studio organization.

AGENCY AND COMPANY FILM DEPARTMENTS

In exceptional instances, both advertising agencies and business sponsors have been able to maintain effective planning and, in some cases, actual production facilities. Excepting the recognized economy of location photography on company products, such departments have kept originality and freshness in their film output through frequent use of outside facilities.

The agency's best contribution lies in efficient collaboration with the producer; translating already known problems of advertising and marketing with greater speed directly to the producer's workshops. In areas of business operations such as training, promotion, employee relations, etc. where the agency is not functioning, a direct client-producer relationship has proven more efficient.

No business film of consequence is a mere camera assignment. Planning and creative construction decide the result long before the

THOSE WHO WOULD RELEGATE the specializing industrial film producer's role to that of a mere photographic service fail to take into account priceless ingredients of nearly every successful business film.

Planning, research and practical experience in the training, advertising and public relations aspects of business and industry are as much a part of the experienced business film producer's permanent facilities as the cameras and sound system. Months before the cameras actually turn on actual production sequences, these other services have set the stage for their final enactment.

PLANNING AND PRODUCTION INTER-DEPENDENT

Can the task of planning be successfully divided from the routine assignment of actual film production? Industry is just now learning at the *close* this relationship can be merged. The more economical and resultful the finished production is likely to be. Distribution planning, the audience goal of the film, is a similar case in point. Too many sponsors are familiar with the ancient practice of working out the distribution possibilities *after* the picture is finished and delivered—usually to a storage shelf in the sponsor's office.

The benefits of experience on many different business problems translated for the screen is one of the well-rounded producer's greatest assets. While different in their external elements, these problems often follow a similarity of *pattern*. Application of successful results encountered in one situation will add to the success of another.

THE PRODUCER'S CREATIVE PERSONNEL

Within the studio and creative organization cameras turn.





Ethyl's film on new uses for tractor power shows futility of back-breaking farm hand labor. Filmed by Audio Productions.

(CONTINUED FROM THE PREVIOUS PAGE)

Ethyl Corporation films are distributed through its nine division branch offices. From these offices Ethyl representatives loan prints or provide screenings of motion pictures to those requesting this service. About 75 prints of each subject are in constant circulation.

Announcements on all Ethyl films are sent regularly to the oil and automotive companies, and each are asked to make use of the Ethyl film library in any way possible.

Film Coverage for the "Golden Jubilee"

◆ The Golden Jubilee of the Automotive industry held in Detroit from May 29th to June 9th, 1946 marked the Fiftieth Anniversary of the motor car.

Sound Masters, Inc., veteran New York City producing organization, was named to handle official motion picture coverage of this event for the Automobile Manufacturers Association. In addition to photographing the celebration for A.M.A., Sound Masters handled the arrangements for cameramen of the five national newsreels who will cover this event. JAMES B. FAICNEY, Assistant Production Manager of the Sound Masters organization, and recently released from the Armed Services was in charge of arrangements.

Sound Masters has prepared a special two-reel motion picture for screening in Detroit newsreel theatres during Jubilee Week. This film is a compilation of "old car" motion pictures with a view into the future.

HOT BOX: A familiar scene of early railroad-ing history from the Bearing Manufacturer Association film described in column two on this page.



PICTURE PARADE: New films of the month

◆ When the average citizen evaluates the mechanical marvels of the world he lives in he is most apt to consider the motor car, airplane, locomotive and electric motor as being man's foremost mechanical achievements. Yet he seldom realizes the importance of the small and usually invisible anti-friction bearings which make all these achievements possible.

To aid in telling the story of man's fight-against friction and his present day accomplishments in this fight the Anti-Friction Bearing Manufacturer's Association plans to show a new motion picture, *The Turning Point*, to an audience of one million during the coming year.

The Turning Point, two reels, black and white, was produced for the Anti-Friction Bearing Manufacturer's Association by Leslie Roush Productions, Inc., under the supervision of Selvage and Lee, New York public relations counselors. Roush Productions and Justin Herman, who scripted, were given leeway on this production from its first plan and brought in a finished picture which displayed an ingenious use of original research.

Selvage and Lee have contracted with Castle Distributors Corp. for 8,000 showings of *The Turning Point* to science and vocational classes of Junior and Senior High Schools, Private and Parochial schools, colleges, universities and adult clubs with a minimum guarantee of 1,000,000 audience. 150 prints will be used.

A special distribution for towns in which anti-friction bearing manufacturing plants are located has been established. 35mm and 16mm prints have been supplied to these plants for special club and theatrical showings in their own localities.

Castle will also handle promotion of the film with liberal use of mailing pieces, publicity releases and personal contact.

Three Sound Slidefilms for Socony-Vacuum

◆ To implement its car dealer training program, Socony-Vacuum Oil Company, Inc. has ordered three sound slidefilms, to be produced by Transfilm, Inc., 35 West 45th Street, New York City. The films will use the distinctive

stylized art technique which Transfilm, Inc. developed for the U. S. Navy training film program and which proved successful in conveying highly technical information.

Believing that within the next five years entirely new car ownership will be accomplished, A. J. Meredith, directing Socony program, is aiming the films at serving the new market and holding the customers. The films will be titled *Keep That Customer*, *Engine Lubrication* and *Chassis Lubrication*.

Chevrolet's Field Sales Training Program

◆ A peacetime comprehensive sales training program incorporating the use of visual aids in the form of motion pictures, charts, displays and skits has been initiated by Chevrolet Motor Division of General Motors Corporation.

Field representatives from the entire nation are expected to attend two-week courses of training designed to cover business management, car distribution, advertising, sales promotion, trucks, service and mechanical development, market analysis, budgets, finance and policy.

Preparation of study material was supervised by T. H. KEATING, general sales manager, and his assistant, W. E. FISH. Faculty for the school includes 60 Chevrolet home-office officials and representatives from advertising and sales research agencies. G. I. SMITH, assistant general sales manager, is "dean" of the school.

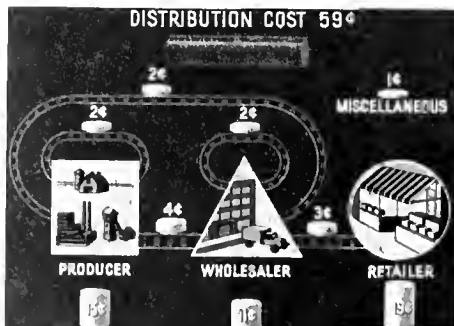
EB Films Releases a New Distribution Film

◆ *Distributing America's Goods*, a new 16mm one reel sound film has been released jointly by Encyclopedia Britannica Films and the Twentieth Century Fund.

The movie is based on Dr. J. Frederick DeWhurst's survey "Does Distribution Cost Too Much" and is keyed for presentation to social science groups, consumers' groups and employ training groups in an effort to demonstrate the benefits consumers derive from present day distribution services and methods.

Prints will be available for rental through (PLEASE TURN TO PAGE FIFTY-TWO)

DISTRIBUTION COSTS: animation graphically shows the costs of distributing goods in the new EB Film "Distributing America's Goods". (see column three).



MAKES SELLING EASIER: the new Remington Arms picture "The Swing to Sports" produced by Jam Handy is now being shown to hardware and sports dealers.



NCR Shows "The Bell Heard Round the World"

BUSINESS SCREEN'S REEL EVENTS

★ A noteworthy contribution to the nation's post-war library of industrial motion pictures is *The Bell Heard 'Round the World*, produced by Wilding for The National Cash Register Company, and released May 1.

It is not unusual that NCR has conceived this sound film production. Veterans in the motion picture recognize the just claim of NCR to being among the first to adopt the visual media in employee relationship, in education, in sales promotion and in sales training and selling. As far back as 1911, this Dayton company produced such silent films as *Troubles of a Merchant*, and *How to Get the Most Out of Retailing*, as well as a feature-length film long used to show to the many hundreds of plant visitors.

The Bell Heard 'Round the World is based on the NCR belief of an industry's need for adequate and understanding human relations with its employees, and its responsibility to the community. It is not historical in character, but deals frankly and colorfully with the NCR of today, and reveals the spirit and the facts responsible for its historic growth since early 1880.

It portrays the impressive legend of vision, research, engineering, and production in the evolution of the cash register, of NCR accounting machines and adding machines.

The story progression is based on the hypothesis of a young man applying for a job at the Factory in Dayton. The premise is that a young man in his middle twenties may look forward to about 100,000 hours as his active business career. What NCR has to offer to such a man provides the vehicle for the

tom through the factory, and leads to an exposition of the advantages of NCR employment, at either the factory or in the field of NCR sales and distribution.

This hypothetical applicant sees NCR's well-known human relations program at work—"Old River," the huge employees' recreation center, the modern restaurants, the daylight factory buildings, the spacious theatre with free movies each noon hour, modern and complete medical department, and other special employee facilities admitted to have NCR's firsts in industry.

This production was filmed at the Dayton factory, with many processing shots at the Wilding Chicago studios. The three leads were imported from Hollywood.

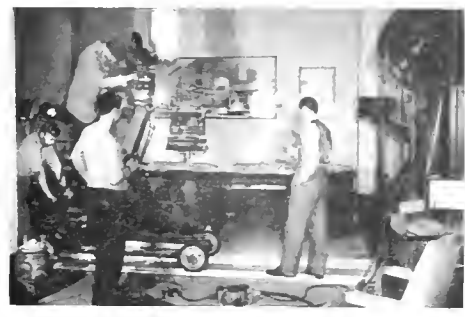
This film is available at no charge, by direct application to Castle Film Distribution Corporation, 135 South LaSalle St., Chicago 3, Illinois. Running time: 30 minutes.

Lutheran World Action's "Good Fight"

◆ *The Good Fight*, a drama of the important causes which challenge Lutherans today, has been filmed for Lutheran World Action by Caravel Films, Inc., and is now available for showings in churches throughout the country. Lutherans who have seen the film describe it as the finest film ever distributed by their church.

The purpose of the film is to tell of the great need for relief and rehabilitation of Lutheran churches and their congregations in war-ravaged Scandinavia and Northern Europe.

(PLEASE TURN TO PAGE FORTY)



Learning *The Bell's* National Cash Register story, at left, Wilding camera crew "lights up" to a scene in production.



The Rev. H. Conrad Hove, Midwest Regional Director of Lutheran World Action, visual aids, presents *The Good Fight*. See Col. 2



Secretary C. G. Lewis, U. S. I. N. shows *The Good Fight* to a group of young men.



Specialist in camera work, Wilding camera crew, presents *The Bell* to a group of young men.

A CONTINUING BUSINESS SCREEN SURVEY OF 16MM SOUND PROJECTORS IN THE UNITED STATES

State	First Totals	State	First Totals
Alabama	280	Nebraska	140
Arizona	150	Nevada	25
Arkansas	112	New Hampshire	140
California	1000	New Jersey	625
Colorado	400	New Mexico	95
Connecticut	317	New York	1550
Delaware	51	North Carolina	500
District of Columbia	50	North Dakota	147
Florida	750	Ohio	1120
Georgia	550	Oklahoma	988
Idaho	38	Oregon	80
Illinois	1250	Pennsylvania	1560
Indiana	836	Rhode Island	218
Iowa	350	South Carolina	212
Kansas	161	South Dakota	75
Kentucky	475	Tennessee	525
Louisiana	377	Texas	1400
Maine	300	Utah	80
Maryland	225	Vermont	110
Massachusetts	991	Virginia	1600
Michigan	1500	Washington	508
Minnesota	600	West Virginia	351
Mississippi	200	Wisconsin	241
Missouri	200	Wyoming	50
Montana	120		

Total Reported to date: 25,945

Angles for Angels

A "Primer" for the Prospective Sponsor of Business Pictures
That's Rich in Ideas from the Experiences of Standard Brands

by Russell W. Varney

OUR EXPERIENCE at Standard Brands has shown that the motion picture is such a useful and diverse tool—applicable to so many different purposes—that anyone undertaking an over-all job of advice on its use should be prepared to write a book rather than an article.

That's why these paragraphs will be strictly limited to discussion of the dual-purpose documentary, sponsored by business, for the benefit of a product and/or an industry. The phrase "dual purpose documentary", incidentally, may hereinafter be taken to mean a film aimed at both theatrical and non-theatrical audiences for the dual purpose of entertainment and education.

If you are a businessman, about to take off on your first flight as a documentary "angel", you may be interested in at least some of the "angles". Hence, the title and purpose of this primer. If you are a professional pro-

ducer, you may now retire to the Smoking Room until the start of Act II—which deals with promotional angles for this type film.

Audience Appeal a "Must"

In producing a dual-purpose documentary the first and foremost job is to make as certain as possible that it will have genuine and widespread audience appeal. This is an absolute "must". Since there is no longer any patriotic pressure on theatrical exhibitors to show short subjects because of a wartime message, they must stand or fall on their own dramatic value and vitality. Moreover, with an increasing number of excellent films of all types available to educational and consumer groups, these outlets have also become a great deal more selective.

Hollywood Has One Answer

For the answer to this "AA" problem, we can turn to Hollywood, where the prescrip-

tion for audience appeal is thoroughly understood even though there may be many a s in actually compounding the dose. Take D ryl Zanuck, for example. Some years ago established a basic pattern for production successful musical comedies. It is still successful. Or the Warner Brothers, whose audience appeal pattern features timeline In almost every case, the successful Hol wood productions are cut to carefully thought out patterns. The businessman sponsor of dual-purpose documentary can do no le He is competing in the "big time", and must measure up to the critical standards audiences conditioned by Hollywood productions.

Pattern Takes Different Forms

In the dual-purpose documentary the basic pattern may take a number of forms, but regardless of form, it must satisfy certain fundamental requirements if it is to fulfill its purpose and still be entertaining. It must be educational enough to appeal to educational and consumer groups, and "human" enough to appeal to the mass theatrical audience. It must have romance without sex (a neat trick but it can be done!). Its musical scoring (very important in the documentary) must be felt but not heard. Its overall production must be as technically perfect as possible.

In the two most successful documentaries we have sponsored, a basic pattern that meets these requirements has been followed. In the future documentary, regardless of subject, would follow the same pattern. In *Moder* human interest was achieved by tying the story of bread enrichment to the discovery of Vitamin B₁—Dr. Robert R. Williams. In our more recent documentary, *Golden Glory* the enriched bread story was hitched to the discoverer of disease-resistant wheat—Marl Carleton. In both cases "romance" was achieved by sequences dealing with far-away places. (Possibly not a completely satisfactory substitute for sex, but a safe one.) Geographical, historical and nutritional information was included for the benefit of teachers and consumer groups. And so, although the stories of these two films were entirely different, the basic pattern was the same.

One of the biggest problems in following

(Below) Typical local newspaper ads promote "box-office" results for showings of "Golden Glory" in nearby theatres. (In the picture) Mark Carleton about to make dramatic plea to Agriculture officials for funds to continue research.



its successful audience appeal pattern is how to do so while putting across a message—while fulfilling a legitimate desire to promote a product or industry. But this problem can be cut down to much smaller size if the sponsor will first realize that his film is to be a supplement to his advertising or public relations program. The dual-purpose documentary is not, and should not be used as, a direct advertising medium. Identification of brands in the dual-purpose documentary is not a help; it is a hindrance. Promotional tie-up, which will be discussed later, takes care of that. The sponsor's only concern need be that the film does get across a message that is of benefit to his own and the public's interest.

Peep Hole Promotion Not Worth While
 If the sponsor fails to accept this fact, he's in for trouble. In order to pass through the gates of theatrical distribution his film must not only be free from brand identification, it must be free from undue emphasis. Like Caesar's wife, the dual-purpose documentary must be without even the breath of suspicion. Why shall he jeopardize a substantial investment by insistence on a credit line for his package; a glimpse of his company's name plate on a door? The value received from such peep hole promotion isn't worth peanuts, and is far outweighed by the harm done to the minds of exacting exhibitors and operators. In any case, if he has the right "vehicle" for his message, plus the right tie-up during and after distribution, he won't need to worry about labelling his product.

The Vehicle's The Thing
 Assuming we've agreed that direct advertising in the dual-documentary is "out", let's consider what we mean by getting across a message via the right vehicle. Let's take *Golden Glory* as an example. In this film it was logical and permissible to work in a number of sequences dealing with the importance of bread and the importance of the baking industry because the "vehicle" or story was Mark Carleton's great wheat discovery, and you can't talk about wheat without mentioning bread.

Although the value of enriched bread was the basic message, its introduction came so naturally, logically and legitimately that

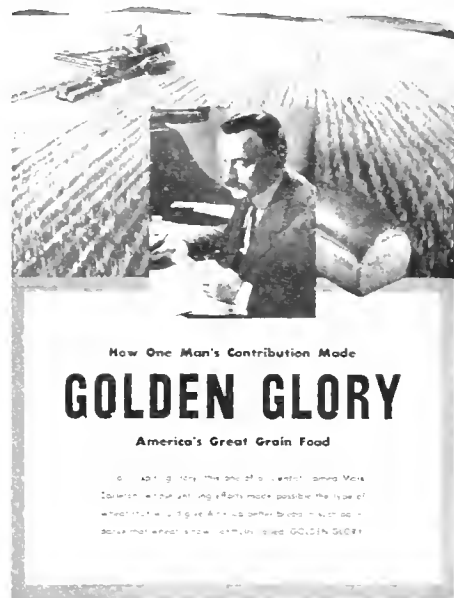
there was no trace of objectionable commercialism, and there was no objection to the message either from theatrical distributors or consumer groups, many of whom enthusiastically and officially endorsed the film because of its authentic material and genuine public service value.

While it is obvious that the bread story was a "natural" for timely dramatization—since it was being acclaimed by nutritionists and scientists as a great step forward in public health—there are few products or industries that cannot find a legitimate motion picture vehicle for their message if sufficient ingenuity is exercised. If the product itself cannot be dramatized (as was done in *Golden Glory*) it can be worked into any dramatic story that renders a service. Not by peep hole methods previously described, but by careful consideration of where and how it naturally and logically fits.

Considering the Cost

There's one more point here that can stand a small sermon before we wade into the problems of production and tie-up promotion—i.e., the "cost" of the dual-purpose documentary. This may come as something of a shock to the average business executive, even

(Below) Display cards, Operation's Plain Book and informational folders typical of the well-rounded Golden Glory film program.



Good design, design and "final use of printed materials" were a trademark of Golden Glory film promotion.

FOOD

AND AMERICA'S YOUTH

A special treat in a sound body that is the highlight of every American child.

GOLDEN GLORY

"Golden Glory", the new 16 mm talking picture presented in cooperation with the War Food Administration, Nutrition Progress Branch, brings a message about food that every student should receive.

Note: Pages 1 and 2 give the story of Golden Glory and explain how the film can be used in all your teaching. For more information on how to order the film, please write to the National Nutrition War Food Administration, Nutrition Progress Branch, 1400 Broadway, New York 10, N. Y.

"GOLDEN GLORY" now in theaters with the U. S. Government's National Nutrition Progress.

"GOLDEN GLORY"



AMERICAN BOY DISCOVERS WHEAT
 ...the story of a young boy who discovers a new kind of wheat...

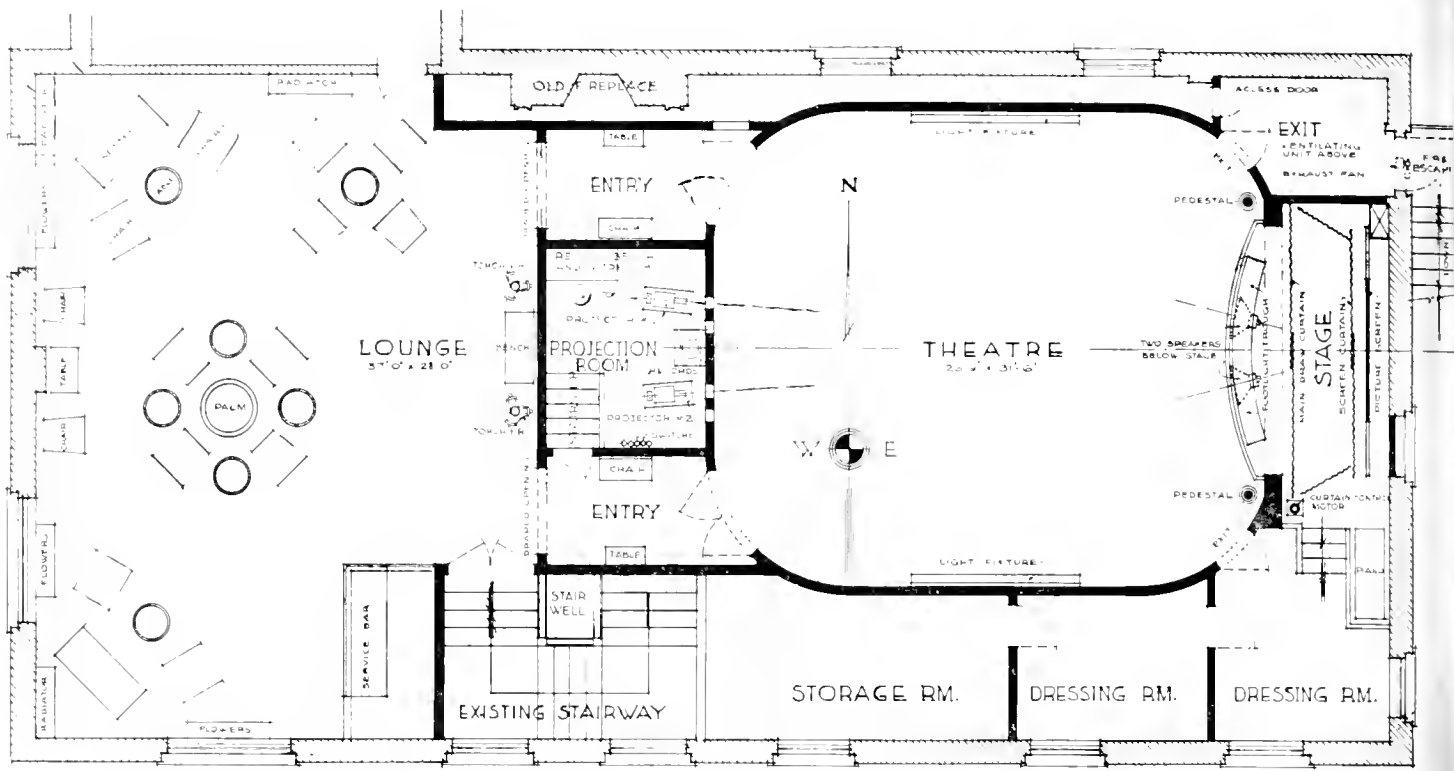
FOOD FOR THE FIGHTING MEN
 ...how the new wheat helps our soldiers...

PETE'S CAMPBELL AND THE TALL MAN
 ...a story about a boy and a giant...

UNCLE WED TELLS A STORY
 ...a story about a man and a woman...

IT'S UP TO US TO KEEP IT
 ...the importance of food in our lives...





BUSINESS THEATRES ...now and tomorrow

SHOWMANSHIP IN BUSINESS begins at home. The company auditorium, assembly hall or theatre, call it what you will, has come to mean more than mere showmanship to many leading U.S. and Canadian manufacturers who have provided such facilities.

Paving dividends in community and employee relations as well as management efficiency are such well-known plants as the National Cash Register Company auditorium at Dayton, the DuPont company theatre at Wilmington, the ultra-modern theatre by Frank Lloyd Wright for the S. C. Johnson plant at Racine, and similar layouts for East-

man Kodak, Hershey, Caterpillar, Bell & Howell and General Motors.

The NCR auditorium is a civic center in Dayton. Regularly used for employee-management conferences, film showings and other company events, it is also the scene of children's parties on Saturday mornings, high school graduation ceremonies and other public affairs. Good public relations begin at home.

The motion picture and other visual presentations are thus afforded full theatrical facilities for large group showings. Indoctrination films to acquaint new employees with company operations, policies and job oppor-

tunities are shown; mass education in vital safety practices, and informational films as well as recreational films are widely used.

Facilities of this kind need not be huge or pretentious. An ideal seating size, based on company employment and in keeping with other buildings and the size of the grounds, will tend toward a capacity of several hundred for the larger industrial firm, employing a thousand or more persons. A well-equipped stage, projection room, facilities for amateur theatricals and comfortable seating are physical assets along with good ventilation and well-planned acoustics.

Seating and booth arrangement of theatre shown in plan at top of page.

View showing stage and projection screen layout of same theatre.



A Model 126 - Seat Private Theatre

On the top floor of Kungsholm, a bank Chicago restaurant, Mr. Erik A. Chramer has created a private theatre which might serve as the model for America's business. Seating 126 persons in permanent theatre-type seats, the room was designed for nightly presentations of grand operas by miniature puppets and recorded music. Frequent use of 16mm sound motion pictures is made possible by a pair of dual Ampro projectors in the completely equipped booth.

A commercial sound equipment and the latest type of Jensen speakers bring the finest available soundings to nightly audiences. Lighting equipment for the forty-eight square foot stage consists of

forty-eight footlights, forty-eight proscenium lights, ten flood and twelve miniature spot lights and five hundred border lights.

The projection booth contains one of the finest light control boards, in scale far superior to that of the Metropolitan Opera in New York City. Ports are provided for projectors. The booth setup also includes facilities for film storage and handling.

A floor layout and two interior views are reproduced on the opposite page. In the original plan, loose furniture provided less than 100 seats, with theatre-type seating equal comfort and more than 20% additional seating capacity was made possible.



(1) Front view of the 12-seat projection and demonstration theatre.



(2) View showing stage, screen, speaker and lighting arrangements.

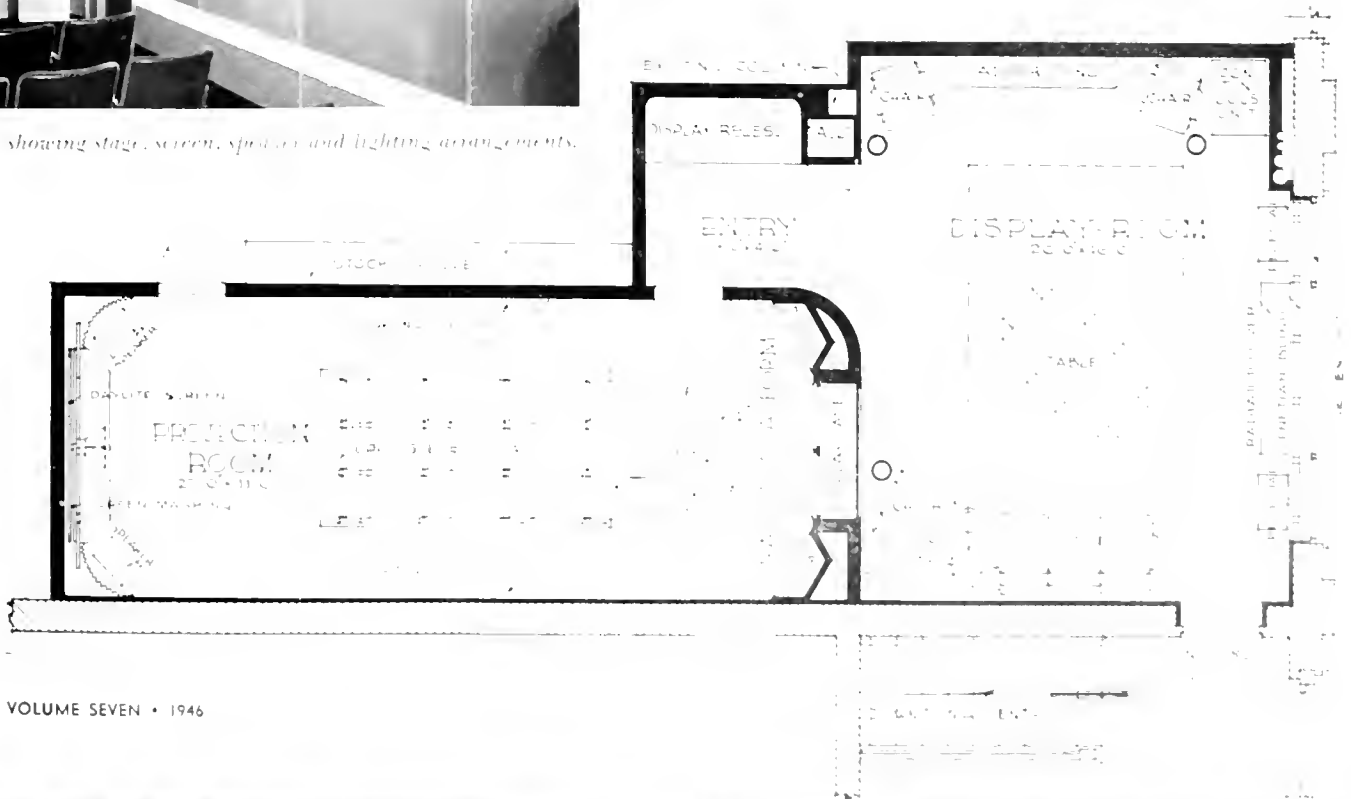
-AND A 12-SEAT MODERN PREVIEW ROOM

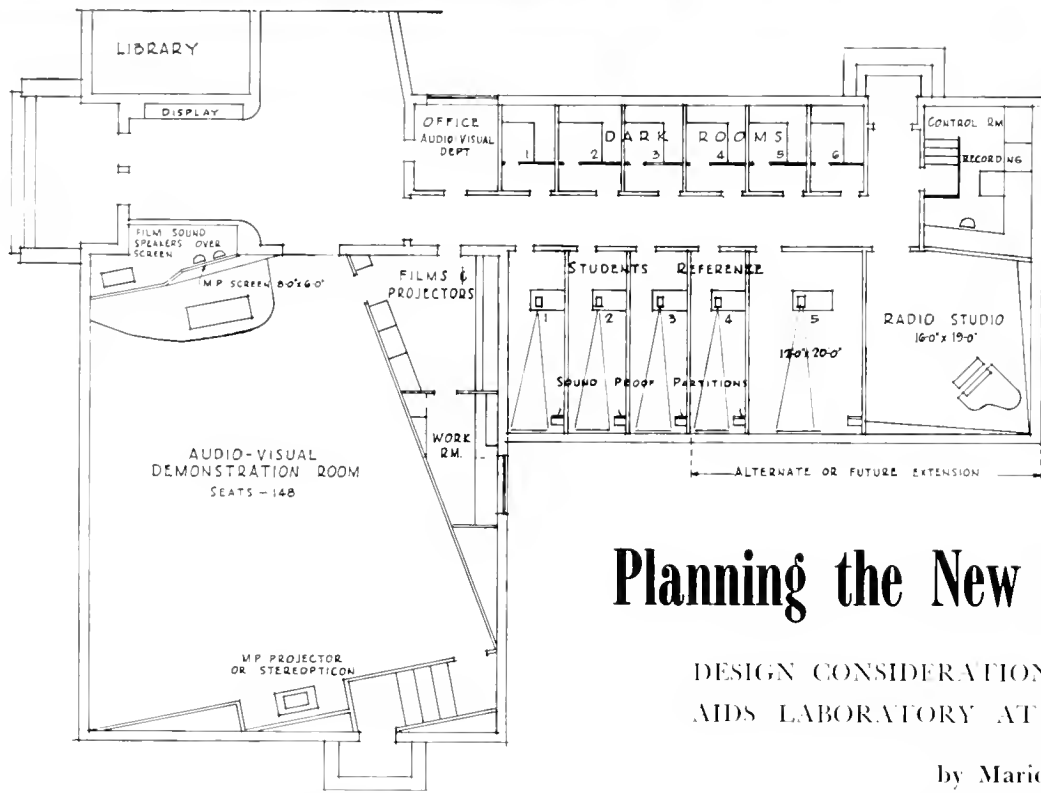
★ Here is an ideal layout for a small preview room in the agency, training department or advertising offices. Good use of decorative and yet functional sound proofing materials, an effective small stage setting for the motion picture screen and a combined display and preview room are featured.

The manufacturer in whose modern factory building these accommodations were built has since redesigned the room but the original patterns remains little changed. Here again, permanent

theatre-type seats worked out best. Wiring to speakers at the front of the room is well-concealed. Ventilation is provided in the windowless space by air-conditioning vents. Indirect lighting fixtures provide adequate illumination and are controlled by the projectionist.

Flooring is linoleum-tile with decorative inlay to establish aisle areas. Materials involved in this design are not very costly; when readily available they will make a preview room a must for every progressive film sponsor.





(Left) Floor plan of new audio-visual building

Planning the New Visual Aids Building

DESIGN CONSIDERATIONS FOR THE AUDIO-VISUAL AIDS LABORATORY AT FRESNO STATE COLLEGE

by Marion A. Grosse

AUDIO-VISUAL AIDS are much newer than most of the school buildings in which they are used. The building is rare that provides all—or even most—of the facilities for the full and effective utilization of still photography, motion pictures, filmstrips, film slides and radio. The common practice is to make the best of existing facilities and these makeshift arrangements inevitably lessen the effectiveness of these new teaching tools as well as retard their growth.

But in spite of all this unpreparedness and ineffective utilization the use of visual aids has become widespread and they are now recognized as important elements in the school curriculum. School plants which are being planned and built today are including facilities for the utilization of all types of audio-visual aids. An example of the trend is illustrated by the Audio-Visual Aids Laboratory soon to be built by Fresno State College, Fresno, California. The plans presented here are not expected to answer all the problems of audio-visual aids utilization. There are set forth as an answer to the specific problems to be met at Fresno State College.

Increasing Enrollment to be Served

The pre-war enrollment of Fresno State College was 2,100. An increase to about 6,000 is anticipated by 1960 and the plans are projected to take care of this enrollment. Approximately 50% of the students will be in the field of Education (teacher-training). The audio-visual aids laboratory will serve as a center for all visual aids activities except for such things as charts or slides for the Biology department, which may be handled within the particular department. It will also serve a large number of in-service teachers.

The plans (see sketches on this page) illus-

trate how these objectives are to be achieved. The plans incorporate the recommendations of the California Division of Audio-Visual Education, State Department of Architecture, State Department of Education and the Division of Schoolhouse Planning. Some of the prime considerations were to:

1. Provide the means for developing the mechanical skills of using and handling visual aids equipment and producing simple audio-visual aids.
2. Provide effective utilization of existing visual aids materials.
3. Provide the means for study of the function of visual aids in the learning process . . . its advantages, practical uses and limitations.

1. To aid in the careful planning and preparation for using visual aids materials.

Demonstration Room Seats 150 Students

The demonstration room is a small auditorium which will seat about 150 students. As the blueprint indicates, it has no windows and is located in convenient relationship to the rest of the visual aids laboratory. It will have acoustically treated walls and forced

draft ventilation. The sound speakers will be located above the screen.

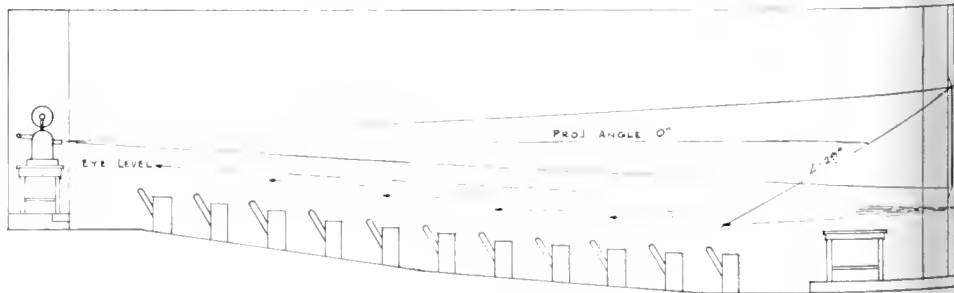
Adequate storage space for films, projectors and other visual aids materials is provided adjacent to a well-equipped work room. The darkrooms for still photography will be fully equipped.

Preview Rooms for Individual Use

The preview or reference room will make it possible for individual students to preview films or filmstrips or to listen to transcription. Four of these rooms are 6 ft. by 15 ft. in size and one is 12 ft. by 20 ft. which will accommodate a whole class. All the rooms are without windows, have sound-proofed walls and have forced draft ventilation.

The radio studio and control room (which will be added later) will complete the plan to bring all of the audio-visual aids into one well integrated center. Space is left for further expansion as developments in the field demand it.

(Below) Sectional view of audio-visual demonstration room, showing sloping floor for best viewing angle and straight line projection



SECTION THRU DEMONSTRATION ROOM
168 CU FT PER SEAT
SCALE 1/4"=1'0"

Preview Facilities For Company Films

TELEPHONE COMPANY PROJECTION FOR COMPANY FILMS SHOWS BENEFIT IN TRAINING OF ADEQUATE FACILITIES

by Henry J. Hables



(Above) Well-stocked with films and good accessories, such facilities can be a real asset.

A COMPANY FILM PREVIEW is a selling job. The product must be presented smoothly. Suppose, for example, some telephone customers have Grade A service and others Grade B service. Conditions are as we know them in Grade A—neat, orderly installations and a minimum of exposed equipment and operational noise. Grade B service is just the opposite. Wiring is exposed on floors and ceilings and repairs are forever tinkering on equipment as calls are made. Disturbing switching noises can be heard in every conversation.

How far would a telephone company go with Grade B service in a long-range program? Not very far. The same comparative decision is reached when a film selling job is attempted with Grade B projection facilities.

Audience Reaction to Poor Showing

If a film preview is amateur with box-top projection, hit-or-miss seating, floor-stream tables and devil-may-care sound, you can be sure these factors add up in the box score reaction.

Why must films be sold?

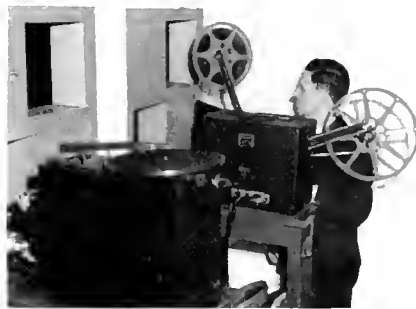
First, a preview is a sampling test. Conscious of it or not, the audience group draws comparison with high quality theatrical films of the entertainment field. Sight, sound and the sometimes ignored third factor—*atmosphere*—are registering at almost every frame. Reaction is made up of a lot of little things. Ragged edges in presentation are just so many performances in the whole cloth viewpoint.

"Yes, but the content of the film should sell itself, regardless of external conditions," says one school of thought. Perhaps, but even

the diamond merchant does a good polishing and setting job before merchandising his best gems.

The *idea* of films for employees and the public needs little selling today. What is needed, however, is a purposeful effort to find application for each worthwhile film.

In the Illinois Bell Telephone Company, launching new films became a major project shortly before the war. It is still growing. Moral subjects for employees, entertainment



(Above) Projection equipment, motion and slidefilm, is always ready in permanent booth.

features, job training films, specific subjects for specific problems all are needed and requested.

Preview Facilities Were Inadequate

Previews numbered many each week, but quarters for showing films were hopelessly inadequate. A small office served as clearing house for all projection and lecture-demonstration equipment. Maintenance and distribution work on all activities had to be stopped each time a showing was presented. Projection facilities were temporary in set-up

the same equipment moved out for field shows almost daily. Seating capacity was low with a "house" of ten almost filling the available space.

Relief came in the form of a new location for the lecture-demonstration activity. For the first time, quarters became available for use solely in the movie activity. Situated in one of the older buildings of the downtown Chicago group, the movie headquarters are near all other central buildings.

The first move in expansion was the extension of walls into a large corridor one way and into adjoining quarters in the other direction. Thus, the motion picture headquarters started with a space of 72x21 feet. Part of this, an area 21x12 feet, was designated for office and storage space. The balance became the "studio."

There were certain problems of design. The ceiling was exceptionally high. Large columns ran through almost the center of the room. Wall partitions were metal and glass—a harsh combination for sound.

Decoration Solved Problem of Sound

Decorating helped overcome some of this. A four-shaded green on the walls helped "bring down" the ceiling. Drapes on three sides of the room halted most of the bouncing sound. Soundproofing material on the ceiling completed the "softening." Placement of seats, screen and projection booth in off-center fashion avoided the cumbersome columns and provided a draped-in corridor

(PLEASE TURN TO PAGE FORTY-ONE)

Eye-pleasing neutral colors in wall paints and draperies are a "must" in the room design.

Proper placement of screen and speaker are also important to good film screening results.

Efficient arrangement of facilities, including general interior arrangement, favors a



Employing Disabled Workers in Industry

NO. 1 OF A USOE SERIES OF REHABILITATION FILMS

• Running Time: 20 Minutes



Rehabilitation Via the Screen

by Theodore B. Karp

THE FINAL PROJECT in the war and postwar training film program of the Division of Visual Aids, U. S. Office of Education, comprising a total of 157 films, was a group of subjects on *Rehabilitation*. Three films in that area were produced by Caravel Films, Inc.

These films completed a full series of 22 titles on *Problems in Supervision*. They are addressed to supervisors and intended to help them understand the problems involved in the industrial rehabilitation of disabled workers—both veterans and civilians.

Three Other Rehabilitation Films

Titles of these three subjects are presented in the pictorial review elements on this page. In addition, two other Caravel-produced films in the *Rehabilitation Series* are worthy of mention. Two of these concern blind workers: *Blind Workers in Industry* and *Instructing the Blind Worker on the Job*. One other rehabilitation film, *The Veteran Be-*

comes a Farmer, was produced by Palmer and Butler on the West Coast under the supervision of Franklin B. Judson.

War Veterans and Civilian Disabled

In planning the films on rehabilitation reviewed here, one of the first questions to be settled was the relative prominence to be given to war veterans and to civilian disabled.

Although at present there is great interest in the disabled veteran, past experience has shown that this concern will diminish. Films dealing primarily with the disabled veteran will become quickly dated. Furthermore, industrial and civilian activities account for five times as many disabilities as were created by the war. Finally the chief consideration in these films is *what to do about the person with the disability*, rather than how he received it.

The first two films therefore deal with civilian disabled; the third with a disabled veteran, but the veteran angle is played down

considerably. The principles developed apply with equal validity to all disabled.

Types of Disabilities Reviewed

The next question that arose was—what types of disabilities could be depicted most effectively in films? Obviously such impairments as deafness, cardiac disease, arrested T.B., although important and prevalent, are not particularly visual.

The most visual disabilities are those which involve the loss of a functioning part of the body such as an arm or leg. In modern life, such impairments are numerous enough to be symbolic of all types of handicap whether seen or unseen.

In industry the loss of an arm is more serious than the loss of a leg. Most in industrial skills are manual. So long as he has full use of two hands, a man with a leg amputation can still do most jobs in the average plant and needs to make adjustments only in regard to his locomotion. The loss of a hand, however, provides a real challenge. For this reason, the films emphasize hand disabilities.

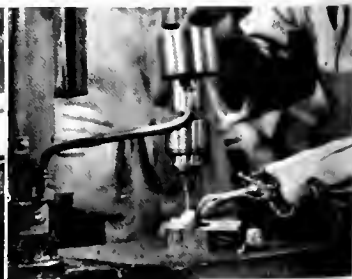
Placement or Rehabilitation

Finding a one-handed job for a one-handed man may be placement of a sort, but it certainly is not rehabilitation in the true sense. Training a one-handed man to do a two-handed job comes nearer to it. For the

(PLEASE TURN TO PAGE FORTY-NINE)

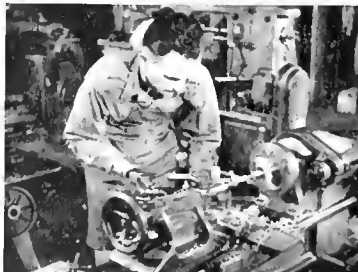
Instructing the Disabled Worker on the Job

• Running Time: 11 Minutes



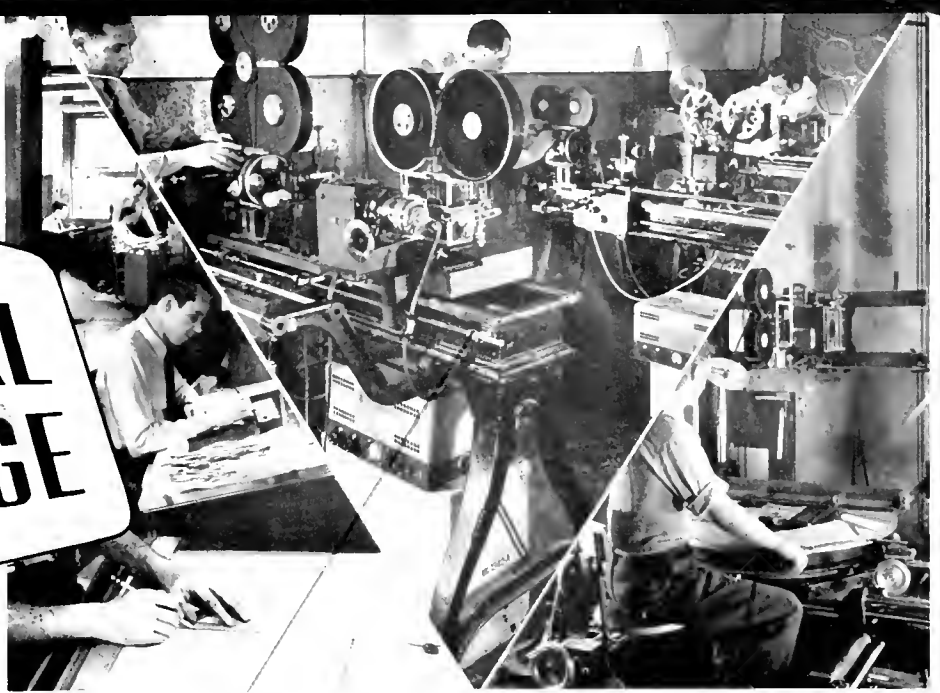
Establishing Working Relations for the Disabled Worker

• Running Time: 14 Minutes



by Nat Sobel

A PICTORIAL LANGUAGE



THE UNPRECEDENTED DEVELOPMENT of the motion picture industry has caused a proportionate development of the demands of motion picture audiences. Every film-buyer and user is a critic, and the quantity of pictures he sees in a year makes him a competent critic.

TECHNIQUES

The average movie-goer is rarely conscious of the techniques he witnesses on the screen. In many instances he may sense their presence without identifying them, but the movie experience that comes from countless screenings has taught him to demand the presence of those techniques. In short, the film buyer and user—who has grown up with the industry today insists that a screen product be technically well rounded.

He has learned a new visual idiom—a pictorial language—and he not only understands that language thoroughly, but he insists that it be utilized in the motion pictures he sees. The basic elements which compose this pictorial language are the fade, the dissolve, the wipe, the montage—and all of them in all a hundred variations.

In the early days of motion picture production we can recall that these were referred to as "special effects." Today, they are no longer "special" in terms of being

extra embellishments to be tacked on to a motion picture.

MOTION PICTURE SURGEONS

Optical effects are among the prerequisites to making pictures today. Fades, dissolves, wipes and montages provide coherence and continuity to the story on film. They open and close sequences, punctuate the narrative, provide a natural transition from sequence to sequence and occasionally from scene to scene.

Even as idioms or slang make a language rich and flexible, so do effects make a screen product rich and flexible. The pictorial language has grown to become a necessity in the satisfactory transmission of entertainment, or a message, or a story from screen to audience.

It has become as natural to begin a sequence with a fade-in in the pictorial language as it is to begin a sentence with a capital letter in the English language. And a fade-out at the conclusion of a sequence is as natural as a period at the conclusion of a sentence.

Those of us who specialize in photographic effects and animation as a service to the producer are sometimes known as "motion picture surgeons." By infusing pictorial language into sick reels we accentuate, punctuate and

enliven the footage until it moves at the pace the producer originally desired for it. The application of the varying-pace fade, dissolve, and wipe restores the circulation of the film and accelerates its forward movement by presenting the various time-lapses cleanly and effectively.

MONTAGE

In the realm of montage, however, our work is more of creation than repair. This is unquestionably the most fertile and the most effective expression in the screen language. Through this device pictures get off to a flying, fascinating, spectacular start that most otherwise have creaked through a dull opening sequence. Through montage, films reach such a powerful climax, such an eye-filling crescendo, that no narrative could hope to keep abreast of it.

In commercial, technical and educational films in particular, montage can grasp the imagination of the audience and direct it along one channel in a manner that cannot be equaled.

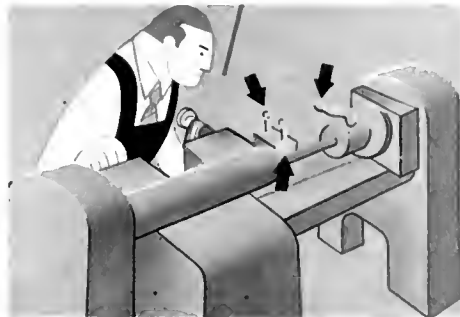
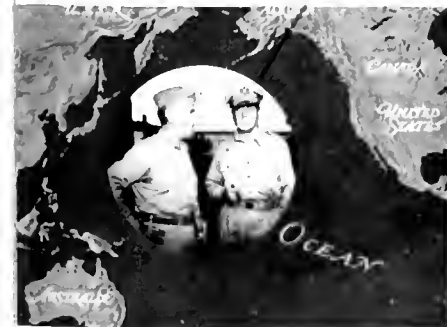
The sheer quantity of work done in this field today illustrates conclusively the extent to which the demand for optical effects has grown. The pictorial language is a dynamic idiom and unlimited in its possibilities. No

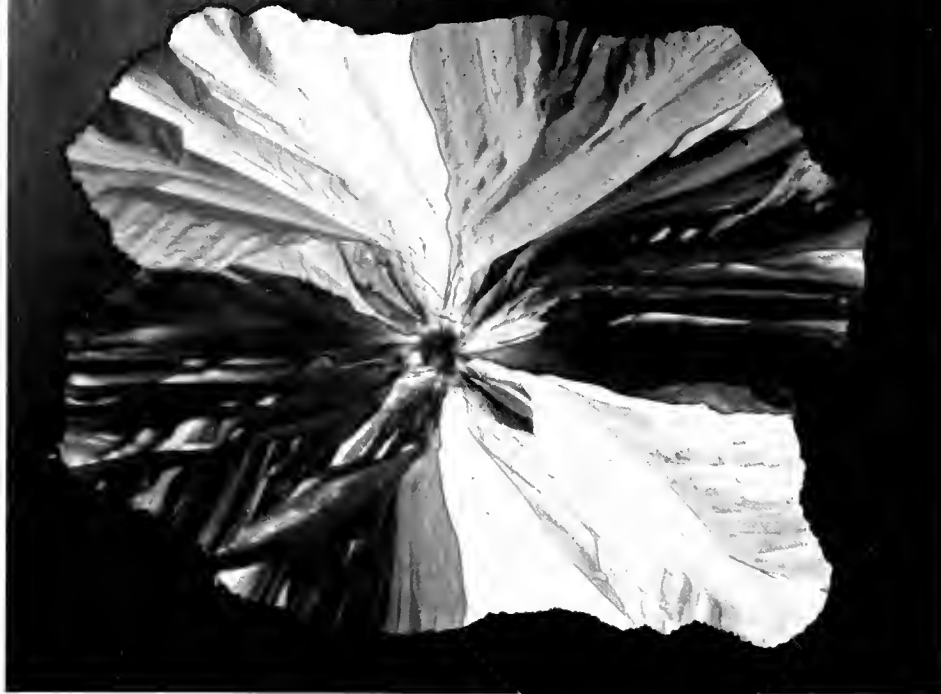
PLEASE TURN TO PAGE FORTY SEVEN

Optical Bench

Art

Camera





Photomicrography

by J. V. Butterfield

(Left) Color photomicrograph of asparagine crystals made at 150 X magnification. Objective: 22.7mm 0.17 N.A. Achromatic. Eyepiece: 5X Hyperplane. Exposure: 1.5 seconds

SUCCESSFUL photomicrographs are assured only when the principles of good microscopy and critical illumination are adhered to. Due to the characteristics of present materials for black and white photography, errors in adjustment of the optical system, character of the light source, and variation in exposure may never be revealed in the finished print. The color films, on the other hand, do not possess the latitude of the black and white negative materials. This means that careful adjustment of the optical system and correct exposure are essential. In addition, the color films pose a further problem, in the matter of the quality of light to which they are exposed.

Without proper concern for the requirements of the color film and familiarity with the principles of microscope illumination,

attempts to produce color photomicrographs are certain to be disappointing.

The Camera

In general, the requirements for a camera in color photomicrography are not different from those for work in black and white. Probably the most universal camera consists of simply a light-tight, adjustable bellows, capable of being extended at least ten inches, with interchangeable focusing screen and negative holder at the back and a means for making a light-tight coupling between the front board and the microscope eyepiece tube.

Due to the higher cost of color films in professional sizes, and the popularity of the 35mm roll film for record purposes, the photomicrographic camera can be simply one of the small cameras designed to handle this.

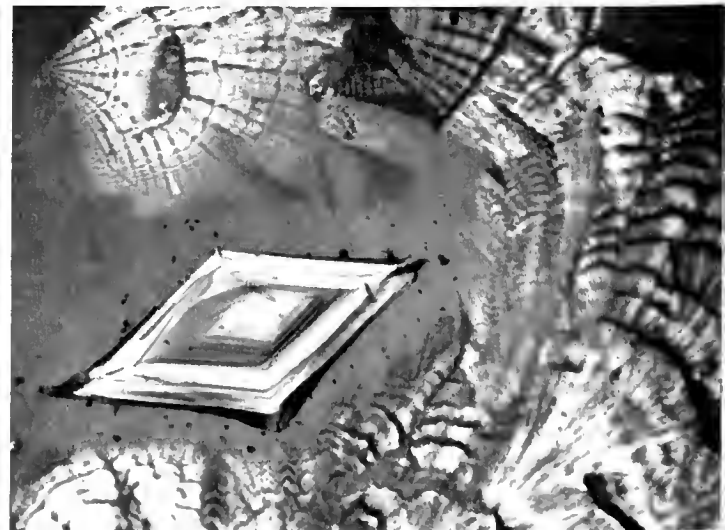
It is not advisable to project the image

from the microscope eyepiece directly to the film with a projection distance less than ten inches, especially with objectives of short focal length. Therefore, in the event it is desired to use a miniature camera directly over the eyepiece of the microscope, the regular camera lens should be left in place and focused for infinity. The microscope should be focused to project a real image of the specimen at a considerable distance (several feet) from the eyepiece and the camera then, carefully positioned over the microscope eyepiece without changing the focus of the microscope.

The Microscope

The microscope stand should be a good professional model, preferably fitted with a corrected substage condenser. For the best results with color, especially at the higher

Saltine Crystals—at 30 X magnification; 1 sec. exposure. (Kodachrome). Asparagine Crystals: rhombic form—at 80 X magnification (Ansco Color).





Ammonium Sulphate Crystals—75 X magnification; Exposure 2 seconds. Tartaric Acid Crystals—at 10 X magnification; Ansco Color, sheet type.

magnifications, the apochromatic or fluorite (semi-apochromatic) objectives are desirable. The compensating type of eyepiece should be used with these objectives. Achromatic objectives and the Huygenian eyepieces are satisfactory at lower powers and, in some cases, may prove adequate in medium and high power ranges.

A substage iris diaphragm is an important adjunct if properly used, for by its means it is possible to exercise an appreciable control over contrast and depth of focus.

While referring to the substage equipment of the microscope, it might be mentioned that a device employed by the earlier microscopists, but apparently little used today, can be an aid to color photomicrography. That is, the use of a microscope objective as a substage condenser. The present substage condensers have been designed to work with the full range of microscope objectives used in a particular stand, especially the corrected forms which are made divisible so that separate elements are suitable for certain objectives. Due to the fact that the focal lengths are long with respect to their numerical aperture, the condensers do not carry the high degree of correction incorporated in the objective. At the lower powers where the working distance of an objective is sufficient to work through the specimen slide, excellent results are obtained by using an achromatic objective as the substage condenser. Most research type microscopes are supplied with an adapter or using an objective in the substage. The numerical aperture and focal length of the objective in the substage should be at least very nearly that of the objective above the specimen slide. The difficulty with this arrangement, of course, arises with the higher power objectives; the working distance becoming so short that specimens must be mounted between cover glasses rather than on the conventional specimen slide.

The Light Source

For critical microscopy and photomicrography it is desirable that the light source

be homogeneous and of concentrated form. The effective source in most systems of critical illumination is approximately 3mm in diameter. Appropriate lamps affording a source of this size are the 6-volt, 18-ampere ribbon filament lamps and the carbon arc lamp using electrodes about 5 to 8mm in diameter. In the majority of incandescent tungsten lamps with clear envelopes and coiled filaments, the filament arrangement does not provide the homogeneity desirable for microscope illumination. While lamps of this type, and the inside frosted lamps with rather large envelopes, are not directly applicable as sources, on occasion it may be desirable to use one of these types. The method of applying them will be described later.

The complete illuminating unit should consist of a housing for the lamp and a condensing lens of the correct focal length to

form an image of the light source about 30mm across its smallest dimension at a distance of 10 to 20 inches. It is desirable that the condenser consist of an arrangement of spherical lenses or an aspheric lens to provide a degree of correction for spherical aberration. Typical illuminating units suitable for color work are the Bausch & Lomb Research Microscope Lamp incorporating the ribbon filament, or the illuminating units as supplied with Photomicrographic Apparatus.

An iris diaphragm directly in front of the lamp condenser is a distinct advantage though not essential. Besides aiding in the alignment of the system, it provides a definite control for the size of the illuminated field.

Light sources having a discontinuous spectrum such as gaseous discharge tubes, or a combination of line spectrum and continuous spectrum (as with the mercury-tungsten arc lamp) are not suitable for color work.

Color Films and the Light Source

Two types of film are available in both Kodachrome and Ansco Color. That for use in light of daylight quality is adjusted to a color temperature in the range of 5400° to 6000° K. The films for use with artificial light sources are adjusted to particular incandescent tungsten lamps designed to provide a definite color temperature at particular operating voltages. For obvious reasons, the tungsten type films are most generally used in photomicrography.

Kodachrome, Type B, is adjusted to a color temperature of 3200° K, to match the color temperature of a series of 3200° K lamps manufactured by the General Electric Company. The popular 35mm, Type A, roll film, however, is adjusted to a color temperature of 3150° K matching the color temperature of the familiar photoflood lamps. Ansco Color Film, both professional and roll, is adjusted to 3200° K.

The choice of the size of film to be used will be influenced by the type and quantity

(PLEASE TURN TO PAGE FIFTY)

Photography and the Screen

Visualize the Invisible

A BUSINESS SCREEN FEATURE

★ Once again, we bring our readers the vision of the invisible; here it is the use of the photomicrograph as told by J. V. Butterfield of Bausch & Lomb's Scientific Bureau and brought to you with the permission and cooperation of the Editor of *The Educational Focus*, journal of the Company.

Transfer of the results of this technique to the large and lighted screen holds many possibilities, all of vital importance to the factual motion picture and slidefilm for business and industry. Photography serves in an ever-widening pattern to make knowing easier and results more certain.

OHC

FUNCTIONAL SLIDEFILMS



Job Orientation: scene from an Illinois Bell Telephone Co. sound slidefilm for worker education—*Yesterday, Today and Tomorrow*.



Skill Training: the Carboloy Company uses slidefilms to help show workers uses of products and fundamentals of carbide tools.



Sales Education: General Electric slidefilms show appliance salesmen how to sell postwar appliances and to prepare utility retail salesmen for the return of salesmanship.



Safety Training: the Zurich "Safety-Zone" slidefilms teach safe habits. Showings are arranged by Zurich agents in local areas.



Public Relations: United Air Lines tells public story via well-produced slidefilms.



by Walter E. Johnson

MOST INDUSTRIES are concerned with the transmission of a set of facts, ideas, attitudes, and skills to various groups within and outside the organization. The success or failure of a business can often be traced to its effectiveness in getting vital information across to the proper people.

Among the proven methods of conveying factual presentations is the slidefilm. It is the answer to industry's need for a simple, dynamic, easily operated visual training aid. The current advantageous use of the slidefilm in the armed forces, industry, and schools has inspired much thinking on the part of industry concerning its use in solving various training and public relations problems. Industries are saying, "We like slidefilms—they seem to answer our need; but how, when, and where can they be used to good advantage in our setup?"

The following general suggestions are made to indicate how slidefilms can be used in industry.

JOB ORIENTATION AND LABOR RELATIONS

The sooner an employee can become fully adjusted in a new job, the more he will produce. It is, therefore, good sense and good business to acquaint him with his function and the function of his department in the general make-up of the organization. By means of slidefilms, a wide variety of understandable pictorial information covering various aspects of the business organization and policy can be brought to the employee with a minimum amount of time and inconvenience to the plant as a whole.

Good labor relations do not happen by accident. Much can be done via appropriate picturization in showing employees what is being done to provide for their general welfare in a given industry.

This coverage could include such items as company safety measures, medical care, wage policies, recreation activities, transportation facilities, advancement opportunities, etc. The Illinois Bell Telephone Company utilizes a slidefilm, which is a good example of the application and utilization of slidefilms in labor relations. The film is entitled, *Yesterday, Today And Tomorrow*, and it deals with the benefit and pension plan in operation at Illinois Bell Telephone Company. The film is usually shown some time during the first

two months of an employee's association with the company.

JOB SKILLS AND TECHNIQUES

Each firm usually wants a specific job done in a certain way. If a desirable way of doing a job is discovered, it can be recorded on slide film and shown to other employees, new and old, doing the same job. This technique raises the level of performance in a plant and helps to standardize good working practices.

An article, "Carboloy Slidefilms Train Workers," in *Business Screen*, No. 3 of 1945 states that:

"Since the inception of the slidefilm training program three years ago, Carboloy Company has been able to instruct hundreds of thousands of superintendents, foremen, machinists, tool designers, etc., in the fundamentals of using carbide tools for the machining of metals. It would have been extremely difficult to have reached the same number of men as effectively through any other channel of instruction in the limited space of time then available."

Veterans, when they return to a firm or become associated with a new company, usually need training of some kind. The magnitude of the veteran training problem was brought out in a recent radio address by Illinois' Governor Green. He stated that over 40,000 Illinois firms are conducting "on the job" training courses for returned veterans. This can be accomplished by a medium with which they were well acquainted in their service training—the sound or silent slidefilm.

SALES AND SERVICE EDUCATION

New markets for new civilian products are rapidly opening. There is a current need for swift training and retraining of salesmen, clerks, jobbers and wholesalers, both at home and in foreign countries. Slidefilms provide a clear, dramatic method for getting across new products and sales procedures to local and field representatives. Many firms are also putting direct sales material into kits which include slidefilms and the standard slidefilm projectors. This provides the sales force with accurate, attractive, inexpensive, lightweight demonstration equipment.

The General Electric Company, which is doing an outstanding job of sales training, (PLEASE TURN TO PAGE THIRTY-EIGHT)



Three representative leaders at the semi-annual SMPE conference were (left to right) Loren L. Ryder, of Paramount Pictures, Inc., who is executive vice-president of the society; Don E. Hyndman, of Eastman Kodak Company, president of SMPE; and Frank E. Cahill, of Warner Brothers, of the society's Atlantic Coast Section.



Problems and developments in the field of film distribution was the subject of this discussion among executives at SMPE. Left to right: Don E. Hyndman, SMPE president; William F. Rodgers, vice-president in charge of distribution of Loew's Incorporated, a luncheon speaker, and Nathan D. Golden, U.S. Dept. Commerce.

SMPE Reports Technical Progress

As reported by Business Screen's Eastern Editor, Robert Seymour.

HEADLINING the recent 59th Semi-Annual Technical Conference of the Society of Motion Picture Engineers, convening at the Hotel Pennsylvania in New York, was a report by the investigating mission, headed by NATHAN D. GOLDEN, of the Department of Commerce on the Agfacolor negative-positive method for professional motion pictures.

The mission, limited in membership, was selected from representatives of the various American concerns interested in color film manufacture, and consisted of Mr. Golden, Chief, Motion Picture Section, U.S. Department of Commerce; C. H. CARLTON, Hollywood Colorfilm Corporation; H. W. SACTIS, Remington-Rand Corporation; and H. C. HARSH, Ansco Division, General Aniline and Film Corporation.

Speaking as chairman of the session concerned with the mission's report, Mr. Golden declared that the best film technicians in Germany are receiving attractive offers from Russia to utilize their talents in Soviet motion picture production. It is likely that many of them will accept these offers, "willingly or otherwise."

Mr. Golden forecasts that American film production may expect serious competition from Russia, in Europe, Asia, and even in South America.

"There can be no doubt that Russia intends to carry the Soviet message to the world's masses by film, both in the entertainment and documentary variety. This represents a business and ideological challenge to American film producers and film sponsors which must be met.

"The Russians have seized large quantities of German and Austrian technical motion picture equipment, Mr. Golden said. At the Tempelhof and Badlesberg studios in Berlin and the Rosenhugel and Sievering studios in Vienna "the Russians have left nothing but the knobs on the doors." The excellent studios

Motion Picture Engineers Hold 59th Semi-Annual Technical Conference: Program Features Report by Golden and Overseas Committee

in Prague, Czechoslovakia, which have not been stripped, are nevertheless under Soviet control and are turning out pictures for Russia.

Report On Ansco Color Film

Harold C. Harsh, of Ansco, a member of the investigating team, revealed that the obstinacy of the Nazi Propaganda Ministry in decreeing that certain German production must be made on 35mm monopack color film despite technical objection to its use, actually hastened the development of the Agfacolor process out of necessity until it represented an important advance in German cinematographic technique.

The mission found that some prints on Agfacolor were extremely varied in quality, ranging from very poor to the very finest in color reproduction. This was believed to have been caused by the fact that film was so short no discards were permitted and every available foot had to be used for projection regardless of quality.

Fundamentally, Mr. Harsh declared, the Agfacolor process is based on the use of non-diffusing color components in the emulsion layers which are developed by color forming developers yielding dye images in suit with the silver deposits which are bleached out during the process.

Many other interesting reports were presented at the SMPE conference held May 6 through May 10. Abstracts of several of these are given here:

Report of Committee on Motion Picture Instruction

by J. G. Frayne, Electrical Research Products Division, Western Electric Company, Inc.

◆ Dr. Frayne's committee queried 155 institutions of higher learning on what courses in motion picture production, engineering, distribution and education were being given

for academic credit. It was discovered that only a very few offered worth-while courses leading to a well-rounded knowledge of the medium. The committee feels that the technology of motion picture making has not been given enough emphasis in the colleges and universities. While it is true that the basic backgrounds required for motion picture technical work are provided, such as chemistry and physics, the motion picture science is considered by the schools as being a craft rather than a profession, and is treated as such.

Dr. Frayne concluded that a committee should be formed composed of members from studios, engineers, labor unions and universities to urge schools to offer courses leading to a degree in motion picture technology.

Zoom Lens for Motion Picture Cameras with Single Barrel Linear Movement

by F. G. Back, Research and Developing Laboratory, New York

◆ Mr. Back described methods of producing the "zoom" effect (appearance of the camera advancing or receding from the photographed scene). A motion picture was shown illustrating the startling results of Research and Development Laboratories' new zoom lens which appeared to advance either slowly or rapidly, 50 feet or more toward the photographed scene. This effect is achieved in the lens without use of an optical printer or camera crane.

Light Control by Polarization

by J. A. Norling, Loucky and Norling Studios, New York

★ Among the devices for light control are color filters for separation selections, for balancing the color of a light source to the color sensitivity range of a photo-

PLEASE TURN TO PAGE THIRTY-SIX

1200 Attend ANFA Convention

W. F. KRUSE SUCCEEDS HORACE JONES AS PRESIDENT;
PANEL DISCUSSIONS COVER 16MM TRADE PROBLEMS



William F. Kruse, ANFA's President-Elect

(CONTINUED FROM PAGE TEN; COLUMN FOUR)
ty" between ANFA and the National Association of Visual Education Dealers. The two groups are frequently synonymous in character of membership, the principal distinction being that a majority of ANFA's active leaders are primarily engaged in the business of securing 16mm film sales and rental franchises, national re-sale to local distributor-dealers and commercial film rentals.

The ANFA committee reported a similar and current move on the part of NAVED's president and directors and the organization subsequently voted to instruct its officers to "pursue joint explorations actively and cordially."

Panel Discussions On Industry Problems

Panel discussions on general problems of the industry were among the other outstanding events on the program with Lincoln V. Burrows of Victor Animatograph Corporation presenting the manufacturer's point of view, Jacques Kopfstein, speaking for the distributors, Glen Williams for the film libraries, Bernard A. Cousins for the visual education dealers, N. H. Barcus for the projection services and Emerson Yorke for the producers.

Competition from Entertainment Industry

Mr. Yorke prophesied that the "non-theatrical" field will be meeting stiff competition from the major film producers within the next two years, citing recent moves in this direction by MGM, RKO and Warner's. Yorke urged closer cooperation with the theatrical field and denounced the appellation "non-theatrical" as applied to 16mm distribution, saying that this term is responsible for resentment of theatrical exhibitors who feel the 16mm field is muscling in on them.

Six informational talks were presented on the second day of the sessions under the chairmanship of Stan Atkinson. All were followed by questions and open discussion. Brief summaries of these talks, as reported by BUSINESS SCREEN'S Eastern Editor, Robert Seymour, will be of especial interest to sponsors of films and users of audio-visual equipment.

J. A. Maurer of J. A. Maurer, Inc. urged more careful attention be given to proper projection practice. He cited numerous instances of good films being ruined by improper projection. Rules for using the 16mm sound projector to its maximum effectiveness and avoidance of most frequent mistakes were summarized as: correct screen size (projection distance divided by 6 should equal screen width), correct type of screen (beaded for a

narrow room and matte for a wide room) and proper speaker control and placement (so that enough high frequency sound reaches audience for maximum intelligibility). Mr. Maurer stated that much work was still to be done in 16mm projector speaker design to increase satisfactory distribution of high frequency sound.

Sponsored Film Value Discussed by MacCallum

William MacCallum, Modern Talking Picture Service, Inc. executive, spoke of the value of the sponsored film. He described it as a valuable message from an industrial company, containing, in its best form, information about new products, new processes and new ideas which no other form of information could supply. Mr. MacCallum cited the film as the highest form of expression combining appeal to both eye and ear and creating maximum understanding of the message it conveys.

But, he continued, regardless of the quality of any film, if it does not reach its audience its value is worthless. Distribution of the film should be thought of exactly like the circulation of a magazine. But the film should not be shuffled around like a throwaway. Exactly as magazines are chosen for the quality of



Past presidents William K. Hedwig (left) and Horace O. Jones (right) extend congratulations to W. F. Kruse.

their circulation, so film distribution should be selected to reach a certain type audience. One of the essential points in film distribution, Mr. MacCallum declared, was the ability of the sponsor to check audience reaction carefully and accurately by the attendance of sponsor representative at the showings.

Conservation Stressed

L. E. Jones of Neumade Products, Inc. spoke of the necessity for conservation in present demand for 16mm accessories. He explained why the shortages of product have occurred and the steps the equipment manufacturers are taking to increase production. Mr. Jones urged all buyers to refrain from loading up on accessories and to order only what was actually necessary for the performance of the business during the present shortage.

Nathan Golden of the U. S. Department of Commerce spoke of the services the Department is now rendering to the motion picture industry and what the Department hopes to provide in the future.

C. R. Reagan, President of the Film Council of America, spoke on the aims and purposes of the organization. (PLEASE TURN TO PAGE THIRTY-TWO)

ANFA'S 1946-47 DIRECTORATE: Twelve hundred guests and members in attendance at the New York convention met these new officers and directors: Seated (left to right) W. F. Kruse, president-elect; Horace O. Jones, retiring president; Sam Goldstein, re-elected vice-president. Standing: Stan Atkinson, vice-president; the late Richard F. O'Neil of Boston; Wilfred Knighton, executive secretary; Ed Stevens; Thomas J. Brandon; Kent Eastin; George Cole, re-elected treasurer; and Glen Williams.



CLEAR

... clear as a Bell

—that's the kind of projection you get with
DEVRY

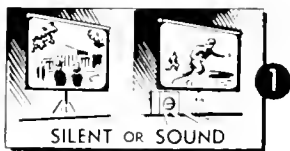
16mm Sound-on-Film Equipment

Clarion-clear reproduction of sight and sound — that's what business and industry need in motion picture sound equipment to give a "perfect show" under ALL conditions: . . . in the sales room . . . in your dealers' showrooms . . . in community halls . . . even in the open air. And that's what you get — with DeVRY 16mm portable sound-on-film equipment!

Yes, the best is back again! Once more the incomparable DeVRY RS-ND30 professional 16mm projector is available — with even greater electronic, optical and mechanical refinements. Compact . . . simplified . . . rugged . . . precision built, the amazing DeVRY RS-ND30 assures sound-on-film projection with theater quality performance for your sales, training and institutional films.

See it! Hear it! It's improved . . . different . . . in a class by itself. *Clear-ly* — your *best* buy is DeVRY!

Your Best Buy — the 3-Purpose DEVRY



The DeVRY RS-ND30 model is a 3-purpose projector that SAFELY projects both sound and silent films.



shows black-and-white and color film without extra equipment.

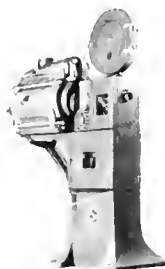


and that has a separately housed 30-watt amplifier and sturdy permanent magnet speaker which afford Public Address facilities — indoors and out.



DEVRY 16 mm.
SOUND-ON-FILM
PROJECTOR

35mm AUDITORIUM EQUIPMENT



For Auditorium, Assembly Hall and Company Theaters — where 35mm films are to be shown — get the facts about: 1. DeVRY Theater Projectors — rugged 35mm precision projectors (illustrated) — that made famous the slogan "4 Great Pair to Draw to for a Full House" — with arc lamps, and sturdy base for permanent installation. 2. DeVRY Transportable — 35mm sound-on-film projector with 1000 watt Mazda illumination — for use where projector throw does not exceed 60 feet. 3. DeVRY Portable — 35mm sound-on-film projector with 1000-watt Mazda illumination. Two matched cases — projector in one — amplifier and speaker in the other. Ideal for road-show and sales or training caravans.

Use coupon below to get colorful literature — FREE!



Only 5-TIME WINNER of Army-Navy "E" for the production of motion picture sound equipment

DEVRY CORPORATION, 1111 Armitage Ave., Dept. BS C6
Chicago 14, Illinois

Gentlemen — Please send latest literature on Audio Visual Sales & Training Aids
Please send "Production Pointers" and names of Producers. We are inter-
ested in 35mm transportable & theater motion picture sound equipment.

Name _____

Address _____

City _____ Zone _____ State _____

In Canada, contact Arrow Films, Ltd., 45 Victoria St., Toronto, Ontario, Canada

ANFA's NEW YORK MEETING

(CONTINUED FROM PAGE THIRTY)
of that nationwide organization and cited the growth of local Councils in New York, Chicago, Cincinnati, Atlanta and Lexington, Ky.

Tells Growth of Religious Film

William L. Rogers, executive secretary of the Religious Film Association, reviewed the unusual progress which films have made in the church field, both here and abroad. Citing the existence of 5,000 projectors in U.S. churches alone, he foretold even greater development of this field in the year ahead. New production sources, making films especially intended for church use, will be instrumental in furthering this growth.

Text of Resolutions Adopted

1. Formal endorsement of the Photographic Industry Co-ordinating Committee to promote better public relations within the industry, and the Film Council of America to do likewise in the general film using public. All ANFA members are urged to support both.

2. Rapid expansion of resources and facilities was urged upon film manufacturers and processing laboratories to keep up with the expanding needs of the 16mm. industry.

3. All forms of political film censorship, and of arbitrary license requirements that "have no possible justification on the grounds of safety or competency," as well as "unfair, unequal and discriminatory special taxes levied upon the photographic industry," were strongly condemned.

4. The Library of Congress program of recognition of the motion picture as an avenue

of communication comparable to the printed word was commended. The Hock Bill for a single federal government film agency was condemned. The bill introduced by Representative Emily Taft Douglas, on behalf of the American Library Association, for the extension of itinerant library services was endorsed, with the inclusion of motion pictures among its proposed facilities strongly urged.

5. The formation of local film councils, forums and the like was commended, but criticism was leveled at "certain individual promotional elements without roots in either the film industry or in its public, concerned instead with private ends cloaked with alleged public services."

6. A warning was issued against prints of questionable quality or title: all members are urged to render every possible aid to the Copyright Protective Bureau and similar "better business" organs.

7. After considerable discussion it was decided that a committee to revise present by-laws should be appointed.

8. A Grievance Committee will henceforth hear complaints against members involving actions contrary to the purposes of the organization.

Six Divisions Are Formed

The most far reaching of the resolutions dealt with departmentalization of the organization along functional lines. Six divisions were established, to facilitate "specific, self-activated functioning in each of the 1) library, 2) distributor, 3) laboratory, 4) producer, 5) equipment manufacturer and dealer, and 6)

projection service fields respectively, and for any other special-interest groups within the organization which the future may define."

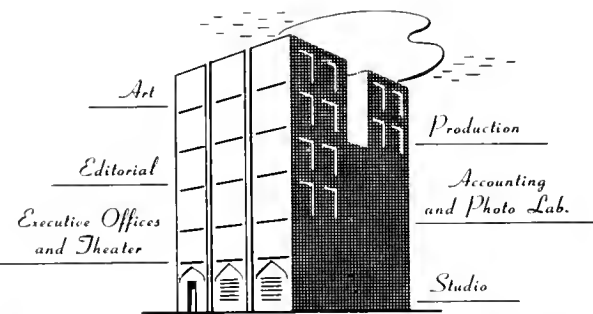
These "self-contained and self-regulating divisions," open to any and all ANFA members, are to formulate a code of ethics and standards of performance for their own respective fields, all to be co-ordinated eventually, by the Directors, into a composite code that is to govern the Association and its members, in all branches.

New Board Holds First Session

At the close of the convention an inaugural "no speech" luncheon was held, for members only. An open meeting of the combined old and new directors and officers immediately followed. The Board decided to continue Willfred L. Knighton as Executive Secretary. Division chairmen were nominated: Ed Stevens (libraries), Sam Goldstein (distributors), H. O. Jones (equipment and dealers), G. H. Cole (Projection services), Saul Jeffe (laboratories), Tom Brandon and Fletcher Smith (producers). Committee to revise by-laws—Stan Atkinson, with authority to select co-members. Committee on Collaboration with NAVED—Wm. F. Kruse, Bertram Willoughby, R. A. Cousino, R. F. O'Neil, W. K. Hedwig.

For the next convention nominations are to be prepared in advance by a committee charged with the responsibility of finding candidates well-qualified to represent the various divisions and to fill the offices.

The next meeting of the ANFA directors is scheduled for Saturday, August 3rd, 10 A.M., at Continental Hotel, Chicago, just prior to the NAVED convention.



Art
Editorial
Executive Offices and Theater
Production
Accounting and Photo Lab.
Studio

6 Floors of Creative Activity

Sure, we have adequate facilities for producing training programs—a six story building full of them in downtown Detroit. But, typewriters and cameras, printing presses and lighting equipment don't train men.

Of greatest importance to us—and most profitable to our clients—are the people within our building. Their creative talent . . . their experience in solving many types of training problems . . . their ability to put the client's ideas into action—these are the factors that contribute to the success of the complete training programs we are producing for some of America's finest business organizations.

Florez
INCORPORATED

formerly
VISUAL TRAINING CORPORATION
A COMPLETE TRAINING AND PROMOTION SERVICE
815 BATES STREET • DETROIT 26, MICHIGAN
Established 1932



FREDERICK K ROCKETT
announces
the completion of . . .

the only Modern Motion
Picture Sound Stage to
be owned and operated
by a Commercial Producer
in Hollywood

ROCKETT FILMS

6063 SUNSET BLVD., HOLLYWOOD 28, CALIF.

72 hours



Color Correct—16MM prints in 72 hours.

Fast! Yes—but delivery guaranteed.

Full fidelity of sound and color often
exceeding the original.

For superior work — *ahead of time.*

Byron

the most complete 16 MM sound studio in the East
Studio: 1712 Connecticut Ave., N.W. Phone Dupont 1800
Washington 9, D.C.

Angles for Angels

—IN THE PICTURE—

A good camera angle gives additional photographic punch to this scene from "Modest Miracle". Such opportunities for "extra" can't be foreseen in advance.



(CONTINUED FROM PAGE NINETEEN) though he should realize that the price of telling an impressive story on a screen involves many of the same costs involved in telling one in newspapers, in magazines or over the air. Because of long experience he understands the expense involved in the usual eye or ear media—research, copy, lay-out, artwork, talent, space, air time and what not. But when it comes to a medium involving production costs for both the eye and the ear—the motion picture—he is often amazed. Possibly another explanation of this attitude lies in the fact that there are more sponsors who are amateur moviemakers than amateur publishers or radio producers. However, even a cursory examination of the elements that go into production of a professional movie will convince the most skeptical sponsor that there are more costs involved than were ever dreamed of in his own filming of his baby's first birthday.

How to Get Started

But now let's assume that the would-be moviemaker has accepted the fact that his message will be indirectly promoted at a cost comparable to the costs involved in more familiar media. His next question will be where and how to get started.

Two avenues are open. If he has had some experience, knows exactly what he wants and has some idea of how to get it, he can deal directly with a professional producer. If he is a completely "amateur" angel he may find it advisable to consult with an agency or individual who speaks the language and understands the problems of both the sponsor and the producer before he signs a contract.

Although there are many guides to assist the sponsor in his selection of a producer—such as the craftsmanship, inventiveness and ingenuity displayed in previous productions—his greatest safeguard will be his own analysis of the producer's artistic integrity. In this connection he should keep in mind the fact that there are no "bargains" in picture production. It's not possible to produce a \$70,000 film for \$10,000. Any producer who says he is able to accomplish this neat trick should be hired immediately—not as a movie producer but as Vice President in charge of whatever you happen to be manufacturing!

Importance of a Contract

When a contract with the producer is being drawn up it will be helpful to be as specific and cover as many points as possible in advance. But it should be kept in mind that iron-clad

contracts do not guarantee successful productions. From the very start the sponsor and producer must have toleration and trust—cooperation and understanding. A contract can't possibly cover every item. An example of the sort of thing that often happens is shown in the "A" and "B" pictures on this page. Picture "A" is satisfactory as per contract. Picture "B", at an additional cost to the producer of several hundred dollars, was *exactly* what we wanted. In other words, although picture making is a business, it is an interpretive business. The producer must have room to work if he is going to live up to the spirit as well as letter of the contract.

This give-and-take cooperation has worked out very well for our pictures. In *Golden Glory*, the fact was solidly established that an experienced and ingenious producer can suggest and develop many interesting angles in the sponsor's story that aren't always obvious to him. Furthermore, through each step of production, the producer took advantage of every opportunity to add those extra-special touches that weren't called for in the contract but that can easily mean the difference between a mediocre and a "super" production.

Sponsor Comes Into His Own

Now let's assume that the dual-purpose documentary is "in the can" (That's not a joke, son . . . It's a trade expression); that it's an A-1 production with the right vehicle, conforming to a successful audience appeal pattern. Here is where the sponsor comes into his own. Here is where he assumes his heaviest responsibilities and reaps his richest rewards. Here is where his promotion starts.

Variety IS MORE THAN THE Spice of Life...

. . . it is an indication of a producer's capability, of his understanding of business problems and of his success in solving them.

Glance at a few of the motion picture subjects in current production at Burton Holmes Films:

pharmaceuticals, steam traps, building stone, wire communication, photography, forestry, rubber manufacture, industrial machinery, transportation, phonograph needles.

This comprehensive experience plus skillful production planning means pictures reflecting imagination and showmanship — pictures with excellent photography and sound recording.

Write or call Client Planning Service
for full information.

BURTON HOLMES FILMS, INC.

7510 N. Ashland Avenue, Chicago 26, Illinois

ROgers Park 5056

This promotion is maintained at three points—before, during and after the picture's distribution. And its reward are reaped at these same three points. During pre-distribution promotion the sponsor's field representatives and the trade are stimulated and enthused at local meetings held to explain the objective of the picture, and the tie-up the trade can use. During actual distribution of the film promotional tie-up, and favorable audience reaction combine to put across the message of the dual documentary. During post-distribution promotion the sponsor nails down his most concrete reward, because it is here that he tells the trade exactly what has been accomplished.

"Golden Glory" Promotion Plan

This plan of three-point promotion was conscientiously followed in selling *Golden Glory* to our own organization the trade and the public. An operation manual was prepared for our field organization explaining exactly how local trade tie-up should be handled; how theatrical bookings should be handled; how school and consumer showings of the longer 16mm version should be scheduled. Both national and local tie-ups were developed to stimulate the public's interest during actual distribution. And finally, a prospectus was prepared for post-distribution promotion which explained to the trade, in impressive and elaborate detail, the job that had been accomplished for them.

Prospectus Reviews the Job

A brief review of the items covered in this prospectus may be of interest here. First, of course, we mention with becoming immodesty some rather impressive figures—a theatrical audience total of over 45,000,000 people in over 6,000 theatres. (When our school and consumer group showings are concluded, we believe the figures will be equally impressive.) Following the statistics, the prospectus presents examples of our pre-release ads in motion picture and baking industry trade papers. And then, most important of all, examples of local tie-up by members of the baking industry themselves. These examples include newspaper ads, radio commercials, house organ articles, letters to local nutrition groups, publicity. They remind members of the industry—bakers and allied tradesmen—that they were an important part of the promotion as well as the recipients of its rewards. Finally, the prospectus illustrates the post-promotion work that was done to influence educators and consumer groups by means of ads in leading scholastic and home economics publications.

In reviewing all this promotional effort I'm reminded of the successful colored preacher who explained his formula as follows: "First I tells 'em what I'm gonna tell 'em. . . Then I tells 'em. . . Then I tells 'em what I told 'em".

Promotion Budgeted in Advance

Of course, promotion of this type costs money. And that is why the would-

(CONTINUED ON PAGE THIRTY-SIX)

BAKER'S DOZEN



Something extra . . .

— we pride ourselves on our ability to put something extra into every production — whether it be shooting five angles on a scene where two would suffice — or supplying 7,000 theaters (at no extra cost!) when only 2,500 were promised originally.

Our thirty-three years of experienced "know-how" plus the determination to make every film the finest production of its kind — all add up to "something extra" for you.

"Golden Glory" . . .

— the Standard Brands, Inc., film you've read about and probably have seen at your local theater is another example of the production, promotion and distribution package we have delivered to many of the foremost companies in the country.

B. K. BLAKE, INC.

RADIO CITY - NEW YORK

Angles for Angels

(CONTINUED FROM PAGE 34)

he moviemaker should always include an adequate estimate for promotion costs in the original budget. Harking once again to the example of Hollywood, we find that promotion is an integral part of the whole job. Take as a current example *Duel in the Sun*, a \$6,000,000 production which rates \$1,000,000 in promotional support. Hollywood long ago discovered that clever and adequate promotion can insure the success of even a mediocre film. Whereas the examples of films that have succeeded without good promotion can be counted on very few fingers. There is no need to labor this obvious point. It is mentioned here only because the amateur angel often forgets about promotion entirely in his enthusiasm for the fascinating job of actually producing a picture.

Function of Dual-Purpose Film

In conclusion, I'd like to return to a point previously made—that the dual-purpose documentary best serves its sponsor when it serves the public—either through genuine entertainment, or education, or both. In this respect the documentary bears some comparison to a high class radio program—where audience reaction towards the sponsor is conditioned by the quality of the show rather than the length of the commercials. More and more radio advertisers are leaning towards the belief that too frequent and too blatant commercials do more harm than good. In documentaries for theatrical distribution, where the audience pays for its entertainment, this is not only unwise, it is practically impossible.

The dual purpose documentary has definitely come of age. John Grierson, one of the leaders of the English and Canadian school of documentaries, has said that the function of these films is "to bring alive to the citizen the services of government and industry by dramatizing them in terms of human values". There is no reason why American documentary films cannot perform this function for the mutual benefit of the public, the sponsor and the industry he serves.

Arch Mercey Film Executive in Office of War Mobilization

◆ ARCH V. MERCEY, editorial executive of Randsell, Inc., Washington publishing firm, has been named motion picture consultant to the Office of War Mobilization and Reconversion. He will serve as liaison representative of OWMR with the motion picture industry and the American Theatrical Association on the use of films as a medium of public information.

During the war he was assistant chief of public information in the U. S. Coast Guard with the rank of commander, and was co-author of the popular war book, *Sea Surf and Hell*.

Before entering the service, Mercey was associate chief of the Office of War Information Bureau of Motion Pictures.

Brief Digests of Key SMPE Talks

(CONTINUED FROM PAGE 29)

graphic emulsion; neutral filters for supplementary control of exposures; and polarizing filters. Polarizers may be used in photography for the control of reflections, for exposure and contrast control of certain surfaces or areas in a scene without affecting other areas or surfaces. Among the many uses of polarizers which are of interest in photography is their application to photoelastic analysis. Another application is in the production of special effects in color and black and white photography. Of particular interest is the application of polarizers and polarizing photo materials to three dimensional photography.

Mr. Norling discussed the fundamental mathematics involved in the polarizing effect, with particular reference to cross polarizers. The practical application of polarizers to photographic problems were demonstrated by motion pictures,

slides, and laboratory devices such as the polariscope.

A New Professional 16mm Camera and Sound Recorder

by J. A. Maurer, J. A. Maurer, Inc., Long Island City, New York

◆ Mr. Maurer described the technical features of the new professional Maurer equipment, which incorporates improvements in register, threading, focussing, weight reduction, lubricating system, optical recording system and decrease of distortion.

Technical Problems of Film Production for the Navy's Special Training Devices

by H. S. Monroe, Atlas Educational Film Co., Oak Park, Ill.

◆ The production of films for the Navy's Special Training Devices involved a large number of special problems peculiar to this work, in addition to all the usual problems of film production. Mr. Monroe discussed these special

problems, which were caused by the urgency of war, the conditions under which the films were used, the need for maximum realism, and the need to provide for assessing the student's work.

Color Television

by P. C. Goldmark, Columbia Broadcasting System, Inc., New York

◆ Dr. Goldmark, receiving the baton of mechanical versus the nebulous electronic color television, declared that the CBS process was equal in quality to any color photo process, and that a electronic color television process would have to be very good indeed to match it. He said the CBS mechanical system (synchronized revolving color filters, transmission and reception) seemed to be the only one feasible and practical in the light of present knowledge.

The Photometric Calibration of Lens Apertures

by A. E. Murray, Bausch and Lomb Optical Co., Rochester, N.Y.

★ This paper evoked more discussion on the floor than any other given at the conference. Mr. Murray and the Bausch and Lomb Company have attempted to establish a workable system of standardizing the calibration of lens apertures. Standardization of lens apertures is sorely needed by cameramen, especially those using a variety of lenses, for, even in the very best lenses, light transmission is not always proportional to the geometric f number of the lens. Factors such as coating, glass quality and the number of surfaces involved can change the transmission quality considerably. The conference discussion indicated that a committee aiming at standardization of lens calibration should be formed.

A Unified Approach to the Performance of Photographic Film, Television Pickup Tubes, and the Human Eye

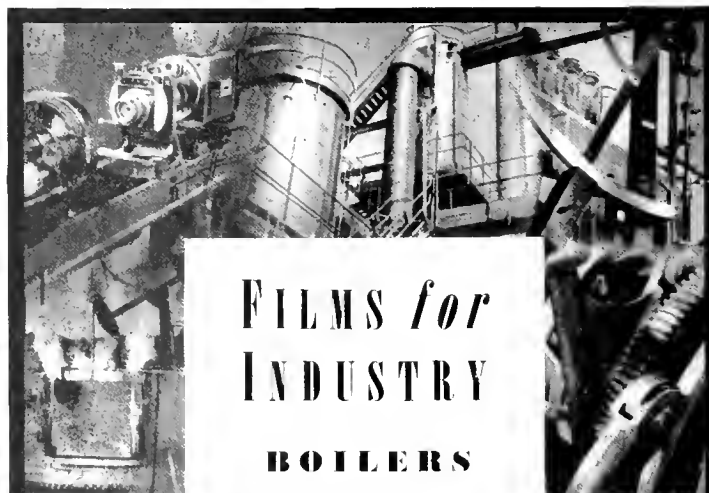
by Albert Rose, RCA Laboratories, Princeton, New Jersey

◆ Dr. Rose, one of the three scientists mainly responsible for the development of the RCA Image Orthicon, recently introduced super-sensitive television pick-up tube, declared that technical literature has been built up for each of the three picture pick-up devices but the language and concepts are not now in a form which allows ready comparison. Despite this there is a definite correlation between pick-up characteristics of the tube, film and eye. They are in graininess or vision contrast resolution, responsive curve or resolvability, angle, and sensitivity.

Color For Producer and Consumer

by I. H. Godlove, General Aniline and Film Corp., Easton, Pa.

◆ Dr. Godlove said that color is hybrid, and the job of technicians in motion picture color production is to satisfy the color appreciation of movie goers by striking for the best average. Many persons of normal vision see color in various different proportions of the primary colors. Moreover, persons with brown eyes invariably have a different color response from persons with blue eyes.



**FILMS for
INDUSTRY
BOILERS**

Photographing the hairspring of a watch and a 600-foot bay in a boiler factory present widely different motion picture lighting problems. We used 250 watts for the hairspring and 250,000 watts in the boiler factory.

So far as we know, "Building Boilers For Ships," the four-reel Kodachrome picture made by Loucks and Norling for the Combustion Engineering Company, contains more interior long shots than any other Kodachrome picture. It is no longer necessary, when working with color, to limit your film to a series of close-ups.

Long experience counts in solving technical problems in motion picture production.

LOUCKS & NORLING

245 WEST 55 TH ST. • NEW YORK CITY

MOTION PICTURES SLIDE FILMS SINCE 1923



ROY REAGAN

**OPA Rent Control Short
by Pathscope Productions**

◆ *A Ceiling on Your Home*, a twelve minute short on the subject of rent control, produced by Pathscope Productions, New York City, was released in May by the Office of Price Administration as part of their educational program. Written and directed by Boris D. Kaplan of Pathscope the film combines documentary and theatrical techniques in making the problem of rent control and housing shortages clear from many points of view—war veterans landlords, tenants the public at large. It demonstrates the dangers of inflation if rent ceilings should be broken. Many location scenes in residential areas and in OPA offices show what efforts are being made to "hold the line" by keeping rents down.

Reactions of typical landlords and tenants to rent control are dramatically revealed. Acknowledging that rent control isn't perfect—unscrupulous persons do find ways of breaking the law—the film demonstrates that it can be made to work if people realize the necessity.

Following an unusual animation sequence showing the dangers of inflation if rent ceilings are lifted, the film points out that it will be some time before sufficient housing can be provided to meet the demand. During that time OPA is needed.

◆ Back from the wars to rejoin Visual Education, Inc. is Captain Roy Reagan (pictured above) son of its founder-president and the widely known visual industry leader, C. R. Reagan.

Roy exchanges his recent years of Army Air Force experience for an active career in one of the nation's foremost specializing visual education dealerships. Visual Education, Inc. maintains facilities in Austin, Dallas and Houston.

Norm Olsen to Puerto Rico

◆ W. C. DeVry, president of the DeVry Corporation, Chicago, manufacturers of motion picture sound equipment, announced that Norman D. Olsen, DeVry Export Manager, would be in San Juan, Puerto Rico, on May 30-31 attending the Union of Motion Picture Exhibitors Convention on those dates.

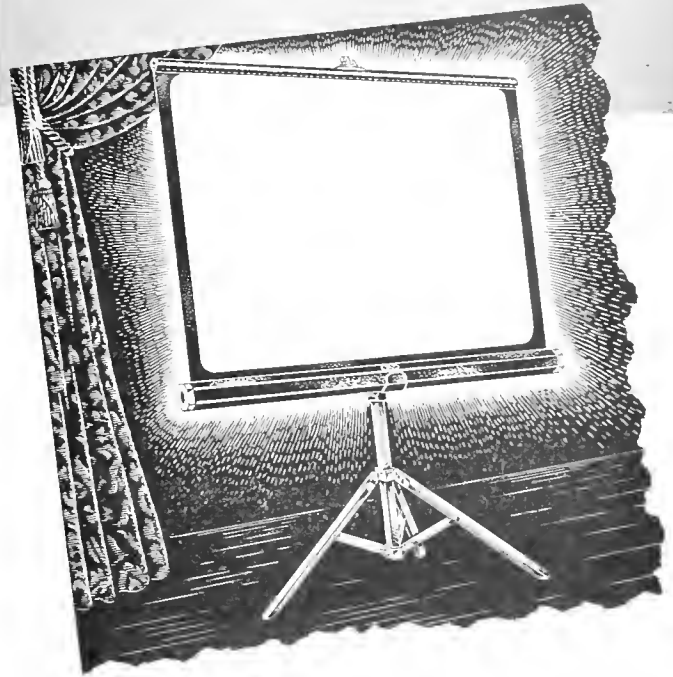
**Herald-American's
New Sound Slidefilm**

◆ What is perhaps the first sound slidefilm designed to show users of classified real estate advertising in newspapers how to get the best results is the Jan Handy production, made for *The Chicago Herald American*, titled *What Makes Them Click*.

This film is shown before groups of interested realty people by the sponsor, and arrangements have been completed whereby films and records may be shown outside of Chicago to realty and other organizations and gatherings.

To assist their advertisers in this field, the *Herald American* has made this film which aims and succeeds in conveying the important factors and elements in a classified ad. The picture demonstrates just why these factors are important to improve the standards of ad writing so that it meets the essential requirements.

**DA-LITE PRESENTS
THE NEW CHALLENGER!**



*More of Everything
You Want*

Look it over — and it strikes you with a bang! — as smart in appearance — trim as a sail boat cutting the breeze — as sturdy as a bridge. It is a real beauty!

Observe the new octagon-shaped case! It's built that way for greater strength—better fabric protection as the screen surface cannot rub on the case — better looks.

See those new ridge-top tripod legs — streamlined — stronger — with rounded feet and smooth-gliding, "Slide-A-Matic" locking to brace the screen firmly.

Yes! The screen raises to higher positions than shown here — simply pull back on the elevating tubing and raise the screen and case in one smooth, easy movement — the "Slide-A-Matic" lock will hold at correct picture size and proper height for audience requirements.

Show your sales and training movies and slides on this new Challenger. Its glass-beaded surface reflects details and colors with "extra" zip and brilliance. Other models and sizes of Da-Lite Screens are available for every projection need. Write for literature. Address Department 4B.



DA-LITE SCREEN COMPANY, Inc.
2723 NORTH CRAWFORD AVENUE, CHICAGO 39, ILLINOIS

**"TRAINING YOU TO
TRAIN YOUR DOG"**

(BASIC OBEDIENCE INSTRUCTION)

Running time 32 minutes

(ADVANCED OBEDIENCE INSTRUCTION)

Running time 27 minutes



Two 16 mm COLOR SOUND FILMS

Approved and Recommended by
**THE AMERICAN HUMANE ASSOCIATION
and THE AMERICAN KENNEL CLUB**

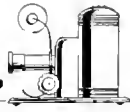
"TRAINING YOU TO TRAIN YOUR DOG" (Basic Obedience Instruction) and (Advanced Obedience Instruction) are the sensational new films based on the book of the same name published by Doubleday & Co.

Films everyone will want to see, both young and old. Prepared by Blanche Saunders, nationally famous obedience expert, photographed by Louise Branch, and narrated by Lowell Thomas.

Supported by national radio and magazine advertising and publicity.

UNITED SPECIALISTS INC.
159 EAST 35TH STREET, N. Y.

Industrial Slidefilms . . .



(CONTINUED FROM PAGE 28), organizes its program under the following headings:

1. **BASIC TRAINING:** This phase covers the principles of salesmanship.

2. **PRODUCT TRAINING:** This training teaches the salesman how to demonstrate the products handled by the retailer.

3. **CONTINUOUS EDUCATION:** The purpose of this training is "to keep the salesman informed on new products, new product features, competitive situations, new sales techniques, policies, sales promotions, and so forth.

"An important function of this training is to help maintain the salesman's enthusiasm for the company he represents, the products he sells, and his job as a salesman."¹

General Electric, with its new training method in relation to dealer and salesman training used throughout the country, has this to say in reference to the place of slidefilms in training:

"Slidefilms are without question the most practical and inexpensive aids for group training. They can be made to illustrate almost any point, whether mechanical or dramatic, and their cost is extremely low. Carefully prepared in advance, they provide the speaker with a well organized visual presentation having far greater 'learning value' than most other methods."²

A scale manufacturer recently presented a problem which his firm has in the realm of servicing equipment. In the past, this company has gone to considerable expense in training its agents in different parts of the world various servicing skills. A tremendous loss of time was involved when men were brought to the central office for training. The slidefilm provides an excellent potential solution for this service-training problem. With this medium, pictorial information, which relates to installation and maintenance of equipment, can be sent all over the world at a relatively low cost.

PUBLIC CONSUMER RELATIONS

The head of a public relations department in a large Chicago firm recently stated, "Our employees comprise an important part of the public relations department of this company. We teach them as much as possible about this business and the service it extends. So when our employees are asked what they do and about the firm with which they are associated, they will respond intelligently. This we feel is good public relations." Slidefilms are an integral training aid in this firm.

The Zurich General Accident and Liability Insurance Company of Chicago produces monthly sound slidefilms—a 33 1/3 r.p.m. transcription in synchronization with slidefilms. These monthly releases deal with timely health

and safety subjects. Because of Zurich's planned production of these films, industrial safety groups and schools can plan regular scheduled programs and be sure of the fact that the content of the slidefilms will be seasonal and authentic. This company has concluded that "the effectiveness of sound slidefilms as an educational medium is limited only by the skill with which the films have been produced and by the preparation and follow-up in connection with their showing."³

The Zurich Safety Zone Program films, are available on a 10-day loan from local company agents.

A large Chicago milk company invites schools and other interested groups to their bottling plants. Appointments can be made for visits to the plants where qualified personnel is on hand to conduct people through the plants and show them educational slidefilms

³ Educational Screen, January, 1946, page 24. "A Commercial Company Favors Film Slides for Its Educational Purposes."

and other visual aids covering the story of milk production. The bottling plants, which are used for this educational program, have comfortable rooms set up with adequate screening facilities.

Firms and organizations such as the United Air Lines, the National Livestock and Meat Board, The National Highway Users Conference, Poultry and Egg National Board, Radio Corporation of America, and the American Dental Association provide slidefilms, on a courtesy basis, to educational and civic organizations through the distribution facilities of the Society For Visual Education, Inc. These community agencies use this excellent subject matter in their regular educational programs. The films become resource and reference material in the same sense as other library and classroom aids to instruction. S.V.E., for many years the largest manufacturer of slidefilm projection equipment, is in an excellent position to be of service in handling distribution in a sponsored film program because of its knowledge of where slidefilm equipment is located in the field. Experience has shown that sponsored films are accepted and welcomed by educators if they come up

to the same standards which are used to judge the educational value of other instructional materials.

Coronet Magazine, using the production and distribution facilities of the Society For Visual Education, Inc., is sponsoring what has become one of the largest of all slidefilm programs to date—a series of eight slidefilms per year based on the Picture Stories in *Coronet*. Approximately 6500 prints of each subject—52,000 in all—will be used this year by schools, churches, community groups, and interested individuals in the United States, Canada, and several foreign countries. Part of the cost of the *Coronet* program is paid by subscribers and part is paid by *Coronet Magazine*. The total audience of these slidefilms includes millions. This outstanding experiment in public relations and mass education clearly indicates the great business potentiality of visual aids in general and the slidefilm in particular.

Enlightened business is realizing more and more that the logical place to perform public service is in the classroom.

The fact that industries are doing a good job of discrimination in educational film production is borne out by the study of Alvin B. Roberts, Illinois school principal. His report, based on a survey of several thousand schools states "that 88% found the newer industrial films free from objectionable advertising."⁴

UTILIZATION CONSIDERATIONS

There are a number of utilization considerations which should be taken into account by instructors when slidefilms are used. The success of the slidefilm medium hinges greatly on the skill and good judgment of the teacher or discussion leader.

BEFORE SLIDEFILM IS SHOWN:

Steps should be taken to insure adequate ventilation. If normal oxygen content is not maintained in a room, people become drowsy. The room should be made as dark as possible during film showings. People viewing the screen should be as close to the beam of light as room seating permits to get the direct reflection from the screen. The slide film projector should be threaded, focused, and set up before a class or meeting convenes. This planning enables the instructor or discussion leader to fit his visual presentation into the training procedure with a minimum of confusion. The projector should be placed on a secure stand, high enough to project over the heads of the group. Extension cords, to avoid projector damage, should be looped around a leg of the stand or wound around a hook which can be mounted on the stand during film showing. To avoid unnecessary interruptions signs should be placed outside of projection rooms informing potential visitors to use the rear door or not to enter the room at all during visual presentations.

Before a slidefilm showing, it is essential that the teacher or discussion

⁴ The Wall Street Journal, January 21, 1946, 1946.



**The mark of specialists in
films . . . to communicate
facts . . . to mold attitudes . .
and to influence behavior.**



PATHESCOPE PRODUCTIONS
THE PATHESCOPE COMPANY OF AMERICA, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.

Under preview the film. A thorough knowledge of the film content will enable the instructor to use the film in the most appropriate educational fashion. The slidefilm manual should be carefully studied for background material relating to the film.

The students should be "briefed" before the slidefilm presentation. Suggest readings bearing on the subject matter to be studied help to develop clear concepts and vocabulary understandings that will assist students to get more from a film. Immediately before a presentation, interest should be aroused in film content and a definite set of aims or objectives should be set up in terms of what should be learned from the film. Listing these objectives on a blackboard is an effective method of approach.

WHILE SLIDEFILM IS BEING SHOWN

The audience or class should be encouraged to participate during a visual presentation. Students learn by dis-



(Above) A scene from the new National Safety Council sound slidefilm "Traffic Jam Ahead" now showing to members.

ussing, describing and asking questions in relation to material as it appears on the screen. While the film showing is in progress, the competent group leader will direct the thinking of the group in terms of the previously determined aims. The slidefilm, because of its orderly approach in relation to a given subject, serves as an ever-present guide to a teacher. This slidefilm characteristic keeps the teacher and the class "on the beam" and prevents irrelevant discussion of unrelated subject matter.

Duration of classes or sessions, for training purposes, should be limited to forty minutes, especially where technical skills are taught.

AFTER SLIDEFILM HAS BEEN SHOWN

It should be understood that the mere showing of a slidefilm on a particular subject does not, in most cases, comprise a complete learning experience. The real effectiveness of teaching with slidefilms can only be judged in terms of what goes on in a learning situation before, during and after the film showing.

Before the group is dismissed after a film presentation the objectives which have been set up and placed on the blackboard should be re-examined. A discussion or an informal quiz often helps to clarify teaching results.

As soon as possible after a film showing, students should be given an opportunity to apply the skills and principles which have been taught. Re-show-

ings of films are often necessary to clinch certain points.

It is generally agreed that slidefilm utilization in industrial training functions best when it is under the direction of a qualified specialist acquainted with industrial problems and modern instructional techniques.

SLIDEFILM CHARACTERISTICS

After several years of practical application in a great variety of industrial situations, it has been found that the following characteristics make slidefilms particularly adaptable for commercial use.

1. The individual using the film can adjust his commentary and speed of film coverage to the type of group he is training or trying to sell. This aspect is of special importance in industry where such a wide variety of aptitude levels must be considered.

2. Equipment involved is light, simple, compact, and occupies a small area for showings and stowage. This characteristic is of special importance to sales personnel who move from place to place for demonstrations.

3. Slidefilms can be produced quickly and at a small cost as compared with other projected media.

4. Slidefilms can be projected satisfactorily in a semi-darkened room. This allows a good deal of mobility in relation to equipment and a minimum of effort and cost in readying a room for projection purposes.

5. The slidefilm is particularly useful in getting across information to various nationality groups within the plant for training and in the field for sales or community educational purposes. Pictures provide an international language, understandable to people of all tongues with a minimum of verbal explanation.

6. With a projected still picture, the instructor or salesman can control the thinking of his trainers or customers and keep them mentally alert to the main points which are to be communicated.

Unchallengeable evidence is accumulating concerning the effectiveness of slidefilms and other visual training aids in meeting a number of industrial problems. We can look forward, with certainty to an ever wider application of this expeditious and economic method of conveying information to the largest number of people in the shortest possible time.



(Above) Scene from National Safety Council slidefilm "Safe Handling of Materials" shows unsafe work habits.



VISUALIZE YOUR TRAINING MESSAGE

Employees will absorb your message faster when you use slidefilms and S.V.E. Projectors. The economical slidefilm method is direct and concentrated. Information registers on the mind point by point. Any scene may be stopped on the screen for study or discussion—or may be easily re-shown. You'll want this advantage for your training program.

BRILLIANTLY SHOWN BY S.V.E. PROJECTORS

No experience or skill is necessary to set up and operate the S.V.E. Picturol Projector. Just remove it from the case and plug into the nearest electrical outlet.

Compact, lightweight, convenient, the S.V.E. Projector features efficient design to show your sales or training filmstrip in full brilliance. There is an S.V.E. Projector for every need from 100 to 300 watts. Write to Dept. 4B for literature.



SOCIETY FOR VISUAL EDUCATION, INC.
A Business Corporation
100 EAST OHIO STREET • CHICAGO 11, ILLINOIS

**Recording Music for Films;
Velazco's Conducting Meter**

◆ Emil Velazco, former officer in charge of music for the Navy training films in Washington and now specializing in music for sponsored and educational films, recently recorded the music film track for *Man-Au-Trol*, a new picture produced for the Bullard Manufacturing Co. of Bridgeport, Connecticut.

Using a score composed by himself especially for the film, Mr. Velazco, with a picked orchestra of symphonic musicians conducted the session in record breaking time.

Partly responsible for this quick recording is the Velazco Music Conducting Meter which Mr. Velazco created as the result of his long experience in recording to secure absolute accuracy and a real saving in both time and money. The meter consists of a continuous musical staff on a paper reel which traverses a distance of about twelve inches across the body of the meter and passes a hairline in the center. The movement of the staff is synchronized with the speed of the film moving through a projector and can be adjusted for synchronization with either 35mm or 16mm film.

Prior to the recording session the musical score is marked on the continuous paper musical staff in perfect synchronization with the film so that the synchronous motor which drives the meter acts with absolute metronomic accuracy in transporting each note to the hairline at exactly the right fraction of a second, enabling the conductor to perfectly match the music score to the film.

Meter Eliminates One Step

The meter thus eliminates the time-consuming job of projecting a work print during the recording session. It also permits recording in studios where projection facilities are not available.

An important factor in the speed of the Bullard film recording was Mr. Velazco's choice of musicians. Only artists of the highest type, who work with Mr. Velazco frequently on other sessions were used. These men included former concert masters from such prominent orchestras as the New York Philharmonic and NBC Symphony, St. Louis Symphony, Detroit Symphony, Chicago NBC Symphony, etc. The outstanding ability of these musicians assures a track being recorded with only one rehearsal before the final recording, while maintaining, at the same time, the highest quality of musicianship.

Speed in original music recording is most important in keeping down costs in film production. A thirty piece orchestra drawing a minimum of \$30.00 per recording session per man represents a considerable drain on the budget if kept over on prolonged periods. Keeping these costs to an effective minimum will greatly benefit the industry and cause greater use of original music without fear of exorbitant recording charges.



Velazco conducts original score for new Bullard film production.

First Film on Panama Indians

◆ The first movies ever made of the Choco Indians, primitive Panamanian jungle tribe, have been filmed by New York public relations firm vice-president, Hamilton Wright, Jr., for the tourist division of the Government of Panama and will be released soon for showing

to American audiences.

Penetrating deep in to the Danen Jungle to contact what is declared to be the Western Hemisphere's wildest living tribe, the Wright expedition filmed the habits and way of life of this jungle tribe who live in primitive huts, and hunt wild game with blow-guns.

**New Lutheran World Action
Films Reach Church Screen**

(CONTINUED FROM PAGE SEVENTEEN)

In addition to an excellent professional cast, Dr. Ralph H. Long, executive director of the National Lutheran Council, and Dr. Paul C. Empie, assistant director of the Council, appear in the film and describe, as a part of the story, the gigantic task confronting Lutheran World Action today.

The Good Fight, a 16mm sound film, black and white, forty minutes, tells of a soldier who, on returning home from overseas, finds that his family and friends do not understand the need for Christian love and help throughout the world. A sermon by his pastor on Lutheran World Action inspires him to visit Dr. Long and Dr. Empie in New York to learn what he as a layman can do to help. After hearing about the work that is being done on such a large scale, he returns to his community to take a leading part in his local church's LWA campaign.

The Good Fight is one of five visual aids used by Lutheran World Action in the present appeal for support. Others are *Marie Louise*, adapted from the successful Swiss theatrical film, and three filmstrips.

The unprecedented demand by the nation's 10,000 Lutheran churches for these films has instigated the formation of seven main distribution centers to handle bookings of the films and expedite showings.

Many Lutheran churches have sound film projection equipment; others will be loaned equipment by the distribution centers in conjunction with showings of the film.

Lutheran World Action's film program has caused so much interest in films among the Lutheran churches that many are planning to modernize present auditorium facilities to improve motion picture showing quality. Many churches without projection equipment are now planning to install screens and sound projectors as soon as equipment becomes available.

Entire Bible to be Filmed

◆ The entire Bible transferred to the screen via 16mm and 35mm color motion pictures and comprising an estimated 150 twenty-minute films, is the ambitious new program to begin early in June under the direction of the American Bible Society, according to announcement by Henry Harris Ragatz, for the Society.

Production will be started first on events of the four gospels, the three initial episodes being *The Nativity*, *The Parable of the Sower* and *The Woman of Samaria*, scheduled to go before the cameras. The only spoken word will be the narration of Biblical text, while special emphasis will be placed on musical background with original scores being written by Clarence Williams for symphony orchestra and choir.

**A RECORD OF
Leadership, Vision, Originality**

Bray Studios, Inc.

INVENTED AND PATENTED THE ANIMATED CARTOON PROCESSES.

INTRODUCED THE ANIMATED TECHNICAL DRAWING.

PRODUCED FIRST ANIMATED COLOR CARTOON MADE BY MECHANICAL COLOR PROCESS.

ORIGINATED AND INTRODUCED FILM SLIDE TYPE FILM AND PROJECTOR.

ORIGINATED THE IDEA OF AND PRODUCED FIRST TRAINING FILMS USED BY ANY ARMY (in World War I)

PIONEER PRODUCER OF EDUCATIONAL FILMS. OWNER OF EXTENSIVE FILM LIBRARY USED BY SCHOOLS EVERYWHERE.

We know how and have the facilities to produce any kind of motion picture.

BRAY STUDIOS, INC.
729 SEVENTH AVE. NEW YORK 19, N. Y.

Company Film Preview Facilities . . .

(CONTINUED FROM PAGE 23)
 rom the booth to the studio office. Following exit and entrance without disturbing the audience. Portable chairs provide comfortable seating for 35 persons.

At one end of the room a perforated screen was mounted on the wall with space for four loudspeakers behind it. A portable platform was placed on the floor before the screen.

Tile Projection Booth

A concrete-tile projection booth was erected at the opposite end of the room. With its walls and ceiling entirely sound-proofed and glass window openings, the booth has equipment for dual movie or slide projection. A monitor speaker in the booth enables the operator to adjust volume controls to the best audience levels. Built-in conduit carries loudspeaker circuits and microphone channels for recording work.

The studio office serves as the film and equipment center for the movie activity. Maintenance, distribution and film editing work is handled there. Equipment is checked and shipped to the company's five divisional film centers.

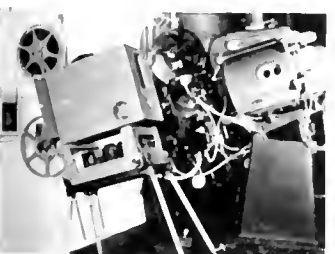
From the beginning, preview bookings in the studio ran high. Several departments make use of the location by bringing training classes in to see films. In slightly more than two months after the studio's opening November 13, 1941, there were 73 showings for audiences numbering 715.

Company Executives Approve

Groups of lecture-demonstrators and their coaches have used the facilities for training and they found the auditorium-like atmosphere (small as it is) helpful.

Many expressions of encouragement from all departments have been heard since the studio's opening. The improved facilities have sold themselves. The fact that film presentations can be made under conditions not unlike theatrical exhibitions should be helpful over a period of time. Already there are signs of greater film-consciousness than ever before.

DeVry 16 Joins 35mm Equipment



Pictured above is the projection booth at the Bay Theatre, Green Bay, Wisconsin in which a new DeVry 16mm sound projector recently gave a full color performance despite a 100 foot throw at a 12 degree angle for 18 foot scale screen in this 2,150 seat auditorium.

New locations for centralized projection have been established in several departments of the Illinois Bell. Existing conference rooms were converted for movies with the addition of a few simple provisions.

In one typical example, the change-over was accomplished easily. A roll-up screen was mounted on the wall and a loudspeaker fastened above it. Cables to the speaker and power outlet were concealed as much as possible by running them along wallwoodwork and over door frames. Black shades were installed for room darkening. The projector was placed on a small table in a corner or at one end of the room. At another location, the arrangements were carried further. Carpeting and draperies were added and the overall effect is better sound and more pleasing surroundings.

With this arrangement, a minimum of preparation is necessary for a show. Very often a discussion leader acts as projectionist and an easily-handled set-up saves time and effort. Should the conference room be needed for other purposes, the equipment can be removed conveniently in a short time.

Locations in Traffic, Plant and Commercial departments have been arranged in this manner. Several others have been proposed.

United Productions Completes

Two Full Color Sound Slides

◆ United Productions of America has just completed for national distribution two full color sound-slide films entitled *Healthy, Wealthy and Wise* and *The Man In The Cage*.

Healthy, Wealthy and Wise was produced for Henry Kaiser's Permanent Foundation, and *The Man In The Cage* for the California FEPC.

Both films represent a radical departure in the technique of sound-slide films in that they use the entertainment approach to convey their messages.

Special test previews of both films have been conducted with groups in tested in this new educational technique which was developed by United Productions of America for the films which they produced for the Army, Navy and OWI.

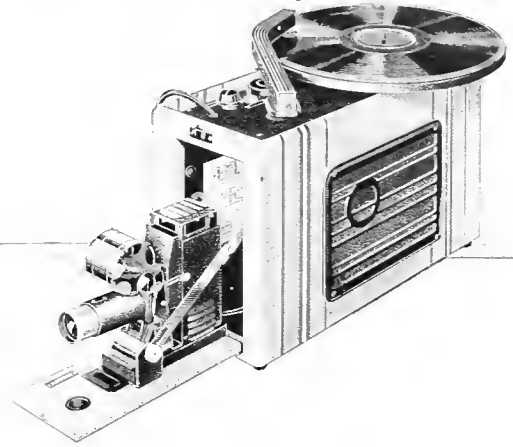
Joseph R. Forrest New General Manager of Radiant Manufacturing

◆ The promotion of Joseph R. Forrest from purchase controller to General Manager of Radiant Manufacturing Corp., of Chicago has been announced by Arnold Wertheimer, Vice President of that firm.

Mr. Forrest brings many years of knowledge and experience to his new position having joined the manufacturers of Radiant Projection Screens shortly after they entered the business. The appointment should prove to be an asset to Radiant's steadily growing dealer organization.

**Cut training time
 and increase employee effectiveness**

with **ILLUSTRAVOX**
 sound slidefilm equipment



FOR all types of sales and production training, Illustravox sound slidefilm equipment is the one best way — the least expensive, the most effective! Already field-tested and proved before the war by leading industrial concerns, Illustravox superiority was further proved in wartime training programs.

Illustravox-trained men remembered up to 25% longer than under former training methods. Training periods were cut from as much as six months to as little as six weeks!

Portable and inexpensive, Illustravox uses records and slidefilm to tell your perfected training message in attention-arresting pictures and spoken words. Trainees have the advantage of seeing their work in minute detail and hearing it explained at the same time! They learn faster, remember longer!

**Order
 Now**

Over 75% of all sound slidefilm equipment in use is Illustravox. Plan now to join the growing group of Illustravox users and better your training programs. To assure speediest possible delivery, place your order today. In fairness to all, orders will be filled according to date received. The Magnavox Company, Illustravox Division, Dept. BS-5, Fort Wayne 4, Indiana.

ILLUSTRAVOX

THE ILLUSTRATED VOICE

DIVISION OF THE **Magnavox** COMPANY • FT. WAYNE
 MAKERS OF FINE RADIO-PHONOGRAPHS

BUSINESS SCREEN PUBLISHES NEW PROJECTIONISTS HANDBOOK

First copies of the new full color graphic *Projectionists Handbook* published as a service to users by the Editors of *Business Screen Magazine* are now being made available at only \$1.00 per copy, postpaid.

Contains complete showing information on variable screen tables, throwing diagrams of standard projectors and many other useful pages. Write for your copy today. Enclose a dollar or money order with your order.

Personalities on the Production Lines

NEWS OF THE STUDIOS AND THEIR EXECUTIVES

◆ **FREDERIC ULMAN, JR.**, president of RKO Pathe Inc., has announced the appointment of **PHILLIPS BROOKS NICHOLS** as Director of Contract Sales.

Mr. Nichols, who will make his headquarters in New York, has been associated with RKO Pathe for two years as Assignment Editor of Pathe News and in the production of RKO Pathe theatrical shorts.

OPEN NEW CHICAGO OFFICE

Simultaneously, it was announced that prompted by expanding sales activity of RKO Pathe in the mid-west, a new Chicago sales office has been opened for the service of industrial clients west of Cleveland.

J. W. CARNRICK, formerly with the Chicago office of Jam Handy and long associated with the commercial motion



J. W. CARNRICK

picture industry, will head up the new branch with offices at 333 North Michigan Ave.

Mr. Nichols, who is also an experienced architect, has recently made an investigation of Hollywood studio construction, and has contributed several advanced designs for RKO Pathe's new studios now under construction at Park Avenue and 100th Street in New York.

Among the unique features planned and supervised by Mr. Nichols is a special overhanging grid in the largest of RKO Pathe's three sound stages which is 100 feet square with a 32 foot ceiling. This grid will greatly facilitate the handling of sets, tables and lighting. Another innovation introduced by Mr. Nichols in cooperation with RCA sound specialists is a newly designed orchestra recording stage with choir recording studio adjoining for joint or independent use.

Phil Reisman Rejoins RKO Pathe

◆ After three years with the Marine Corps, in the production of combat reports, **PHILIP H. REISMAN, JR.**, has rejoined RKO Pathe Inc. to write features in the *This Is America* series, it was announced recently. Top assignments during Mr. Reisman's tour of duty as a technical sergeant, were the production of Marine Corp. reports on the battles of Tarawa, Guam and Okinawa.

Prior to entering the service Mr. Reisman wrote *Private Smith* and *Boontown, D.C.*, outstanding features which contributed to the development of style and character when the *This Is America* series was first launched.

Clay Adams to Supervise Films

◆ **M. CLAY ADAMS** has rejoined RKO Pathe as special representative and supervisor in the production of institutional, documentary and other commercial films, after three years of service as a Lieutenant in the Naval Reserve.

As a Project Supervisor in the Bureau of Aeronautics Training Film Branch,



PHILLIPS BROOKS NICHOLS

Mr. Adams was responsible for production of the Treasury Department Seventh War Bond Drive film *My Japan*, as well as Robert Benchley's last film.

Bill Vogel Joins Transfilm; Pioneer in Trick Camera Effects

◆ **BILL VOGEL**, who for the past thirty years has been associated with several major Hollywood studios as a trick and stunt cinematographer, has joined Transfilm, Incorporated, in New York.

Among other technical developments, Vogel invented (and developed) the Flexible Lacquer Screen for rear projection which he employed to fine advantage in trick scenes in such films as *Ali Baba Goes to Town*, *Wizard of Oz*, *China Seas* and *Test Pilot*.

Transfilm, which recently purchased the Pathe Building at 35 West 45th Street to house its vast expansion program, is the fastest growing non-theatrical film outfit in the country, specializing in educational and industrial subjects. During the war, Transfilm developed many new visual training aids and film techniques for the Navy and is still doing a great deal of work for that branch of the service.

W. Henry Knowlton to Florez, Inc. Editorial Staff from War Services

◆ **W. HENRY KNOWLTON**, Red Cross war correspondent, has joined the editorial staff of Florez Inc., it was announced recently by Genaro A. Florez, president. Having just returned from the Asiatic Pacific war theatre, Mr. Knowlton brings with him knowledge of visual training aids, developed by business film industry and applied to the armed forces, which he observed in operation while instructing at Schofield Barracks School, Honolulu, T. H., in 1941.


Formerly, Mr. Knowlton served on the editorial staff of *Air Conditioning and Refrigeration News* and in sales and promotional capacities with Chrysler Corp., Kelvinator, Timken, & Frigidaire.

Benedict, Inc., Detroit, Formed for Visual and Promotion Services

◆ **Benedict Inc.**, with **DONALD S. BENEDICT** as president, is the new name of Training Aids Company, Detroit, which underwent reorganization recently to specialize in film and allied promotion and instruction services for businesses and advertising agencies. Other officers of the newly formed corporation are Ferd Paucher, industrial and advertising artist, vice-president and Marshall E. Templeton, secretary-treasurer and general manager.

The firm's clients include Hydraulic Machinery Inc., Superhydraulic Pump Corp., Excello Corp., Steel City Testing Laboratory, Mueller Engineering Co., Detroit; Apex Electrical Mfg. Co., Fuller and Smith and Ross Inc., Ferro Enamel Corp., Domestic Sewing Machine Co., Cleveland; Westinghouse Electric & Mfg. Co., Mansfield, Ohio; Perfect Circle Co., Hagerstown, Ind.; Wayne Pump Co., Ft. Wayne, Ind., and Wisconsin Motor Corp., Milwaukee.

◆ Have you seen the new Audio-Visual Projectionist's Handbook? Colorful, graphic pages filled with key data on good showing, projection diagrams, etc. \$1.00 per copy. Order from Business Screen, 157 E. Erie, Chicago.



DO YOU KNOW—
what it is like in Germany today?

DO YOU KNOW—
the reasons for the Allied Control Commission being there?

DO YOU KNOW—
what the Allied government departments are doing?

A DEFEATED PEOPLE

the first official film on occupied Germany, gives the answer to these and other questions you have been asking.

Health Films
YOUR CHILDREN'S EARS • YOUR CHILDREN'S EYES
YOUR CHILDREN'S TEETH

These films are particularly suitable for parents and teachers. Amusing animated diagrams explain the physiology of the organs treated and the films stress the advantages of simple, common-sense health precautions which can easily be taught to children.

Educational Films
ACHIMOTA • FATHER AND SON
A MAMPRUSI VILLAGE

During recent years, the people of Africa have made such great strides forward, that it has become a major undertaking to record their rapid progress. These films are the first to show the development of social, educational and administrative standards in the native villoges.

These films are on loan from the following offices of

BRITISH INFORMATION SERVICES
An Agency of the British Government

30 Rockefeller Plaza, New York 20, N. Y. • 10 Post Office Square, Boston 9, Mass.
360 North Michigan Ave., Chicago 1, Ill. • 391 Sutter St., San Francisco 8, Calif.
907—15th Street, N. W., Washington 5, D. C.

BRITISH CONSULATES: Detroit • Houston • Los Angeles • Seattle

Canada in the news



MAJOR GORDON SPARRING

◆ Well-remembered in Canada and the U. S. for his production and direction of the *Canadian Cameo* series of theatrical shorts in prewar days, MAJOR GORDON SPARRING has rejoined Associated Screen Studios, Montreal, as producer-director. Major Sparring was the officer commanding the Canadian Army Film and Photo Unit, No. 1, with headquarters in London. His *Thousand Days* is considered one of the top films produced in Canada during the war. It was distributed theatrically during the Third Victory Loan, was televised from New York, and was distributed non-theatrically in the United States by the wartime Office of War Information.

National Film Society Names Gordon Adamson Executive Secretary

◆ Greatly increased distribution of information films in Canada is the aim of the National Film Society's new Executive Secretary, GORDON ADAMSON. The Society has made contact with more than 200 16mm film producers

in the United States and Canada to arrange Canadian distribution for their films.

Mr. Adamson, who was formerly Supervisor of Urban Distribution with the National Film Board, built up the Board's Industrial Film Circuits and is in close touch with the demand for films by Canadian industry. The Society's new distribution program includes making available in Canada of many more specialized films on industrial training, supervision and factory safety.

The Society intends to work closely with the National Film Board for the establishment of national film councils in many fields such as education, industry, science and health and welfare. An industrial film council has already been set up in British Columbia, where representatives of more than 80 firms periodically preview and select for showings the best films available for



GORDON ADAMSON

their various needs. It is hoped that a similar council may be organized to promote on a national scale the use of films within industry.

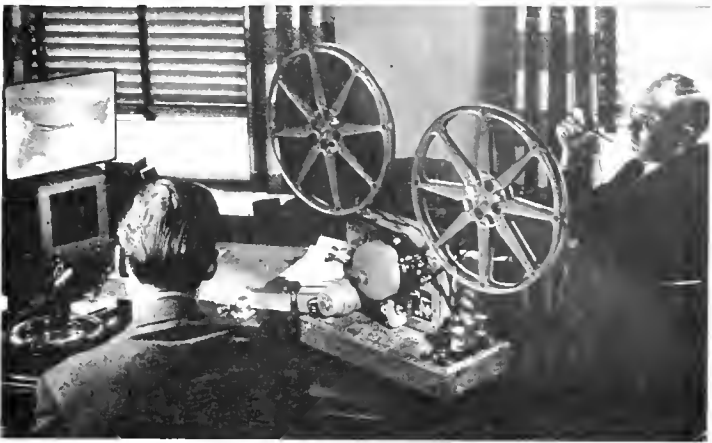
Ontario Railway Shows New Color Film "Escape to the North"

◆ A new motion picture in color *Escape to the North* will be used to promote tourist traffic to northern Ontario. C. T. REYNOLDS, chairman of Temiskaming and Northern Ontario Railway announces release of the film recently completed by the Associated Screen Studios.

Escape to the North is the story of a harassed business executive Carter whose friend George persuades him to take a trip into the northern wilds far from city noises. At Temagami Jules an Indian guide takes charge and describes to them the outdoor vacation paradise of the north.

High spots of the film are pictures of deer hunting near Temagami and the goose shoot on James Bay with Canada geese literally filling the sky.

R. W. STODOLKE, GERRY ROWAN and MARGIE BIRDIE play the leading roles in *Escape to the North*. It was directed by JACK CHISHOLM with photography by BOB MARTIN.



**A Truly Mechanical BRIEF CASE for Your Salesmen, Now!
And at LOW COST — with**

MOVIE - MITE

16 mm. Sound-on-Film Projector

PORTABLE—Weights only 27½ lbs. complete.

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

STANDARD FEATURES—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.



Write for Interesting Folder
"It Makes Sense"

See your Industrial Film Producer for demonstration and delivery information

MOVIE-MITE CORPORATION
1103 EAST 15TH ST. KANSAS CITY 6, MISSOURI



For 16mm. Film—400 to 2000 Reels **FIBERBILT** Cases are approved for Service by the **Armed Forces**, for shipping of 16mm. film.



Sponsor Idea: Here's a Show Bus to Tour Films

◆ **DUK CUMMINS** of King Cole's Sound Service, New York, well known for his work in film distribution for O.W.I. during the war, has announced that his patented Motion Picture Show Bus is now available for license on a state franchise basis throughout the country.

An advertising campaign in exhibitor and photographic publications has recently got under way. Response to date indicates that national coverage will soon be achieved.

The bus measures 35 feet in length, is 8 feet wide and 12 feet high. Its capacity on top of the bus is 50 persons, while additional chairs carried in the bus will accommodate 300 more in front of or alongside the bus.

Some of the features which make Cummins' Show Bus adaptable to all conditions are the self contained 2000 watt gas driven electric generator, a folding screen which can be mounted either on the bus or detached and set up elsewhere, a portable framework supporting canvas canopy for daylight or inclement weather showings, and portability of the 16mm projection equipment which may be removed for showings in halls and tents while electricity can still be supplied by the generator.

Cummins has designed the bus using experience resulting from his years as a roadshowman. In addition to the seating and projection facilities, the bus also contains a double deck folding bunk for operator and driver, storage space, a built-in box office, and a P.A. system.

As soon as coverage is achieved, the Motion Picture Show Bus licenses will be available for showings of sponsored films on a national basis. Distribution will be handled through King Cole's Sound Service, New York.



ROBERT K. HIERONYMUS

◆ **MAJOR ROBERT K. HIERONYMUS** back from 77 months with the armed forces has reopened the Colorado Springs, Colo. branch office of Easton Pictures, Inc. and will handle distribution of 16mm projectors, films, etc.

DEVRY TURNS TABLES: FETES ITS SUPPLIERS



DeVry Corporation, Chicago equipment manufacturer, played host to key suppliers in Chicago last month (above) are two guests with 50 year records of supply, M. T. Mulroy, (second from

left) of General Electric's Lamp Division and N. J. Geib (far right) of Geib, Inc. W. C. DeVry, President, is at left, and F. B. DeVry, Treasurer, is second right. (See article right, above.)



From a Photo & Sound training production on Patentmaking Skills for the U. S. Office of Education

The startling new methods and techniques developed during the war have established a whole new set of patterns for postwar business... and chief among them are films...

FILMS FOR TRAINING • MERCHANDISING • PUBLIC RELATIONS
produced by responsible film specialists

PHOTO & SOUND, Inc.
San Francisco's Leading Film Producer

◆ Three decades of supplier-manufacturer relationship were feted by DeVry Corporation officials in Chicago last month in one of the most unusual events of the year. Tinning tables on its suppliers, the pioneer Chicago equipment maker, entertained a large group.

Included in the party were men whose firms had supplied DeVry since 1913 more than three decades of continuous service. In recognition of these long-established relationships and to point the key importance of today's production-supply problems, the event was both timely and mutually enjoyed.

New Beseler Model Offers Improved Opaque Projection

◆ Projection of opaque objects with greater screen illumination than has ever been realized before is one of the outstanding accomplishments of the new Beseler Model OA2 projector, culmination of 75 years of engineering and creative progress by the **CHARLES BESELER COMPANY**, 213 East 23rd Street, New York City.

Other features of the remarkable new projector are the combination attachment for Standard lantern slides and other transparent material up to 6 1/4" x 6 1/4"; 35mm film and 2 x 2 slide adapter; built-in lamp and object cooling system; simple lever switch for projection change; matched lens system eliminating distance adjustment and easy servicing facilities and portability.

Americolor Services, New York Names Cayton Advertising Agency

◆ **Americolor Services**, of New York, and its four divisions: Color Film Company of America, Curriculum Films, Inc., Televsual Projectors Corp., and Fletcher Smith Studios, has appointed Cayton, Inc., as its advertising agency.

Current plans call for campaigns promoting the various divisions in educational, scholastic, photographic, trade, advertising, business and general publications.

H. J. Brum, Advertising Director of Americolor, will supervise the program.

Chicago Film Workshop Holds First Adult Group Institute

◆ Culminating a year of activities, the Visual Institute For Adult Group Leaders, an organization sponsored by the Chicago Film Workshop, held a two day program in the Woodrow Wilson Meeting Room, 81 E. Randolph St., Chicago, Friday and Saturday, April 12 and 13.

Dominating the two sessions were exhibits of the latest innovations in audio visual materials and illustrated lectures by authorities on adult visual education. The Friday program which lasted a full day, featured the following speakers: **CYRIL O. HOFFE**, Dean of the University College, Chicago University; **STAVELI C. GARDNER**, British Information Services, Washington, D.C.; **MURDER I. BAUMHELDOR**, American Library Association; **O. H. COLTEN**, Publisher, Business Screen Magazine; **HARRY FRICKSON**, Radio Corp. of America; **JACK RAFFIN**, National Film Board, Canada; **LISEN BROWN**, University of Wisconsin; and **E. W. PERTIKAMMER**, Law School, University of Chicago.

The Equipment EXECUTIVE

RETURNING VETERANS FILL EXECUTIVE POSTS



C. H. PERCY

◆ Recently released from Navy duty after three years in the service, C. H. PERCY has returned to Bell & Howell Company, Chicago. At the Annual Meeting of stockholders April 17, he was re-elected to the Board of Directors and at the first meeting of the new board was promoted to the position of company Secretary. Previously he had been Assistant Secretary of the company.

Percy first became associated with Bell & Howell on an apprentice basis in 1938, while attending the University of Chicago, and was Manager of the

company's War Coordinating Department prior to entering the service. His first Naval assignment was in Washington, D.C., where he took charge of a production control unit for all naval aviation ordnance line control equipment.

Later Percy was placed in charge of the Navy's West Coast mobile aviation ordnance training program, working with aircraft carriers and squadrons assigned to the Pacific. Leaving the service with the rank of full lieutenant, he received letters of commendation from admirals in command of activities under which he served.

DeMornay-Budd Builds Staff

◆ Well known writer, authority and veteran of 25 years association in the photographic field, KARL A. BARLEBEN, was recently appointed Sales Promotion Manager of DeMornay-Budd Inc., 475 Grand Concourse, New York 51, N.Y. As Assistant Officer-in-Charge, Mr. Barleben aided in pioneering the Motion Picture Camera, U. S. Naval Training School during the War.

At his new post Mr. Barleben will assume charge of technical correspondence, preparation of sales and dealer aids, brochures, instruction literature and prepare an extensive series of lec-

tures for dealers and camera clubs.

In addition to past associations with such firms as DeJure Ansco, F. Teitz Inc., Argus Inc., and Tomlin Film Productions, Mr. Barleben is well known for his articles in photographic publications, popular books, lectures, and radio broadcasts.

◆ New addition to the sales staff of DeMornay-Budd, Inc., N. Y., is JACK HARTIGAN, back from service as a Lieutenant with the U. S. Signal Corps Photographic Center, Astoria, Long Island, and photographic missions through France, Germany and Austria.

Before the war Hartigan managed the New York office of the Kalart Company, prior to which he was active in the newspaper field.



ROBERT M. DUNN

◆ After serving two years in the Navy, ROBERT M. DUNN has returned to the Ansco Division of General Aniline and Film Corporation in his former position as Advertising Manager.

Mr. Dunn will make his headquarters at Ansco's general sales office at 11 West 12nd Street in New York City. He will also head up the Binghamton department, as well, and will spend part of his time there.

WINTHROP DAVENPORT, Assistant Advertising Manager, who directed Ansco's advertising during Mr. Dunn's absence, will continue in charge of the Binghamton department under Mr. Dunn.



KARL A. BARLEBEN

Now **2*** exclusive advantages
make **FONDA DEVELOPING MACHINES...**
your best buy!

***1** Patented Fonda Drive...eliminates film breakage due to mechanical processing causes.

***2** Manufacture taken over by Solar... America's leading fabricator of stainless steel equipment...assures faster, more efficient, more economical production.

Fonda film developing machines are made of long-lasting stainless steel, a difficult metal to work with. But now all Fonda production has been taken over by America's leading fabricator of stainless steel equipment...providing unsurpassed engineering and production advantages. Yet the famous patented Fonda driving principle has been retained of course...providing automatic film tension control that eliminates breakage. * * * 35mm, 16mm, color, black and white, positive, negative, reversal and microfilm processing.

FONDA FILM PROCESSING EQUIPMENT
DIVISION

SOLAR

STAINLESS PRODUCTS

FACTORY: SAN DIEGO • SALES OFFICE: 8460 SANTA MONICA BLVD., LOS ANGELES 46, CALIFORNIA

VETERANS RETURN •



EARLE F. HEFFLEY, JR. •

◆ **ADOLPH WERDUMER**, Vice President of Radiant Screen Corp., Chicago, announced the appointment of a veteran, **EARLE F. HEFFLEY, JR.**, as Sales Promotion Manager for the company. Mr. Hefley was formerly Assistant Advertising Manager for Bell & Howell Company, Chicago.

Mr. Hefley was graduated from the University of Illinois School of Journalism in 1940. He returned, as a lieutenant, in October 1945, from the United States Navy. His responsibilities at Radiant—manufacturers of Radiant projection screens—will include publicity, sales literature, merchandising displays, and conventions and exhibits. **FRANCES E. LANG**, Advertising Manager, will supervise Radiant's national advertising, dealer publications and the enlarged dealer service department.

Radiant also announces the appointment of **C. F. Brock** as Chief Engineer. Mr. Brock was formerly with Barnes & Rennecke, Chicago.

Specializing in machine tool product design and methods engineering, Mr. Brock will head Radiant's enlarged engineering department and will supervise the tooling and design of new projection accessories being introduced to the photographic market in 1946 and 1947.

Whitmore to Atom Tests

◆ **WILL WHITMORE**, advertising manager of the Western Electric Company, has left for Pearl Harbor and Bikini Island where he will act as electronics consultant in connection with the atomic bomb tests to be held this summer.

Mr. Whitmore is one of a group of electronics specialists from the army, navy, commercial laboratories and manufacturers who will be responsible for all electronics activities at the Bikini tests. In September, upon completion of this special assignment, Mr. Whitmore will return to the Western Electric Company.

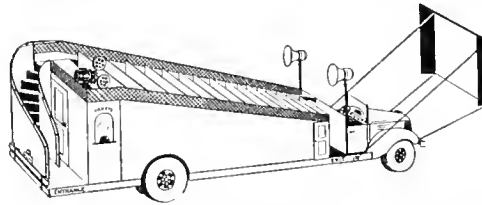
Cinecolor Gets New Capital

◆ **CINECOLOR CORPORATION**, embarking on a program of expansion, obtained \$500,000 in new capital recently.

MOTION PICTURE SHOW BUS

(Protected by U. S. Letters Patent)

Available for Sponsored Film Distribution



16mm Showings of All Kinds

Now Selling Exclusive State Franchises for Periods of 1 to 5 Years—One or More States.

Write: Richard (Dick) Cummins

KING COLE'S SOUND SERVICE

310 Third Avenue, New York 10, New York



CHARLES W. SEAGER

◆ **CHARLES W. SEAGER**, back from top photographic and film assignments as a Major in the Signal Corps, has been named head of the Professional Motion Picture Products Section of Anso's Binghamton sales stall, Binghamton, N.Y.

Before entering service, Mr. Seager directed public school visual education programs in North Plainfield, New Jersey, and managed a retail photographic store in that city. He is a graduate of North Central College of Naperville, Illinois and has taken graduate courses at New Jersey State College, Northwestern and Rutgers Universities.

Neumade Products Corp. Acquires Buffalo Manufacturing Plant

◆ Expanding activities of the Neumade Products Corporation, New York City, manufacturers of commercial and amateur photographic equipment, resulted in the purchase of the building now occupied by the Buffalo factory as well as adjacent property, it was announced recently by **OSCAR NEU**, president.

Plans call for complete modernization of the present site of operations as well as doubled plant capacity to meet the growing demand for Neumade products.

Fred Kisingbury to Manage Screen Adettes Equipment Office

◆ New manager of the San Francisco office of Screen Adette Equipment Corp., June 1, 1946, now is **FRED KISINGBURY**, former director of the American Red Cross' Hospital Motion Picture Service in the Pacific area and veteran in the motion picture industry.

Previous to his Red Cross post Mr. Kisingbury spent many years with Paramount and Warner Brothers, managing theaters here and in France.

All-Scope Pictures Formed to Produce Factual Films

◆ With **GORDON S. MITCHELL**, formerly manager of the Research Council, Academy of Motion Picture Arts and Sciences as President, announcement was made last month of the formal organization of All Scope Pictures, Inc., in Hollywood. Studio will produce educational and industrial films.

**For BRIGHT MOVIES
look for this mark of
Quality**

**RADIANT
PROJECTION
LAMPS**

RADIANT LAMP CORPORATION
300 Jelliff Ave., Newark 8, N. J.

PROJECTION • SPOTLIGHT • FLOODLIGHT • EXCITER • MOTION PICTURE PRODUCTION

A Pictorial Language —by Nat Sobel

(CONTINUED FROM PAGE 25) sooner is one complex effect mastered than experimentation is begun on another.

ANIMATION AND ART

Realizing that animation and art go hand in hand with optical work, that the one complements the other, we have created animation in both one and 3 dimensional form and general art work to supplement the special effects department. This has enabled us to meet the ever-increasing demand, so stimulated during the war years resulting in motion pictures that contain these necessary animated and picturized explanations in large quantities.

The war tremendously speeded the evolution of the pictorial language. In the realm of the documentary it caused a vast influx of work at optical benches and drawing boards. To provide documentaries with a smooth, flowing visual continuity it was essential that effects be used. To capture the attention of movie audiences, whose critical standards

came to consider the pictorial language as a "must" in the production of all types of motion pictures.

It is particularly significant to all of us in this business that despite the termination of the war the demand for special effect work, and animation continues to grow. To us, this means that producers having tasted the medicine and observed its definite benefits have decided to make it a part of their regular diet. The pictorial language has become a universal language throughout the motion picture industry, being increasingly utilized by new industries, such as television which employs the motion picture medium.

VISUAL EDUCATION

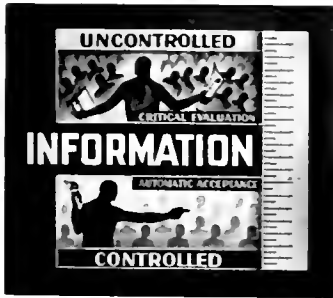
The war years have pointed the way toward new horizons in visual aids to education and in industrial films. Technically well-rounded pictures for schools, colleges, and religious circles, will have a distinct advantage in pedagogy over the inadequate pre-war methods of visual instruction. Educational and industrial pictures had always suffered from a slow pace, a lack of coherence, and a static technical presentation. It has now been proven that these types of pictures, thanks to our method of visual expression, can be interesting as well as instructive. In fact, whereas the technical rounding of educational and industrial films was at one time considered a means of embellishment which served to enhance a dull product, it has now become essential to these types of pictures in order to remove them from the dull category. Visual expression infused into an educational or industrial film brings the footage to life—makes it dynamic—provides it with the impact necessary to hold the attention of its audience.

There can be no return to pre-Pearl Harbor standards. The further we progress at the optical bench or the drawing board, the greater will be the demand by industry for new developments. We recently met this demand for such progress by creating a new division primarily engaged in the medium of tri-dimensional animation. The service it renders will be especially valuable to televisual, educational and commercial presentation.

COOPERATION

As skilled practitioners of the pictorial language, we are constantly striving to broaden the range of motion pictures. We will not cease improving on the accomplishments already made. As long as Mr. Average American demands that his pictures be technically well rounded, and there is every indication that his demand will continue to increase, we will proceed with our work in a spirit of cooperation which is reflected in the final product and in the smiling countenances of producers.

EDITORS NOTE—The above article is the first of a new series by experienced professional men on the practical art of film making.



(Above) scene from FB Films new 16mm sound films "Democracy" and "Despotism" showing good use of cinematic art.

had been heightened by years of picture theatre going, the good documentary strove always to be technically well-rounded. Its main and end titles were invariably clever, different and striking. The good documentaries used animation and effects wherever possible to drive home its point and to enrich the total product.

All types of official and commercial agencies made tremendous use of optical effects and animation during the war. Having been exposed to the multitude of benefits arising from art, effects and animation those agencies today have

Knight Type Titles

give "voice" to the silent screen

THE KNIGHT STUDIO

Type Titles for Motion Picture and Slidestill Producers
341 E. OHIO STREET • CHICAGO 11, ILL.

DON'T LET FILMS DIE

FILING and STORAGE CABINETS

Over 30 Years of Satisfactory Service

Dry, brittle film, full of dust, dirt, oil and grime, soon loses its clarity and film life. Permanent protection in NEUMADE SAFE ALL METAL Storage Cabinets, is your assurance of a proper performance today, tomorrow, and years to come.

Write for Illustrated Literature.

FILM CLEANING MACHINES
•
REWINDS
•
SPLICERS
•
ASSEMBLIES
•
REELS CANS
•
SHIPPING and HANDLING AIDS

Over 50 models from which to choose.

TRADE MARK
Neumade

PRODUCTS CORP.
427 WEST 47th STREET NEW YORK, N.Y.

*Canadian Distributors: BENOGRAPH MONTREAL

LESLIE ROUSH

PRODUCTIONS, INC.

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

PRODUCERS OF

MOTION PICTURES

FOR INSTITUTIONAL,

PUBLIC RELATIONS

AND EDUCATIONAL

PURPOSES.

LESLIE M. ROUSH

JULIS K. SINDIC

A NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

- CONNECTICUT •
Visual Education Service, Inc., 53 Allyn St., Hartford.
- DISTRICT OF COLUMBIA •
Jam Handy Organization, Inc., Transport'n Bldg., Washington 6.
Paul L. Brand, 2153 K St., N. W., Washington 7.
- MAINE •
D. K. Hammett, Inc., 8 Brown St., Portland.
- MARYLAND •
Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.
Stark Films, 537 N. Howard St., Baltimore 1.
- MASSACHUSETTS •
Jarrell-Ash Company, 165 Newbury St., Boston 16.
Visual Education Service, Inc., 116 Newbury St., Boston 16.
- NEW HAMPSHIRE •
A. H. Rice and Co., Hollis, N. H.
- NEW JERSEY •
Art Zeiller, 868 Broad St., Newark 2.
- NEW YORK •
Hallenbeck & Riley, 562 Broadway, Albany 7.
Wilher Visual Service, 240 State St., Albany. (Also New Berlin, N. Y.)
Buchan Pictures, 79 Allen St., Buffalo.
Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.
Catholic Movies, 220 W. 42nd St., New York.
The New York I. T. & T. Co., 25 W. 45th St., New York 19.
The Jam Handy Organization, Inc., 1775 Broadway, New York 18.
Institutional Cinema Service, Inc., 1560 Broadway, New York 19.
King Cole's Sound Service, 340 Third Ave., at 25th St., N. Y. C. 10.
Nu-Art Films, Inc., 145 W. 45th St., New York 19.
S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18.
Sullivan Sound Service, 475 Fifth Ave., New York 17, 29 Salem Way, Yonkers. 34 Palmer, Bronxville.
Y.M.C.A. Motion Picture Bureau, 347 Madison Ave., New York 17.
John E. Allen, Inc., Box 383, Rochester 7.
Marks & Fuller, Inc., 332 E. Main St., Rochester 4.
- PENNSYLVANIA •
Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7.
Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.
- RHODE ISLAND •
Visual Education Service, Inc., 268 Westminster St., Providence.
- WEST VIRGINIA •
J. G. Haley, P. O. Box 703, Charleston 23.
Apex Theatre Service & Supply, Phone 24043 Box 1389 Huntington.

These qualified visual education dealers offer the finest in products and services for the use of training and informational aids; including film subjects, screens, projectors and accessories. Projection facilities are also available. Address inquiries concerning listings on this page to Readers Service Bureau, Business Screen, 157 E. Erie St., Chicago 11, Ill.

SOUTHERN STATES

- ALABAMA •
Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1.
John R. Moffitt Co., 191 $\frac{1}{2}$ S. Perry St., Montgomery.
- FLORIDA •
Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
Stevens—Pictures, 9536 N. E. Second Ave., Miami.
Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.
- GEORGIA •
Calhoun Company, 101 Marietta St., Atlanta 3.
Strickland Film Co., 141 Walton St., N. W., Atlanta 3.
- KENTUCKY •
D. T. Davis Co., 178 Walnut St., Lexington 34. (Also Louisville.)
- LOUISIANA •
Stanley Projection Company, 211 $\frac{1}{2}$ Murray St., Alexandria.
Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.
Stirling Motion Picture Co., 2005 Ferndale Ave., Baton Rouge 15.
Ideal Southern Pictures Co., 826 Barrone St., New Orleans.
- MISSISSIPPI •
Herschel Smith Company, 119 Roach St., Jackson 10.
- SOUTH CAROLINA •
Calhoun Company, 1110 $\frac{1}{2}$ Taylor St., Columbia 6.
- TENNESSEE •
Ideal Pictures Corp., 18 S. 3rd St., Memphis.
Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.
Southern Visual Films, 687 Shrine Bldg., Memphis.
- VIRGINIA •
Walker C. Cottrell, Jr., 408 10 E. Main St., Richmond 19.
Ideal Pictures, 219 E. Main St., Richmond 19.

MIDWESTERN STATES

- ARKANSAS •
Arkansas Visual Education Service, Conway.
- ILLINOIS •
Ideal Pictures Corp., 28 E. 8th St., Chicago.
Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.
McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4.
Midwest Visual Equipment Co., 4509 N. Damen Ave., Chicago 25.
Y.M.C.A. Motion Picture Bureau, 19 So. La Salle St., Chicago 3.
Stinson Projector Sales, 521 S. Lombard Ave., Oak Park.
Fletcher Visual Education Service, 218 W. Main St., Urbana.

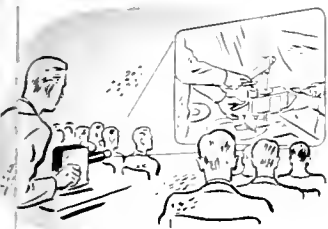
- INDIANA •
Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.
- IOWA •
Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids.
Ryan Visual Aids Service, 409-11 Harrison St., Davenport.
- KANSAS-MISSOURI •
Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas.
Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)
Erker Bros. Optical Co., 610 Olive St., St. Louis 1.
Swank Motion Pictures, 620 Skinker Blvd., St. Louis.
- MICHIGAN •
Olson Anderson, 1113 McKinley Ave., Bay City.
Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.
Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.
Capital Film Service, 1043 E. Grand River, East Lansing.
- MINNESOTA •
Film Preview, 1504 Hennepin Ave., Minneapolis.
National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.
- OHIO •
Lockard Visual Education Service, 922 Roslyn Ave., Akron 2.
Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.
Fryan Film Service, Film Bldg., Cleveland 14.
Film Associates, 429 Ridgewood Dr., Dayton 9.
Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.
Murray Motion Picture Service Co., 879 Reibold Bldg., Dayton 2.
Twyman Films, Inc., 29 Central Ave., Dayton 1.
Martin Sound Systems, 50 Charles Ave., S.E., Massillon.
- WISCONSIN •
Photoart House, 844 N. Plankinton Ave., Milwaukee.
Gallagher Film Service, Green Bay.
- CALIFORNIA •
Donald J. Clausonhue, 1829 N. Craig Ave., Altadena.

WESTERN STATES

- Ideal Pictures Corp., 2408 W. 7th St., Los Angeles.
- Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.
- Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14.
- Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11.
- Hirsch & Kaye, 239 Grant Ave., San Francisco 8.
- Photo & Sound, Inc., 141 New Montgomery, San Francisco 5.
- Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.
- Y.M.C.A. Motion Picture Bureau, 351 Turk St., San Francisco 2.
- COLORADO •
Ideal Pictures Corp., 1739 Oncida St., Denver.
- OREGON •
Ideal Pictures Corp., 915 S. W. 10th Ave., Portland.
Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5.
Screen Adettes, Inc., 314 S. W. Ninth Ave., Portland 5.
- TEXAS •
The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.
National-Ideal Pictures, 2024 Main St., Dallas.
Visual Education, Inc., Twelfth at Lamar, Austin. Also, Cotton Exchange Bldg., Dallas 1, and M & M Bldg., Houston 2.
Y.M.C.A. Motion Picture Bureau, 1700 Patterson Ave., Dallas 1.
- UTAH •
Audio-Visual Supply Co., 1122 E. 8th South, Salt Lake City 2.
- WASHINGTON •
Rarig Motion Picture Co., 5514 University Way, Seattle 5.
- HAWAII •
Motion Picture Enterprises, 121 S. Beretama Honolulu, T. 11.

FOREIGN

- CANADA •
General Films Limited
Head Office:
1534 Thirteenth Ave., Regina, Sask.
Branches:
535 W. Georgia St., Vancouver, B. C.
810 Confederation Life Bldg., Winnipeg, Man.
156 King St., West, Toronto, Ont.
1396 St. Catherine St., Montreal.
760 Main St., Moncton, New Brunswick.
- MEXICO •
Espana Mexico Argentina, S. A., Head Office: Barcelona St. 15, Mexico City;
Distribution Office: Ejido 19, Dept. 6, Mexico City.
Studio: Reforma 146, Mexico City.



REHABILITATION FILMS

(CONTINUED FROM PAGE 24)

essence of rehabilitation is the overcoming of the handicap by training, so that the individual's inner potentialities be fully realized, in spite of his lessened outer equipment. It is with this progressive philosophy of rehabilitation that the films are concerned.

The training of the disabled may involve the use of a prosthesis or it may not. But it must go further; it must train the spirit. The loss of a part of the body not only reduces a person's physical equipment; it wounds his spirit. The inner hurts must be healed before progress can be made.

Psychology of the Disabled

In the film, *Employing Disabled Workers in Industry* an episode shows the mental state of Al, a recent amputee. Understanding Al's psychology is fundamental to understanding any physically impaired person. A supervisor with such knowledge will do a better job with any handicapped individual.

In the film ample evidence is also presented that skilled jobs can be done by the disabled in various fields, such as machine shop, carpentry, gas and electric welding, jewelry, wristwatch making, sewing, and office work.

The second film, *Instructing the Disabled Worker on the Job*, also deals with mental attitude this time that of the supervisor. It is not enough for the supervisor to know the step-by-step procedure involved in instruction. If he is skeptical of the disabled man's ability and permits this attitude to color his instruction, he may succeed in breaking down his learner's morale and cause his failure on the job.

Establishing Working Relations

Again the need is shown for understanding the psychology of the impaired man in a learning situation. A supervisor's confidence in the learner quickly communicates itself to him and helps him in those uncertain moments that may determine his failure or success.

In film three, *Establishing Working Relations for the Disabled Worker*, the problem of the disabled man's relations with his co-workers is presented.

How are the other workers to regard the disabled man? As "Harry" or "Bill," or simply as a "one-armed man," a cross between an invalid and a freak? Are they going to stare and gape, ask embarrassing questions, or are they going to accept him as a person and treat him with the casual good nature of a buddy?

The moulding of these relationships lie within the supervisor's power. The type of job he will do depends upon his understanding of the disabled man and his appraisal of the other workers. But he must work to achieve good results. They cannot be derived by chance.

Production-wise the films were a difficult job. Not only did a great many disabled persons have to be found; but some of them had to take speaking roles. Acting in films was farthest from their experience. Nevertheless under the skilled direction of Morris Goldberg they played their parts with complete unself-consciousness and appealing sincerity.

Committee Members Named

In organizing the production the cooperation of many persons and organizations was involved. Among them are Thomas England, General Hospital, Army Service Forces, Atlantic City, N.J.; the N.Y. Institute for Crippled and Disabled; The N.Y. Navy Yard; the Maspeth I.I. Navy Yard, N.Y.; N.Y. State Rehabilitation Service, Equitable Bearing Co., Walden, N.Y.; Republic Aircraft, Lamingdale, N.Y.; Law Pipe Railing Co., Astoria, I.I.; Bulova Watch Co., Woodside, I.I.; Canedy Otto Co., Chicago Hts., Ill.; Buffalo Forge Co., Buffalo, N.Y.; N.Y. City Defense Recreation Committee; California State Rehabilitation Service; N.Y. City Board of Education; Office of Vocational Rehabilitation, Washington, D.C.

Advisory Committee Listed

H. D. Hicker, Chief, California Bureau of Vocational Rehabilitation, Sacramento, California; Dwight E. Palmer, Manager, Industrial Relations Research, Lockheed Aircraft Corp., Burbank, Calif.; W. S. Medine, Lorraine Co., Los Angeles, Calif.; W. F. Smith, California State Bureau of Vocational Rehabilitation, Los Angeles; G. S. Bohlin, Director, John F. Cummings, Assistant to Director, N.Y. State Rehabilitation Service; H. Schmullhauser, Director, Industrial Relations, Hammarlund Mfg. Co., N.Y.C.



THOMAS J. AYRES

◆ Pictured above is Thomas J. Ayres, Lt. Comdr. USNR, who has now joined the editorial staff of *Flores*. In promotional and training specialists according to announcement by Genaro A. Flores, President. Ayres was head of the Film Section, Special Devices Division of the Navy.

MOTION PICTURES

SLIDEFILMS

SARRA,

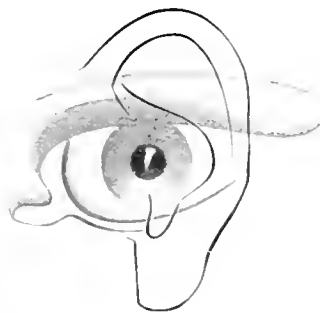
NEW YORK

CHICAGO

HOLLYWOOD

For Streamlined Training!

OPERADIO SOUND SLIDE FILM EQUIPMENT



Through actual experience, Army and Navy specialists know the importance of Sound Slide Film equipment in training large groups of recruits. They find that trainees learn far faster when they see as well as hear their lessons! Now that the war is won, OPERADIO Sound Slide Film equipment will help Americans "beat their swords into plowshares." Its compactness, portability and excellent sound quality make it the most dynamic sales and training aid in America today. Watch for OPERADIO'S NEW TAPES, FILMS and EXPLANATIONS! They're coming soon!

OPERADIO

Sound Slide Film Equipment

OPERADIO MANUFACTURING CO., DEPT. BU-6, ST. CHARLES, ILLINOIS

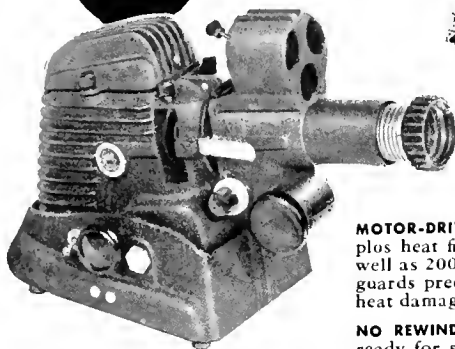
BLOWER COOLED AND LIGHT WEIGHT, TOO

Triple Purpose

GoldE

FILMATIC

SLIDE AND FILM STRIP PROJECTOR



USE 3 WAYS...

- For Single Frame Slidefilm
- For Double Frame Slidefilm
- For 2 x 2 (35 mm) Kodachrome or Black and White Slides

MOTOR-DRIVEN FORCED AIR COOLING plus heat filter permits use of 300 as well as 200 or 100 watt lamp, yet safeguards precious slides or film against heat damage.

NO REWINDING NECESSARY... film is ready for showing right after use.

SMOOTH PRECISE FOCUSING to hairline sharpness.

ANASTIGMAT PROJECTION LENS (5" f:3.5).

EASILY ADJUSTABLE for either horizontal or vertical pictures.

MANUMATIC SLIDE CARRIER automatically stacks slides in sequence.

MORE BRILLIANT PROJECTION!
GREATER SLIDE PROTECTION!
MORE CONVENIENT OPERATION!

The GoldE Filmatic enables you to make the most effective use of all three types of still projection material. Can be changed from film to slide showing in a jiffy!

GoldE Manufacturing Co. Dept. B, 1220 West Madison St. Chicago 7, U. S. A.

Music for Films

LIBRARY OF
GREAT ORCHESTRAL MUSIC
LOW COST ELECTRIC ORGAN
ORIGINAL SCORES
A SERVICE FOR ALL PRODUCERS
THE BEST BECAUSE
YOU CANNOT AFFORD LESS

Save Time, Save Money, Save Headaches. Write or Phone

emil VELAZCO

INCORPORATED

1697 Broadway, New York 19 • Phone: Circle 7-5097

Color Photomicrography . . .

(CONTINUED FROM PAGE 27)
of work to be done, the form of camera employed, and perhaps by the light source at hand.

While the carbon arc lamps, designed for use in photomicrography, and the 6-volt, 18-ampere ribbon filament lamp are excellent light sources with respect to source size, their color temperatures do not coincide with the color temperature requirements of the color films. It is necessary, therefore, to alter the quality of the light from these sources.

The matter of adjusting the color temperature of the carbon arc lamp is complicated somewhat by the presence of excessive ultraviolet in its spectrum. To adjust the color temperature of the arc it is necessary to first introduce a filter to remove the excessive ultraviolet. Since the color temperature of the arc is somewhat above the 3200° or 3450° K. rating for the tungsten type films, it is then necessary to introduce filters to reduce the effective color temperature of the visual light transmitted by the U.V. filter. The U.V. filter can be made up in liquid form and placed in the water cell normally used for heat-absorbing purposes, so the solution performs two functions at once.

The 6-volt, 18-ampere ribbon filament lamp operates at a color temperature in the range of 2800° to 3000° K. With a ribbon filament lamp operating at normal voltage, a Wratten 78C filter placed in front of the lamp condenser will, in many cases, provide an effective color temperature sufficiently near 3200° K to give very satisfactory results with Type B Kodachrome or Tungsten Type Ansco Color Film.

To determine the effective color temperature with a sufficient degree of accuracy, a device such as the color temperature meter, described by Lowry and Weaver,¹ should be employed. With such a device, it is possible to operate the lamp at reduced voltage and select a suitable filter to provide the required color temperature. Matching of sources and film is discussed by Loveland.^{2,3}

When using photoflood lamps as a light source with Type A Kodachrome, the need for photometric filters is eliminated. To use these lamps and obtain the effect of a small source, the procedure is as follows:

A sheet of ground glass is mounted in front of the lamp to afford adequate diffusion. A light shield is then prepared by punching a hole about 3 to 5mm in diameter in a piece of sheet metal. The shield is mounted in front of the ground glass and the condenser lens mounted in front of the aperture in the shield. The light shield should be placed very close to the ground glass. A housing should be placed around the lamp, however, it must be constructed so as to permit adequate ventilation for the lamp. The condenser lens should have a focal length on the order of 30 to 60mm for convenience and should have a relative aperture of about f:1.0.

The illuminating unit should be capable of projecting an image of the small aperture about 30mm in diameter at a distance of 12 inches or more from the condenser.

Alignment of the Optical System

In order to produce satisfactory photomicrographs in either black and white or color, it is essential that the optical system be properly aligned and that the requirements for critical microscope illumination be met.

In practice, the Köhler form of critical illumination is generally used. In this system, the condenser lens of the illuminant is focused to project an image of the light source into the opening of the substage condenser lens. The distance from the illuminant to the microscope substage must be great enough so that the projected image of the source will completely fill the maximum opening of the substage condenser. The substage condenser in turn is then focused by means of its rack-and-pinion adjustment to form an image of the lamp condenser directly on the specimen.^{4,5} During this adjustment the iris diaphragm of the substage condenser should be fully open.⁶ The plano side of the mirror should be used to reflect the light beam into the substage condenser if the microscope is in the vertical position.

With the proper substage condenser in the microscope, the image of the lamp condenser formed on the specimen plane should be large enough to fill the field of a given eyepiece and objective combination.

The camera should be so supported that it centers over the microscope eyepiece, and the plane of the film or focusing screen is perpendicular to the axis of the microscope. If a lens is incorporated in the camera, the lens should be located close to the microscope eyepiece. The narrowest point in the light beam emerging from the eyepiece (the Ramsden disc) should be located at the plane of the iris diaphragm of the camera lens if possible.

Color Compensation

Due to the somewhat complicated optical system involved in the photomicrographic system incorporating a microscope, the light reaching the color film in some cases may not be of the identical quality as that leaving the illuminating unit, even though color temperature adjustments have been made at the source. The color imbalance may be caused by selective absorption of certain colors by the optics in the system. A filtering action may also occur in the specimen mounting medium. Lack of chromatic correction in the substage condenser in the microscope or incorrect focusing of this element may also introduce false color.

This color effect may not become troublesome, except at the higher powers and even then, it may not be considered sufficiently serious to warrant corrective

measures. The condition will vary from one setup to another and no one system can be employed to remedy all cases. Deficiencies in the light reaching the color film can be corrected by introducing color filter solutions prepared by Eastman Kodak Company.¹³

At the lower powers up to 100X or so, and when photographing specimens such as those illustrated here, it is doubtful if such color compensation is actually necessary. No color compensation was found necessary when the originals of the accompanying illustrations were made.

Exposure

Methods have been described whereby photoelectric exposure meters or visual photometers are used to determine the correct exposure time for the color films. Such devices if carefully used, are convenient and will give accurate determinations, providing the quality of light and illumination conditions in general have been correctly adjusted for the particular color film. In the event some form of photometer cannot be used, the correct exposure time can be determined photographically, by first making trial exposures on black and white materials and then calculating the exposure time for the color film from the known speeds of the two materials.

Theoretically, the black and white material used for making such exposure tests should be of the reversal type. However, in determining the exposure for the originals of the accompanying illustrations, ordinary negative materials were employed. The illustrations presented here were selected from a series of color photomicrographs including stained sections as well as chemical crystals in polarized light. Type B Kodachrome and the professional Ansco Color Sheet films were both used in making the complete series. Lacking other means of exposure determination, it was decided to try the exposure test method with black and white negative material, choosing the exposure giving a good range of tone when the negative was developed normally.

The negative material used for making the exposure tests included both Eastman Panatomic X and Defender Fine Grain Panchromatic Films. The Wratten X1 filter was placed in the illuminating beam when the trial exposures were made. The negatives were processed in Kodak formula DK 60a developer for 1 minute at 20°C. Previous to exposing each color film an exposure test strip was made on the negative material.

From this test strip the exposure judged to be correct was chosen. A full size negative was then exposed to provide a better overall judgment of the exposure. The ratio of the recommended Weston speed numbers for the negative and color material was then applied to determine the exposure for the color film. At the outset three color films were exposed per specimen using the estimated time and exposures 25 to 50 per cent shorter and longer. The color films

were returned to the manufacturer for processing.

The finished transparencies were compared with the original specimen projected onto the camera ground glass when possible to do so. It was found that the exposures determined by the method described produced satisfactory results and the practice of including the longer and shorter exposures was discontinued.

It should not be concluded that this method of exposure determination is presented as an approved and certain procedure. As stated earlier, the method is contrary to theory. However, the results obtained were entirely satisfactory and the method apparently is applicable in the event approved methods cannot be used.

The photomicrographs presented here were taken on the large Bausch & Lomb Photomicrographic Equipment. The originals were made on 5 x 7 film. No color compensation was employed. A 75C filter was used to correct the color temperature of the Ribbon filament lamp to 3200° K.

Polaroid discs were used as the polarizing elements. One at the illuminator, directly in front of the Wratten 75C filter, acted as the polarizer and the other above the eyepiece immediately behind the Micro Tessar in the case of the Tartaric Acid illustration, as the analyzer. A first order red retardation plate was held between the analyzer and the microscope eyepiece. The polarizing elements were rotated to produce the most vivid colors.

The specimens were all prepared without cover glasses. In the case of specimens mounted with cover glasses it is advisable to use colorless mounting medium if possible. Furthermore, when an oil immersion objective must be used, a colorless immersion oil is recommended. The use of these materials will help to reduce the problem of color compensation.

BIBLIOGRAPHY

1. A COLOR TEMPERATURE METER—E. M. Lowry and K. S. Weaver—Jl. of Soc. Motion Pict. Eng.—Vol. 32—1939.
2. KODACHROME PHOTOMICROGRAPHY OF SEINED SLIDES—Jl. of the Biological Photographic Association Vol. XII No. 3, June 1914. Communication No. 954 from the Eastman Kodak Research Laboratories, Rochester, N. Y.
3. METEOROLOGY IN COLOR—R. P. Loveland—A. S. I. M. Bulletin No. 128, May, 1911. Communication No. 964 from the Kodak Research Laboratories.
4. PHOTOMICROGRAPHY IN THEORY AND PRACTICE—Charles P. Shillaber, New York: John Wiley and Sons—(1911).
5. PHOTOMICROGRAPHY—11th Edition—(1911). A Publication of the Eastman Kodak Co., Rochester, N. Y.
6. TABLES IN PHOTOMICROGRAPHY—J. V. Brittenfield—The Educational Focus—Vol. X, No. 1—Spring 1939. Bausch & Lomb Optical Co. Jl. of the Biological Photographic Association Vol. 10—June 1912.

ATLAS

Educational

Film

Co.

SINCE

1913

PRODUCERS

OF

INDUSTRIAL

AND

EDUCATIONAL FILMS

CREATORS OF MOTION PICTURES & SLIDEFILMS

1111 South Boulevard • Oak Park, Illinois • AUSTIN 8620

EVERYTHING IN PROJECTION

35mm Projection

16mm Mazda Projection

8mm Projection

2x2 Slide Projection

Sound Slide Projection

Turntable Furnished

16mm Arc Projection

16mm Silent Projection

Standard Slide Projection

Film Roll Projection

Opaque Projection

Microphone Furnished

P. A. Systems set up

Thirteen offices ready to serve you!

IDEAL PICTURES

23 - 34 E. 8th St., Chicago, Illinois (Home Office)

2024 Main St., Dallas 1, Texas
 711 - 18th St., Denver 2, Colorado
 926 McGee St., Kansas City 6,
 Missouri
 2108 W. 7th St., Los Angeles 5,
 California
 18 So. Third St., Memphis 3,
 Tennessee
 132 So. Miami Ave., Miami 36,
 Florida

826 Baronne St., 2nd Floor,
 New Orleans 13, Louisiana
 915 S. W. 10th Ave., Portland 5,
 Oregon
 103 W. 8th St., Chattanooga 2,
 Tennessee
 219 E. Main St., Richmond 19,
 Virginia
 52 Auburn Ave., N. E., Atlanta,
 Georgia

and

Bertram Willoughby Pictures, Inc., Suite 600,
 1600 Broadway, New York City 19, New York

Film Previews of the Month

SPECIAL REPORTS ABOUT
EXHIBITION FILM USE

(CONTINUED FROM PAGE SIXTEEN)

film libraries, or may be purchased direct from Encyclopedia Britannica Films in Chicago.

Aetna Life Shows Two Color Films

◆ Two new full-color, 16mm sound films, *There's No Place Like Home* and *Champions At The Wheel*, have been produced for Aetna Life Affiliated Companies and will be released to company agents to assist them in their loss prevention work in their own communities.

Keyed for showing to group-veterans organizations, PTA's, luncheon clubs, safety councils, schools and civic and fraternal organizations the film *There's No Place Like Home*, highlights the fact that accidents in the home in an average year cause a greater number of injuries than all other types of accidents put together. It runs 13 minutes.

Champions At The Wheel, which deals with truck fleet safety, is designed to assist in instructing professional drivers in safe practices and runs 17 minutes.

FILM EXHIBITION REPORT

First Annual Plastics Show Features Special Theatre for Sponsored Films

◆ A new wrinkle in exhibit film showings was seen recently at the First Annual Plastics Exhibit at Grand Central Palace in New York.

Part of the third floor was set aside for the Plastics Theatre, featuring motion pictures of the industry sponsored by the Bakelite Corp., Boonton Molding Co., Celanese Plastics Corp., Formica Insulation Co., Hercules Powder Co., Modern Plastics, Inc. and the F. J. Stokes Machine Co.

Eleven films were shown on a continuous schedule to near-capacity audiences during the week's exhibit.

The idea was a good one, as the constant interested audience in attendance attests. But so much more could have been accomplished if better physical facilities had been provided.

Here was a hall labeled "Plastics Theatre" and so advertised all over the exhibit. Yet the "theatre" consisted of a bare screen, projector mounted on packing boxes in the center of the room and lines of folding chairs nailed together with bars of wood which made sitting on them far from comfortable.

With an audience composed of actual members of the industry, plastics users, or the general public interested enough in plastics to spend \$1.20 to get in, the exhibit committee surely missed a great opportunity to put on a top quality screening.

All eleven of the motion pictures shown were interesting, entertaining and informative films. Great care was taken in their planning and production. The same careful consideration should have been given to insure that the "packaging" of this product was as good as the line packaging and merchandising "know how" in evidence throughout the rest of the exhibit.

FILM EXHIBITION REPORT

Chemical Industries Exposition Films Play to SRO Audiences; Too Few Used

◆ After an absence of five years the 20th Biennial Exposition of the Chemical Industries arrived back at the Grand Central Palace in New York during the early Spring season.

This year's "Chem Show" exhibitors had more new equipment to show than ever before, not only because of the absence of expositions during the last five years, but because the wraps of secrecy can now be removed from much of the new machinery developed by the chemical industry during the war.

That the exposition was a success is clearly attested by the long lines of industrialists, engineers and chemists who formed each day on Lexington Avenue waiting to get in the doors of Grand Central Palace.

This year's displays were mainly of actual equipment alone, some in operation and some just available for inspection. The feeling seemed to be that the industry is so equipment-hungry now just the sight of new chemical machinery and handling apparatus would insure a warm reception from chem folks attending the show.

For this reason film and slide presentations were not as frequent as in some previous expositions. Yet, those exhibitors who did have films found them to be crowd formers. Next "Chem Show" will undoubtedly find the industry representatives needing a little more than pure display of equipment to really hold their interest, and, as has been proven time and again, films will do the job.

Among the exhibitors displaying motion picture films and slides were the American Foundry Equipment Company, Carter Engineering Company, Economic Machinery Company, Foster Wheeler Company, Lukens Steel Company, Mixing Equipment Company, Nash Engineering Company and the Socony Vacuum Company.

Safety Council's Public Relations Film

◆ A new sound slidefilm *For You And Yours*, aimed at helping all America to live in freedom from the tragedy of accidents, has been completed by the National Safety Council, it was announced.

The film describes the fast growing, nationwide safety movement undertaken by the National Council, local councils and other allied organizations. It features Edward G. Robinson, motion picture star.

16MM & 35MM motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.
340 THIRD AVE. at 25th ST., NEW YORK 10 LEX. 2-6781



Monte Carlo
presents
"The Preview Room
with
Personality"

FOR A TRULY FLATTERING SHOWING OF
YOUR FILM — EITHER 35 mm. OR 16 mm.
WHILE YOUR GUESTS ENJOY COCKTAILS,
LUNCHEON OR DINNER SUPERBLY SERVED
IN A SETTING OF UNSURPASSED BEAUTY
THAT WILL SELL YOUR PICTURE.

Monte Carlo
Madison Ave. at 54th Street
Phone 3-3400

TED NEMETH STUDIOS
729 SEVENTH AVENUE
NEW YORK, N. Y.

MOTION PICTURES · SLIDE FILMS

PROTECTION FOR MOVIE FILM
against WEAR ... OIL
WATER CLIMATE
SCRATCHES FINGER-
MARKS

VAPORATE

ONE TREATMENT
LASTS THE LIFE
OF THE FILM

ASK YOUR DEALER
VAPORATE CO., Inc. BELL & HOWELL CO.
130 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. Labrea, Hollywood

Kodak



**Man most likely
to succeed**
... in selling his new line

**War-taught technics make films better
"salesmen" today than ever**

Soon it will be dealers' choice.

You will need to put your proposition up to them more forcefully . . . more appealingly . . . more dramatically . . . than you've ever done before.

This you can do with sales promotional films. You have color. You have pictures. You have motion. You have

sound. Everything needed to do an interest-arousing, detail-explaining, action-inviting selling job . . . by every salesman . . . on every call!

At their resultful best . . . right now.

During the war, promotional films were used on the greatest scale ever. Result—improvements in production technics, in projection equipment, and refinements in distribution methods that make films one of today's most efficient sales and advertising mediums.

Your commercial film producer has the experience you need in using films—from the first planning to production and distribution. Call him in now.

Eastman Kodak Company, Rochester 4, N. Y.

Sales Promotional Films — *another important function
of photography*

One Hit After Another!



Professional

Only talents and the skills developed through long years of experience can assure top performance in the big leagues.

Only with the support of a well-picked team trained to work together in fast-moving, hard-hitting company can you score in a big way.

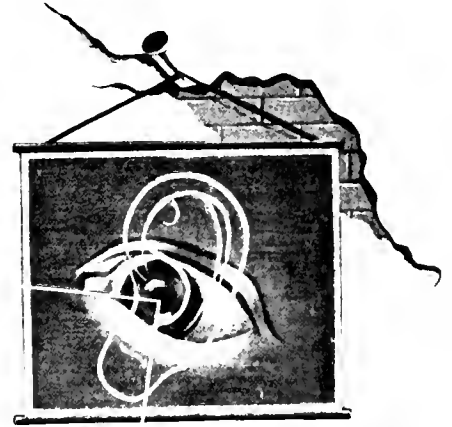
To Get Understanding *The* **JAM HANDY**
Organization

VISUALIZATIONS • EDUCATIONAL SOUND PICTURES • TRAINING ASSISTANCE • SLIDE FILMS

NEW YORK 10 1775 Broadway Columbu 1144	WASHINGTON 6, D.C. Transportation Building Dial 790631	DETROIT 11 2900 E. Grand Blvd. MAdison 2450	DAYTON 2 310 Talbot Building ADams 6289	CHICAGO 1 230 N. Michigan Blvd. STate 6758	LOS ANGELES 7046 Hollywood HEmpstead 580
--	--	---	---	--	--

BUSINESS SCREEN

Audio

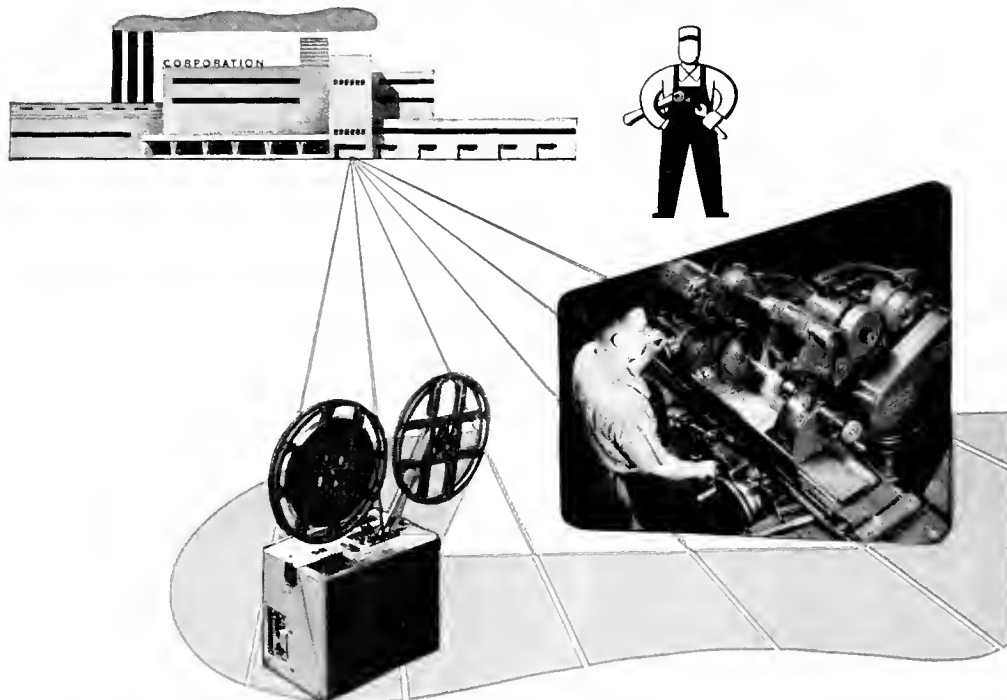


Visuals



ISSUE 5 OF VOLUME SEVEN • 1946

VICTOR . . . the best in 16mm motion picture equipment



designed for streamlined training and selling

Over 800 technical and personnel films available — plus thousands of entertainment films

The world has never known such production efficiency, such intense selling techniques for industry, as will be available in the years that lie immediately ahead.

Nor has there ever been such a competent method of technical training and convincing selling as is possible today and tomorrow through dynamic 16mm Sound Films and Equipment. So important is this teaching, selling and entertaining medium, that alert businesses have set up a 16mm motion picture department manager. Can we help you in establishing yours?

THINGS TO THINK ABOUT WHEN BUYING A PROJECTOR



STRAIGHT-LINE BEAM

VICTOR'S projector lamp and lenses are permanently aligned and prefocused at the factory . . . cannot get out of alignment, and insure maximum brilliance of the image on the screen. Also investigate VICTOR'S Safety Film-Trip, and truest Sound Fidelity.

Write today for descriptive literature and name of nearest distributor.



VICTOR

ANIMATOGRAPH CORPORATION

Home Office and Factory: Davenport, Iowa
New York (18), McGraw-Hill Bldg., 330 W. 42nd St. • Chicago (11), 188 W. Randolph

M A K E R S O F 1 6 M M E Q U I P M E N T S I N C E 1 9 2 3

What the Intelligent Business Man Should Know about Buying a Business Film

PROOF

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

American Bible Society
American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
The Borden Company
Calco Chemical Company, Inc.
Cluett, Peabody & Company, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
General Motors Corporation
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
Mohawk Carpet Mills, Inc.
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Remington Arms Company
Socony-Vacuum Oil Company, Inc.
The Texas Company
United States Rubber Company
OR ANY OTHER CARAVEL CLIENT



BEFORE an intelligent business man engages a group of specialists to prepare an advertising campaign, he weighs their ability to create and put over ideas. Ideas that will build sales.

He should be equally discerning when he considers engaging specialists to produce a business film. For the value of that film, regardless of what he pays, will depend on the ideas which that film contains and the force with which they are put across!

Caravel motion picture programs are shaped to a single purpose—to build increased sales for the client at the lowest cost. All of which calls for broad experience, painstaking study, skilled technique . . .

For example, a recent Caravel program entailed several hundred calls on distributors and dealers, coast to coast . . . then the production of a complete sales-building plan:

—A motion picture to show salesmen and dealers how to step up their sales, and to spur them to enthusiastic action.

—Slidefilms, sales-manuals, meeting guides and other promotional material to insure their continued and effective use of the most resultful selling methods.

Summing up, the investment value of a business film depends on the experience, the specialized ability, the integrity of the men who make it. Weigh those factors carefully before you buy!

CARAVEL FILMS

INCORPORATED

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

"My business is different," a prospective client frequently tells us, and after a quarter century in this visual training field, we know it certainly is.

No two manufacturing, distributing or merchandising operations that involve commercial pictures are identical, so Wilding productions do not follow a set formula. Whether you wish to teach manual skills, to demonstrate sales methods or to instill company ideals, we offer no prepared panacea.

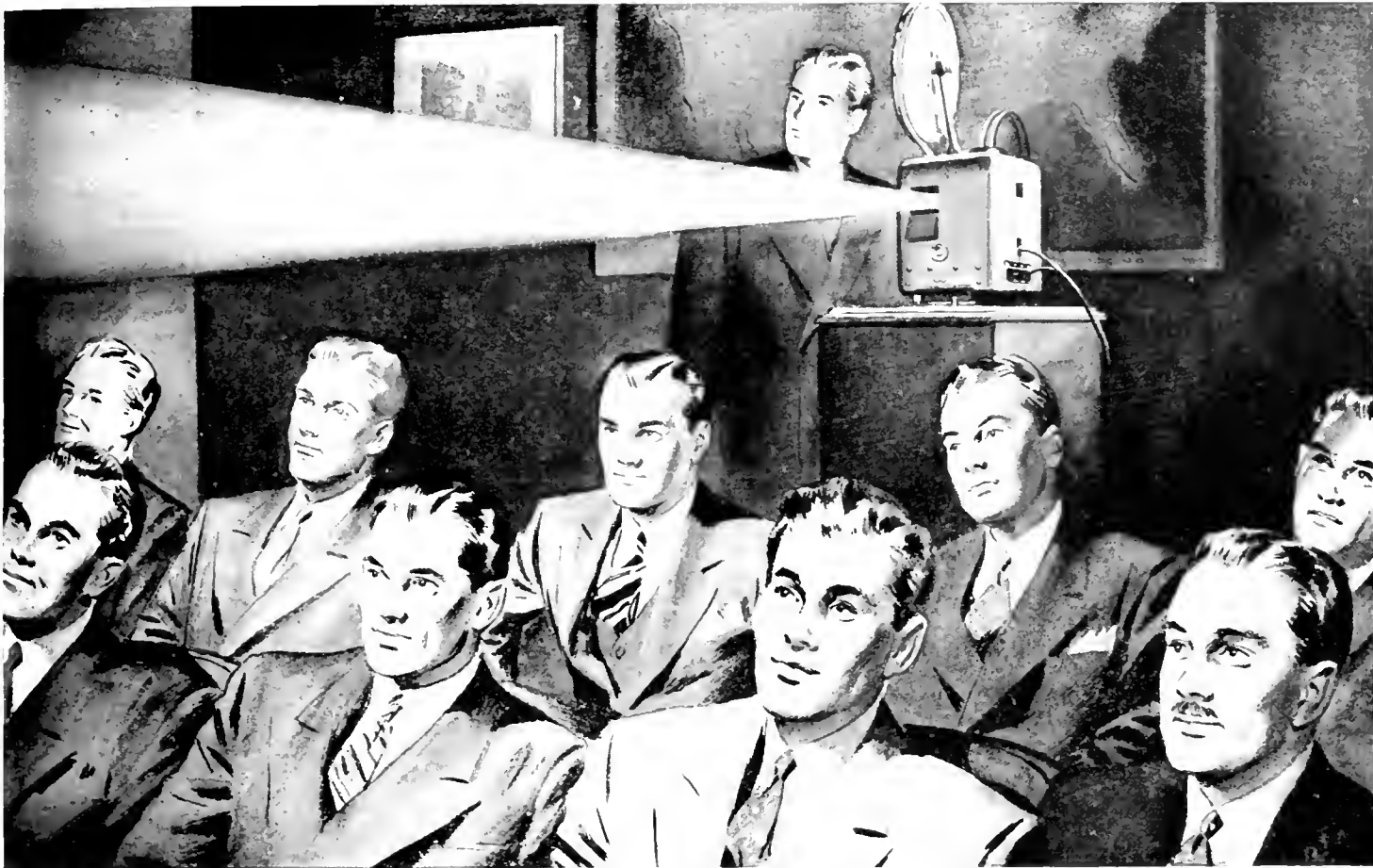
Experience has taught us that each business IS different, so we study each problem as a unique challenge to our creative and production staffs. Perhaps that's why our clients often say that Wilding pictures, too, are different.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



Can You Convert Customers into Convincing Salesmen?

YES, when you put sound-on-film motion pictures to work for you!

For a sound movie converts authentic testimonials into vivid, powerful selling. It can show exactly *how* and *where* your product is turning in a top performance. Indisputable moving pictures can prove that your product does everything you *say* it will do.

Such concrete evidence, dramatically presented in sound and picture, leaves no doubts in prospects' minds . . . makes convincing salesmen of your present customers.

How Sound Movies Can Sell for YOU

Wherever you have a story to tell, to customers or employees, you can tell it *better* with sound motion pictures! Write today for the booklet that tells you how, "Movies Go to Work." Bell & Howell Company, 7108 McCormick Road, Chicago 45; New York 20; Hollywood 58; Washington 5, D. C.; London.

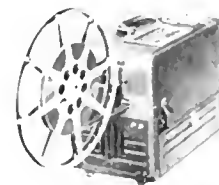
B & H Filmosound Preferred by Business

With new coated lens and brilliant 1000-watt illumination, this 16mm sound-on-film projector is cooler and simpler to operate than ever before. Exclusive features banish danger of film damage. Write for complete information.



Filmosound Library ... of Your Service

B&H Filmosound library has thousands of films for rent or purchase—for training, teaching, entertainment. Send for free catalogs.



OPTI-ONICS—products combining the sciences of
OPTICS • electRONICS • meCHANICS

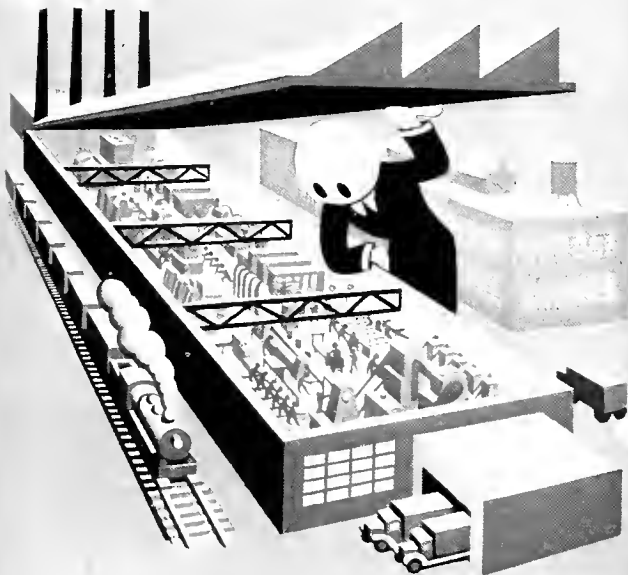
PRECISION MADE BY

Bell & Howell

SINCE 1907 THE LARGEST MANUFACTURER OF PROFESSIONAL MOTION PICTURE
EQUIPMENT FOR HOLLYWOOD AND THE WORLD

TRANSFILM

**MAKES FILMS TO
FIT YOUR BUSINESS**



SIMPLIFIED -

- TRAINING ✓
- MERCHANDISING
- PUBLIC RELATIONS
- PERSONNEL RELATIONS

MOTION PICTURES • SLIDE FILMS • THREE DIMENSIONAL PHOTOGRAPHY

TRANSFILM
INCORPORATED
35 W. 45th ST. • NEW YORK 19, N. Y.

Camera Eye

NOTES ON THE EVE OF
NAVED CONVENTION

WE WRITE THESE LINES on the eve of the opening of the first "post-war" National Association of Visual Education Dealers' Annual Convention and Trade Show in Chicago.

Thanks to tireless work on the part of those actively guiding the affairs of NAVED, a vast job of rejuvenation has been accomplished. Advance reservations at the Hotel Continental by dealers and their families are running beyond capacity and overflowing into other Chicago hotels. It should be a great show through August 5, 6 and 7 and it will be an everlasting credit to President D. T. Davis, his fellow officers and the NAVED Directorate if these meeting days are used for constructive action toward the high ideals set in the Association's Code of Ethics.

Organization, promotion and management of NAVED's Chicago show, unequalled in the history of the organization, was the responsibility of Don White, Executive Secretary, who joined NAVED in that capacity earlier this year. A former Army Air Force Major, Don's years of prewar service in visual education and his fine service record have prepared him well for a great career. All of the industry in Chicago, particularly, turned out to help in this splendid and practically unending effort. But it was—and is—Don's job of *real work* and to him and his loyal secretary goes a world of credit.

500 Navy Films Are Released for Civilian Distribution

◆ More than 500 training films and film strips are being released by the Navy Department for general use by educational institutions, civic groups and manufacturers.

The films, representing the largest single collection of training films ever released by the Armed Services, were produced during World War II by the Motion Picture Production Section.

At the close of the war, American educators and civic groups who had become cognizant of the Navy's advance in the use of training films requested permission to use the Navy-produced films as visual aids in future civilian training. Nearly 4,000 Navy films were reviewed by educators. The films being released represent subjects of special interest to schools, civic health and medical groups, and manufacturers.

The motion pictures being released are technically accurate, professionally produced, and educationally sound. Their use during the war speeded training of personnel, improved instruction and increased production. They cover more than 200 subjects, ranging from plastic surgery to Diesel engine maintenance.

Of special interest are films dealing with engineering, aviation, machine shop work, office practices, shipbuilding, supervision, sciences, nursing, optical craftsmanship, welding, aerial navigation and flying, aircraft maintenance, safety and first aid, electricity and radio, aerology, hydraulics, mechanical refrigeration, fire-room operations, medical and dental techniques, diesel engines, and plastic surgery.



FLOYDE E. BROOKER

Brooker Delegate to UNESC

◆ FLOYD E. BROOKER, head of Visual Aids for Training of the United States Office of Education, Washington, D.C., left via Pan American World Airways Clipper on June 16. He is representing education in the World Conference of the UNESC meeting in London. —OHC

ISSUE 5 of VOLUME 7 • BUSINESS SCREEN
1st National Business Journal of Audio-Visual Communications
Chicago: 157 E. Erie St. New York: 501 W. 113 St.

Issue Four Volume Seven of Business Screen Magazine Published August 1, 1946 Issued eight times annually at six week intervals at 157 E. Erie Street, Chicago (Ill.) Illinois by Business Screen Magazines, Inc. New York Office: 501 W. 113 Street Robert Seymour, Jr., Eastern Editor in Charge Subscription \$2.00 (domestic); \$3.00 in Canada and foreign countries. Entered as second class matter May 2, 1946 at the post office at Chicago, Illinois, under Act of March 3, 1879.



The Modern Method of Influencing Employees,

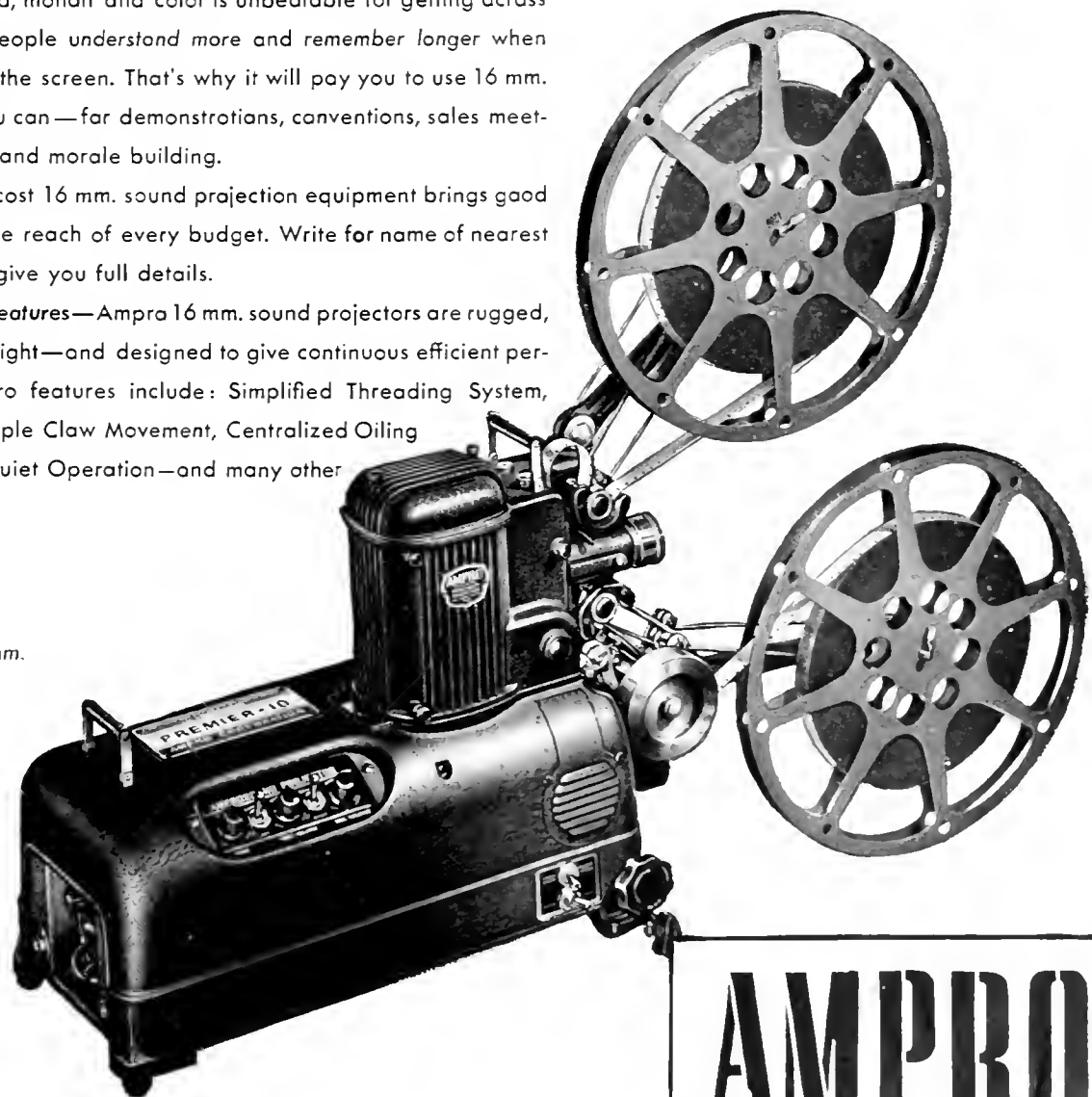
Dealers, the Public . . . 16 mm. Talking Pictures

The combination of sound, motion and color is unbeatable for getting across any kind of message. People understand more and remember longer when they see and hear it on the screen. That's why it will pay you to use 16 mm. sound films wherever you can—far demonstrations, conventions, sales meetings, personnel training and morale building.

Modern Ampro low-cost 16 mm. sound projection equipment brings good talking pictures within the reach of every budget. Write for name of nearest Ampro dealer who can give you full details.

Many Special Ampro Features—Ampro 16 mm. sound projectors are rugged, sturdy, compact, lightweight—and designed to give continuous efficient performance. Special Ampro features include: Simplified Threading System, Centralized Controls, Triple Claw Movement, Centralized Oiling System, Quick Set-up, Quiet Operation—and many other exclusive advantages.

"Premier 10"
the new Ampro 16 mm.
Sound Projector



The Army-Navy "E" has been awarded to Ampro for excellence in the production of 16 mm. motion picture projectors.

AMPRO CORPORATION • CHICAGO 18

A General Precision Equipment Corporation Subsidiary

AMPRO

8 mm. silent... 16 mm. silent... 16 mm.
sound-on-film... 16 mm. arc
projectors... accessories

CASTLE

gets your movies seen!

The Major Film Distributor of 16MM Pictures

SERVING THESE FOREMOST NATIONAL ADVERTISERS:

American Forest Products Industries, Inc.	Lily Mills Company
Association of American Railroads	National Biscuit Company
Ball Brothers Company	National Cash Register Company
Ball & Roller Bearing Information Center	National Dairy Products Company
California Fruit Growers Exchange	National Live Stock and Meat Board
Crane Company	Procter and Gamble Company
Fuller Brush Company	Refrigeration Service Engineers Society
B. F. Goodrich Company	Sesalkraft Company
H. J. Heinz Company	Studebaker Company
Lamont Corliss & Company (Pond's)	U. S. Rubber Company
Western Cartridge Company	

*The Cost of Using Castle Distribution Service Is
Less Than Half the Cost of Mailing a Letter*



**RUSS BUILDING
SAN FRANCISCO 4, CAL.**

**30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.**

**FIELD BUILDING
CHICAGO 3, ILL.**



...for Better Sound... Clearer Projection...Simpler Operation

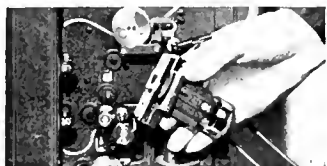
THE new RCA 16mm Sound Film Projector, Model PG-201, is a de luxe equipment ideally suited for use in the industrial, commercial, entertainment, and educational fields—wherever de luxe requirements are indicated. Designed to provide the ultimate in performance, it is reasonably priced—costs no more than equipment which cannot equal it in performance.

Semi-portable, the PG-201 is contained in two carrying cases—one for the projector and built-in sound amplifier, the other for the speaker and equipment accessories.

The silver-coated pyrex glass reflector, large

"aspheric" condenser and fast F1.6 "coated" projection lens mean more light on the screen—better picture definition. The powerful four-stage amplifier and precision-engineered mechanical filter provide fine sound reproduction at the originally recorded pitch.

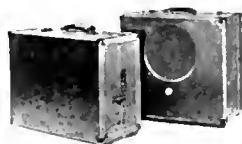
Convenient to use, easy to operate, simple to maintain, the new RCA 16mm Projector is the logical choice for fine sound and top projection performance. Before you invest in any new projection equipment get the story on the new RCA machine. Write today to Section 20-F, 16mm Projectors, Engineering Products Department, Radio Corporation of America, Camden, N. J.



You can clean this aperture in a few seconds because the RCA film gate is removable.



Reflector, condenser lens and projector lamp are instantly accessible for inspection and cleaning.



The RCA 16mm Sound Film Projector is complete in two compact portable units. The projector case contains the projector and amplifier. The speaker case contains the speaker mechanism, reel arms, cables and spares.

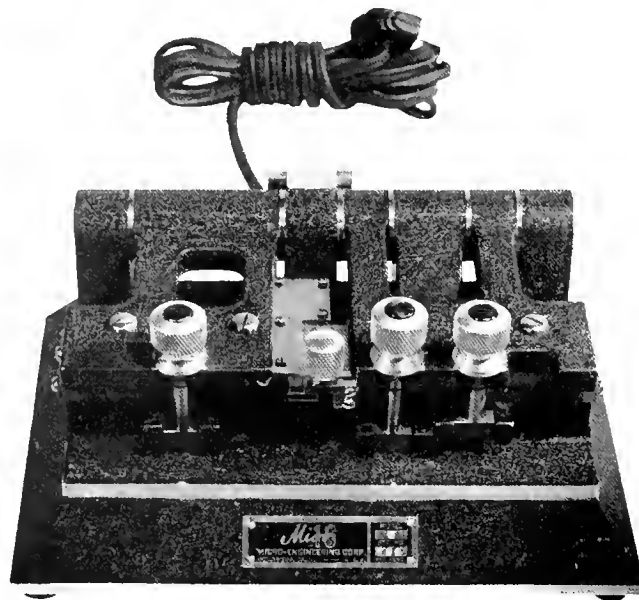


16mm PROJECTORS

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.

NOW! a *professional* 16mm Splicer



Immediate Delivery

\$147.50

Constant Temperature Hot Splice

PERFECT AUTOMATIC REGISTRATION AT
SPLICE REGARDLESS OF FILM SHRINKAGE

Splicer Operation:

1. One scrape cuts .0015 deep, .070 wide.
2. One operation cuts ends, locks and cements film.

PRECISION ENGINEERED THROUGHOUT • CARBOLOY SCRAPER BLADE (Semi-Automatic)
OILITE BEARINGS • HARDENED AND GROUND STAINLESS STEEL BLADES

WRITE FOR CATALOG

MICRO-ENGINEERING CORPORATION

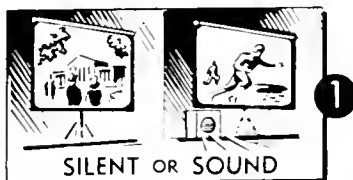
211 GUARANTY BUILDING, HOLLYWOOD 28, CALIF., Phone Hillside 2121
NEW YORK AGENT: CAMERA EQUIPMENT CO., 1600 BROADWAY, N. Y. C.

this 3-purpose*

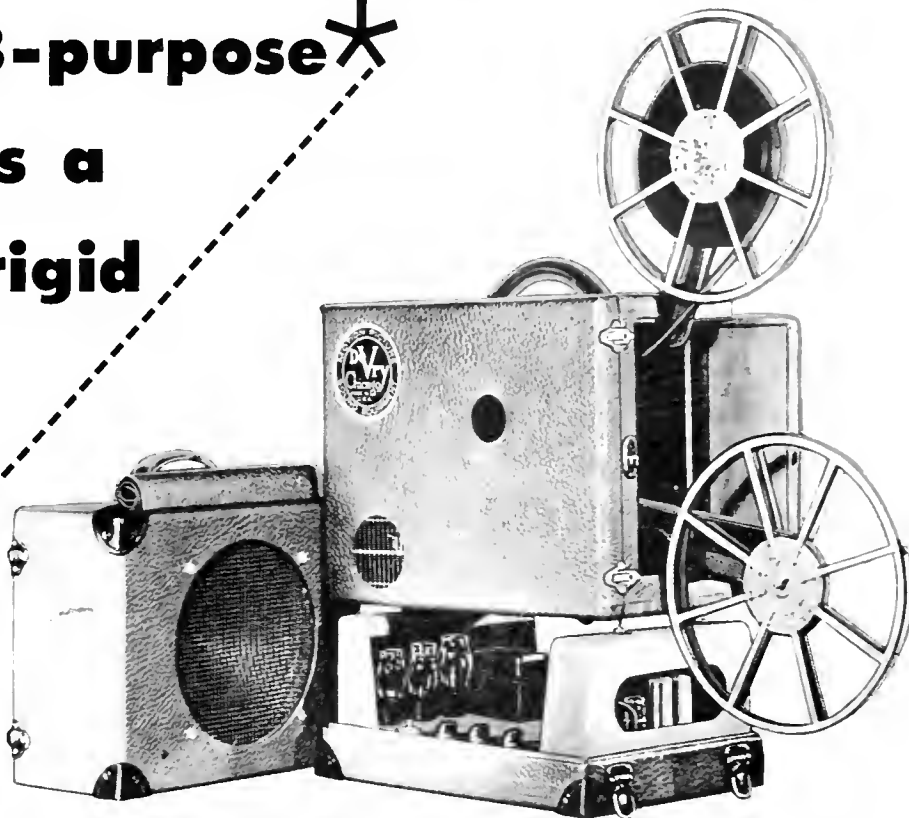
DeVRY meets a

businessman's rigid

specifications



The DeVRY RS-ND30 model is a 3-purpose projector that SAFELY projects both sound and silent films;



The new DeVRY portable 16mm. sound-on-film projector is a versatile tool for business, industry and the professions. For when it comes to taking its messages out to sales room, conference room or consumer meeting—in one case it may be silent films that are to be projected—in another, sound films—in either case, black-and-white or color films may be on the projection program.

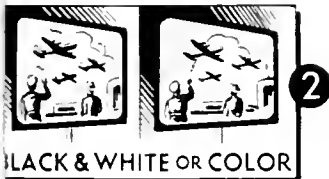
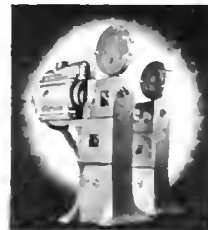
Again there may be need for the use of turntable or microphone—with, without or in addition to silent or sound films.

All of these many and varied projection and amplifying needs of modern business are met with DeVRY's new Model RS-ND30 3-purpose professional 16mm. sound-on-film projector with its separate amplifier and speaker. Built like a fine watch for day-in, day-out trouble-free service in home, office or on the road, the new DeVRY portable 16mm. sound-on-film projector is so simple to operate that practically anyone can set up, thread, focus and service it, without special training.

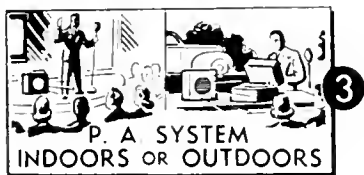
Learn more about DeVRY's new 16mm. sound-on-film projectors and other DeVRY audio-visual sales and training equipment—all of which are built to meet the most rigid specifications of the most exacting buyer. Write DeVRY CORPORATION, 1111 Armitage Ave., Chicago.

35mm. AUDITORIUM EQUIPMENT

For Auditorium, Assembly Hall and Company Theatres—where 35mm. films are to be shown—get the facts about (1) DeVRY Theater Projectors—sturdy 35mm. precision projectors for permanent installations (illustrated), (2) DeVRY Transportable—35mm. sound-on-film projector for use where projector throw does not exceed 60 feet, (3) DeVRY Portable 35mm. sound-on-film projector in matched cases—projector in one—amplifier and speaker in the other. Ideal for road show and sales or training caravans. Use coupon below to get colorful literature—FREE!



shows black-and-white and color film without extra equipment;



and that has a separately housed 30-watt amplifier and sturdy permanent magnet speaker which afford Public Address facilities—indoors and out.



Only 5-TIME WINNER of Army-Navy "E" for the production of motion picture sound equipment

DeVRY CORPORATION, 1111 Armitage Ave., Dept BS-C8
Chicago 14, Illinois

Gentlemen—Please send latest literature on Audio Visual Sales & Training Aids. Please send "Production Pointers" and names of Producers. We are interested in 35mm motion picture sound equipment, with arc lamp, with Mazda lamp.

Name _____

Address _____

City _____

Zone _____

State _____

In Canada, contact Arrow Films, Ltd., 45 Victoria St., Toronto, Ontario, Canada

Case Histories of Outstanding Films



THIS AMAZING AMERICA

PRODUCER . WILDING PICTURE PRODUCTIONS, INC.
SPONSOR GREYHOUND LINES
RUNNING TIME 35 MINUTES
SOUND WESTERN ELECTRIC

This sound film in technicolor tells the story of a romantic tour through all parts of America. Over seventeen million people have already seen it. The American Red Cross selected this film for showing in military camps throughout the world—and ships bringing G.I.'s home from overseas are regularly using it. The Office of the Coordinator of Inter-American Affairs has purchased a number of prints which are now being circulated through South American countries. The State Department of the United States Government has requested and received prints for showing before Russian and other foreign government officials, and has just completed seven foreign language translations which will be shown in Europe and Asia. *Beaumont and Hohman, Inc.*, (Advertising Agency for Greyhound Lines).

MEAT AND ROMANCE

PRODUCER . WILDING PICTURE PRODUCTIONS, INC.
SPONSOR . NATIONAL LIVE STOCK and MEAT BOARD
RUNNING TIME 40 MINUTES
SOUND WESTERN ELECTRIC



"Dramatize the story of meat!" In 1910 this order went to Wilding Productions from the National Live Stock and Meat Board. The result was an educational film of interest to both students and adults.

This film really made a hit! Here's what Mr. R. C. Pollock of the National Live Stock and Meat Board had to say: "More than 9,300,000 people have seen 'Meat and Romance' in 82,029 screenings in 8,000 cities and the picture is still going strong!" You don't get audiences like that with a "dull" film.

Both these outstanding films used
Western Electric
RECORDING

Sound can "make" or "break" an instructional or publicity film. Top quality Western Electric Sound recording, though minor in cost, is of major importance when the results are in.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED

233 BROADWAY, NEW YORK 7, N. Y.

BUSINESS SCREEN



Table of Contents: Issue Five

FEATURE: REPORT ON FILM DISTRIBUTION	
Audiences Unlimited—for Good Pictures	15
The Size of the Factual Film Audience	16
Types of Audiences for Business Films	17
Point of Sale Audiences in Department Stores	18
Foreign Trade and Sponsored Films by <i>Albert Hensing</i>	19
ALONG THE PRODUCTION LINES	
New Films of the Month: <i>the Calvert Program, etc.</i>	20
Golden Jubilee; Railroad Training and Better Light Films	21
ARTICLES AND FEATURES OF THE MONTH	
Training in Human Relations by <i>Evelyn Stafford Biannon</i>	22
Slidefilms Balance the Visual Program	23
Pan-American's Educational Film Program, a <i>Staff Report</i>	24
Films Serve the New York Central by <i>Frederick G. Beach</i>	25
How to Insure a Good Film Showing: <i>Graphic Feature</i>	26
The Making of a Film Music Track by <i>Emil Velasco</i>	28
BUSINESS SCREEN DEPARTMENTS	
New Products: <i>A Buyer's Guide to New Equipment</i>	43
Business Screen Executive: <i>News of the Industry</i>	46

ONWARD TO 1950: Our Cover Theme

★ THIS MONTH'S COVER may be either kernel or carnal, depending on how you look at it, but there's a story in it and it's a good one. Inspired by NAVEB's great and good show at Chicago's Hotel Continental this month and by the amazing figures of industry growth now being compiled by our Research Department, the cover artist took a midsummer holiday and came up with this creation in the mood of Dali.

It represents a graph of 16mm

growth by decades from 1920 to 1950. Look closely and you'll see the 20's depicted by the dollar bill in the background; the depression years of the 30's are represented by the skull and the paradoxical dove of peace and atom explosion in the foreground are symbolic of these hectic days.

The unfinished wall to the right is the work of visual education still building . . . ever growing. *Let's grow with it!*

—OHC

VISUAL ARTS CORPORATION

2 WEST 46TH STREET NEW YORK CITY

LONGACRE 3-2939



PLANNING
DIRECTION
WRITING
COLOR PHOTOGRAPHY
MOTION PICTURES
SLIDE FILMS
RECORDING
MUSICAL SCORING
ART DIRECTION
COMMERCIAL ART
RETOUCHING
STILL PHOTOGRAPHY { BLACK AND WHITE
EDITING { COLOR

There is NO substitute for the Impact of Modern Visual and Oral Film Presentations. Whether yours is an Old Established House (*with your product already a household word*) or a Newcomer, the use of Motion Pictures in your Educational Program and in your Sales and Sales-training work will definitely enhance your opportunities for success and, incidentally, mark you as among those who have chosen the most powerful appeal modern science has yet devised. ¶ We are applying twenty-four years of professional production experience to the creation of documentary films, for *unless your motion picture story can compete physically* with the best Hollywood offers, it will suffer by comparison and will simply be branded an "industrial." It is in Writing, Preparation and Direction that a film is really made. But production "know-how" is absolutely essential, too. We are combining all these separate crafts in every picture we produce.

OPERADIO MANUFACTURING CO. PRESENTS THE NEW

Explainette

THE MOST DYNAMIC
SALES AND TRAINING AID
IN AMERICA TODAY!

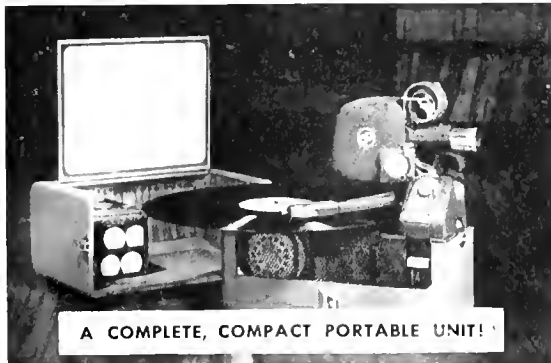


EXPLAINETTE IS DESIGNED
FOR COMPLETE SERVICE

- SALES TRAINING
- POINT-OF-SALE SELLING
- EMPLOYEE TRAINING
- VISUAL EDUCATION



EASY TO SET UP AND OPERATE!



A COMPLETE, COMPACT PORTABLE UNIT!

EXPLAINETTE Gives you these Features!

Attractive, functional design makes unit completely compact and portable. Matched amplifier and loudspeaker—designed by Operadio—embody newest electronic features and insure excellent sound quality. *EXPLAINETTE* is easy to set up and operate . . . newly-developed film advance and unique "Thread-Easy" film guide simplifies operation. If you require easily-carried, clearly-understood sound slide film equipment, engineered for small and medium-sized audiences . . . investigate *EXPLAINETTE* today!

FOR COMPLETE INFORMATION WRITE DEPT. BU-8, OPERADIO MANUFACTURING CO., ST. CHARLES, ILL.

OPERADIO
Explainette

SOUND SLIDE FILM EQUIPMENT

26 Film Exchanges for Industry

Serving 30,000 16MM Sound Projector Owners



KEY TO ABOVE MAP
 ■ Over 1,000 Projectors
 ■ Over 500 Projectors
 ■ Less Than 500 Projectors

Modern's 16mm Film Exchanges — Designed to Serve Needs of Industry — Insuring Maximum Utilization of Your Films

Strategically located film exchanges reduce to a minimum shipping time to and from audience locations.

Local personal contacts are made by exchanges to develop all possible audiences. They are classified as to type and program requirements to meet your special needs.

Review facilities are available for educators and program chairmen as well as our field organization, executives and customers.

4. Each picture promoted separately to audiences of your specification.
5. Advance notices are rendered and signed attendance reports secured for each individual showing.
6. Modern's film exchanges offer the most efficient means of reaching more than 30,000 equipped audiences today — 100,000 audiences in the near future.

Write for complete details of Modern's operations currently



applied to the specialized needs of more than 50 sponsored programs.

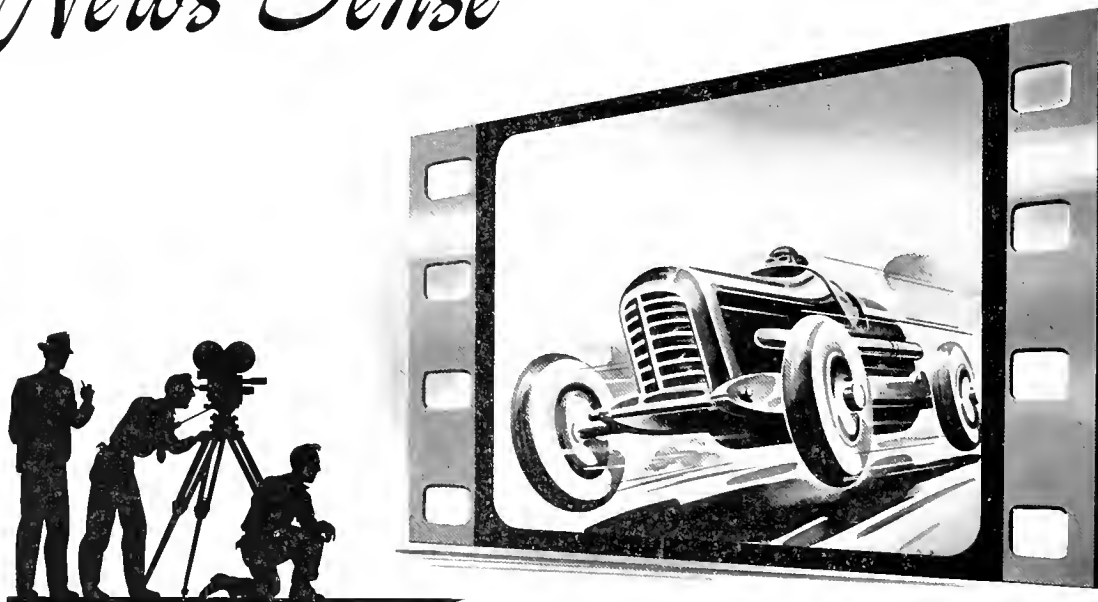
26 FILM EXCHANGES

- Atlanta, Georgia
- Austin, Texas
- Boston, Massachusetts
- Buffalo, New York
- Cedar Rapids, Iowa
- Chicago, Illinois
- Cleveland, Ohio
- Detroit, Michigan
- Harrisburg, Pennsylvania
- Indianapolis, Indiana
- Kansas City, Missouri
- Lexington, Kentucky
- Los Angeles, California
- Milwaukee, Wisconsin
- Minneapolis, Minnesota
- New Orleans, Louisiana
- New York, New York
- Omaha, Nebraska
- Philadelphia, Pennsylvania
- Pittsburgh, Pennsylvania
- Raleigh, North Carolina
- Richmond, Virginia
- St. Louis, Missouri
- Salt Lake City, Utah
- San Francisco, California
- Seattle, Washington

MODERN TALKING PICTURE SERVICE, INC.

Headquarters: 9 Rockefeller Plaza, New York 20 • Chicago Office: 112 E. Ontario St., Chicago 11

News Sense



..... the ability to film fast-moving events where retakes are impossible!

The filming of the Indianapolis 500-Mile Race (in full color) and the Detroit Golden Jubilee were not easy assignments, but with special facilities our camera crews shot these "no-retake" stories . . . and our editors quickly prepared the finished pictures for release.

It frequently becomes necessary to catch important events or industrial activities on short notice. That is where the "news sense" and long newsreel experience of our staff offers a plus value . . . not only on location but also in the editing and completion of the film.

News sense is part of the Sound-Masters tradition . . . part of the special service which we offer to you.



Sound Masters, Inc.

MOTION PICTURE
AND SLIDE FILM
PRODUCTIONS

165 WEST 46TH STREET — NEW YORK 19...3010 BOOK TOWER — DETROIT 26

PART ONE OF A BUSINESS SCREEN REPORT ON FILM DISTRIBUTION

An Approach to Measurement of the Business Film Audience

THE AUDIENCE IS THE THING.
It is the "boxoffice" of the factual film and the fundamental behind all problems of production, planning and film procurement by business and industry.

In this group-minded nation of ours, there are many kinds and classes of audiences waiting for innumerable types of badly needed factual films.

How far can a film go . . . how many audiences and over what span of time . . . does its effective range cover? A particular film may be worthy of worldwide showing if it deals with a problem common to China, Russia, India, Europe and the American continents. Different factors of audience interest will be encountered but many of them can be resolved in the changing verbal sound tracks, translated into as many languages as the countries which the film may serve.

THE POTENTIAL IS WORLDWIDE

Army, Navy and OWI informational films encircled the globe. Foreign language subjects "sounded" in New York City were sent to Brazil, India, China, Russia, Egypt, Yugoslavia, Arabia and others of the allied governments. Similarly, postwar films in the field of

foreign trade, industry, human relations, and broad areas of public education may help to cement international ties as no other medium has yet succeeded in doing or could do half as well.

HONESTY IS THE ONLY POLICY

Audience acceptance presupposes absolute accuracy of content, quality of screen presentation and relative merit of subject matter.

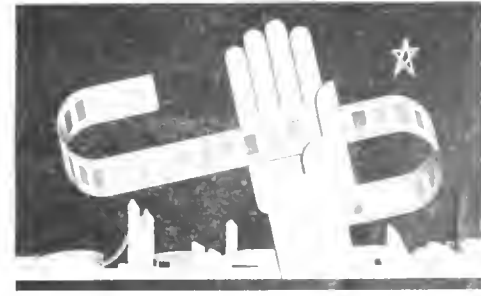
Accuracy of content has been mentioned; fairness and impartiality are vitally important for the screen is a powerful medium and any shading of viewpoint will stand out in bold relief and reflect with discredit upon the sponsor. But the other great responsibility is toward the entire phase of *production, distribution, sale, and good action.*

Two basic rules govern the use of industrial and commercial films: 1. Distribution: The sale of any film must be fully planned before production is begun. It is essential to the writer, to the director and to the eventual distributor as it is to the sponsor to know when the film is intended to go before the public is actually in any phase of production.

2. The full latitude of the potential audience must be understood before distribution

can be really effective. But the "all-purpose" film is most likely to fail. Films must be *specific*; a shotgun treatment of any subject will fall short of a good part of the audience. Similarly, a film designed for salesmen will not serve a school audience, nor should a film intended for dealers be tried out on the public just because the prints are on hand.

The audience is waiting . . . and it is eager for factual films about your new products, your new basic materials, their uses and also about the many problems of our complex economic and social postwar world with which all of us are concerned. It is this very eagerness and enthusiasm of schools, clubs, over-



INDUSTRIAL AUDIENCES



OUTDOOR FACTORY SHOWS, where the weather permits, are a means of providing employee recreation, safety, morale and guidance.



INSIDE PLANT SHOWINGS in the cafeteria, rest-rooms or plant auditoriums are convenient and help to promote better labor-management relations.



ON THE JOB SHOWINGS in plant aisles and other factory locations may be held at recess periods or lunch hours, using shadow-box screen.



SKILL AND SAFETY EDUCATION are other program subjects for employee showing in the plant. Their value is well recognized in the production results attained.

(CONTINUED FROM THE PREVIOUS PAGE) groups, labor groups and thousands of similar audiences which are the backbone of America that so often leads to the screening of unsuitable films . . . whereas careful preparation of and preplanning of good screen material would increase the power and scope of the medium to the good of both sponsor and audience.

Hundreds of report cards are received from program chairmen, heads of organizations, etc., after audience groups have seen from 20 to 45 minutes of screen material. They begin to explain a little of the power of the medium. It serves to explain why it is worth the time and effort and thought required to put together a film worthy of your company's name and reputation and worthy of being exposed to these millions of people for such long periods at each and every showing.

INDUSTRY KNOWS GOOD FILM VALUES

Industry does not doubt the effectiveness of films. Most present sponsors understand that *effective* films are *good* films produced by experienced, well-equipped companies who specialize in the industrial or commercial-educational medium. The "living cells" of companies are put before the audience on a large and lighted screen and no effort or cost should be spared or wasted to make that presentation effective. But what are the facts about distribution and its cost? Where do films go and how much does it cost to get them there? Part II will cover this in detail.

Here is one table of actual statistics collected and verified on types of audiences secured by a number of different types of sponsors.

TYPICAL SPONSOR CASE HISTORIES

TYPE OF CLIENT	BOOKINGS	ATTENDANCE
NON THEATRICAL 16MM AUDIENCES		
A Raw Material Mfr.	7,773	1,814,383
B Auto Mfr.	1,816	1,291,270
C Drug Mfr.	1,016	224,615
D Mfr. of Electrical Goods	5,129	1,006,218
E Soap Mfr.	1,181	292,466
F Watch Mfg.	2,829	651,749
RURAL THEATRICAL TOWN 16MM AUDIENCES		
A Raw Material Mfg.	527	215,291
B Auto Mfg.	932	143,016
C Midwestern newspaper	1,193	993,025
D Mfr. of Farm Machinery	918	746,773
F Electrical Mfr.	482	210,773
F Lumber Products Co.	1,078	890,525
THEATRICAL 35MM AUDIENCES		
A Raw Material Mfr.	6,727	11,307,602
B National Trade Assn.	4,163	9,825,077
C Trade Assn.	3,963	9,720,996
D Milk Assn. (1 state)	651	2,795,285
F Oil Company (29 states)	1,176	3,823,921
F Lumber Products Co.	3,000	5,604,311
CLUB AUDIENCES		
A Electrical Mfr.	5,150	651,075
B Liquor Mfg. Co.	8,056	869,595
C Electrical Mfr.	12,650	2,658,562
D Lumber Products Co.	1,013	218,996
F Oil Company (29 states)	1,195	135,290
F Food Products Co.	480	65,279

◆ Now how about the methods of reaching those audiences? Briefly, the commercial services available for getting your film into the field are threefold:

1. THE "LIBRARY" METHOD of distribution in

which films are shipped to requesting groups usually to projector (16mm sound) owners in business, club, church or educational outlets. There are now more than 30,000 16mm sound projectors owned by such groups in the U. S. Of this number approximately 17,000 are in high schools and colleges or metropolitan city school systems serving both elementary and secondary schools. The remainder are fairly well divided between industrial and business groups, associations, dealers, clubs, lodges, churches, county agents and other group audience representatives.

Films are offered to such outlets by mail promotion and the demand for good subject matter is very large; showings per print will vary but as many as two or three or even more showings per week can be achieved by these experienced distributors through keen knowledge of local outlets and "circuiting" when conditions permit. Branch offices maintained by national services reduce the time required for shipment and return of prints and increase the number of showings. For the most part little damage is encountered but good inspection of every shipment is maintained with rigid supervision so that every audience possible is assured of a good performance. *This is most essential.*

This field will increase in scope as projector manufacturers deliver the tremendous backlog of school and industrial projector orders as well as those going to clubs, community groups, churches, and other buyers.

PROJECTION SERVICE FOR SELECTIVITY

2. PROJECTION SERVICE, with operator and projector supplied by local licensees or distributors aligned with national services is necessary to reach selected audiences where



2,000,000 Club Women Wield Vast Influence

◆ 15,000 local women's clubs throughout the United States and a large number of such groups in Canada provide a most important outlet for sponsored film programs. Subject matter ranges from social problems to home economics pictures but the ladies are a large and interested audience for *good* business films.

The General Federation of Women's Clubs has an active interest in films of all kinds, particularly those which contribute to better understanding of world and domestic problems listed on its agenda.

wned equipment is not available. Such service is very effective, widely available throughout the United States, and is indispensable in bringing films to special dealer meetings, conventions, influence groups and to specified consumer groups such as a predetermined number of women's clubs, men's organizations, trade groups, etc. You pick the exact type of audience desired and if there is the rarest existence of group organization, that audience will be reached at a specified time with a fully professional screening of our film.

THEATRICAL DISTRIBUTION OUTLETS

3. There is a third and very sizeable audience available through the regular theatrical channels. Upwards of 12,000 movie theatres show commercial film subjects ranging from the familiar "Minute Movie" screen ads to one and two reel public information subjects. Here, again, quality of production is one measure of the total audience available. Experienced distributors of such films have learned that films of real audience interest are essential to the theatre distribution channel, they have not proven objectionable in the neighborhood theatre and they have been shown in such places as Radio City Music Hall when the subject matter was deemed of unusual public interest.

Minute Movies are sold at regular rate card rates as an advertising medium and the theatre owner is paid for showing them, one and two reel subjects are offered through regular theatrical exchange channels on a voluntary basis and not paid. The theatre owner is the sole judge of their acceptability and the fact that he has so often accepted good subjects of this kind is evidence of the high standards of production attainable and the public interest of many subjects. The entire medium is a proving ground for television, particularly in this area of public distribution. The same standards of audience acceptability and problems of production will carry over into your planning for television.

DISTRIBUTION AUTHORITY IS CITED

◆ One veteran official of a long established commercial distribution service has some practical, common-sense thoughts to offer the prospective sponsor:

"No company or organization is warranted in producing a motion picture until it has first given serious consideration to its use and distribution. In other words, it is foolish to put the cart before the horse.

"There are three factors that must always be taken into consideration in the production and distribution of a motion picture. These are: a. the cost of production, b. cost of prints, c. cost of distribution.

"There are several types of distribution available. But each type is dependent upon the field for which the film is intended. As an illustration, if it is a food picture or one suitable for home economies and women's groups, it is possible to obtain a one million audience per year in this field for a three year period by filling audience requests.

The great demand for sponsored films to

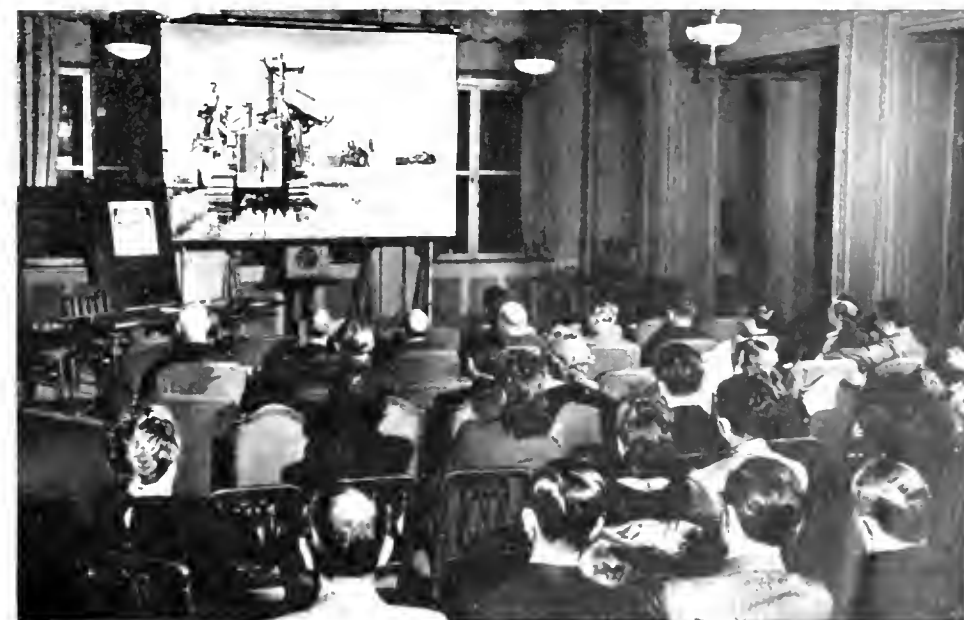
(CONTINUED ON THE NEXT PAGE)



BUSINESS AND SERVICE CLUB GROUPS (left) and movie members (right) use film to give educational films for luncheon and evening program, their special events.



REAL AUDIENCES ARE INTERESTED IN the film content, a sales medium, to be appropriate and effective.



COMMUNITY ROOM MEETING held out of business hours.



Department stores feature product films.



Travel films have a wide audience appeal.

DISTRIBUTION STANDARDS

(CONTINUED FROM THE PREVIOUS PAGE) day has lent added significance to the problem of adequate prints. From two to three hundred prints are now desirable for subjects with a general mass appeal where the audience should be reached in a comparatively short space of time. Note this:

"It is safe to figure that one hundred prints are required for every one million audience. Although we most often think of the million audience, it is possible to obtain a two, three, four, or five million audience—but the volume of audiences which can be obtained is dependent entirely upon the pulling power of the picture itself. For instance, there is a vast difference between a picture designed for the home economics field and one that has general audience appeal. The former we estimate is good for a one-million audience whereas the latter has possibilities of reaching from three to five-million."

FACTS ABOUT RURAL AUDIENCES

◆ Road-showing of sponsored films combined with 16mm recreational programs has increased hugely in this first postwar year.

Here again careful study must be given to this type of distribution. These shows are held in communities in which there is no theatre which reveals the fact that they are small. 90% of them are located in rural areas, but these shows draw their audience from an area of ten to thirty square miles. It is not unusual in a small community of about two hundred fifty people to have an audience running from six to eight hundred persons.

An important fact that must be remembered, in this type of showing, is that your film is part of an entertainment program. The value of this type of showing depends in a large measure on the market the sponsor desires to reach. Commercial distributors urge every concern that is contemplating the production of a motion picture to first make an analysis of the market it desires to reach and then confer with some company that is thoroughly familiar with business film distribution. *It is a field vastly different from that of the entertainment theatre.*

"The agricultural field, of course, represents a huge market and of the 3,083 county farm agents approximately 75% possess or have access to a 16mm sound projector. This market represents the farm family and is naturally a huge buying market. It is the custom in this field for the county agent to use a film

for a two or three week period, exhibiting it at rural center meetings," according to this distribution authority.

A commercial film distributor has recently surveyed the county agents and supplies these interesting facts from first incomplete analysis:

SURVEY OF COUNTY AGENTS WITH AND WITHOUT 16mm PROJECTORS

State	No. of Co. Agents	Number Reporting	Have Projectors	Have Access to Projector
Alabama	66	24	13	7
Arkansas	71	26	9	16
California	43	15	9	6
Colorado	43	23	15	7
Connecticut	7	1	1	
Delaware	3	2	2	
Florida	59	15	7	7
Georgia	138	43	26	9
Idaho	32	1	1	2
Illinois	96	27	22	5
Indiana	92	42	22	16
Iowa	91	38	32	3
Kansas	92	39	11	23
Kentucky	121	42	11	29
Louisiana	64	12	6	1
Maine	13	6	6	
Maryland	21	5	2	3
Massachusetts	12	3	3	
Michigan	76	29	10	16
Minnesota	87	41	26	16
Mississippi	85	31	19	13
Missouri	107	13	24	17
Montana	30	6	2	4
Nebraska	79	24	10	11
Nevada	13	1	3	1
New Hampshire	12	2	2	
New Jersey	20	6	5	1
New Mexico	31	11	7	5
New York	55	18	10	9
N. Carolina	98	33	10	21
N. Dakota	42	15	9	6
Ohio	83	17	6	11
Oklahoma	76	20	10	5
Oregon	36	11	8	2
Pennsylvania	65	18	1	12
Rhode Island	3	—		
S. Carolina	17	20	1	8
S. Dakota	13	11	1	1
Tennessee	98	42	30	9
Texas	226	52	17	26
Utah	26	9	5	3
Vermont	11	2	2	
Virginia	101	28	6	16
Washington	37	7	2	4
W. Virginia	11	16	9	5
Wisconsin	69	31	28	6
Wyoming	20	10	5	5
	2,784	936	175	373

YOUR OWN BUSINESS SHOWINGS

◆ Many concerns manufacture products of a highly specialized nature of interest to special

groups within their own market field. Should such a firm produce a motion picture on its products, the logical procedure to follow is to promote its own meetings, but to have an experienced film distributor take care of the physical handling and distribution of the picture.

Its sales representatives should promote the meeting and send full information regarding time and place to the distributor who in turn sees to it that complete projection equipment is provided for the meeting. In case a 16mm sound projector is made available, the distributor may provide only the film. This relieves the sales manager and his representatives of a considerable amount of grief and worry. A firm cannot expect a salesman to put in a full day and then go through the nervous tension of projecting a sound motion picture at some meeting in the evening. It just doesn't work that way, at least not if you want real film results.

NOW WHAT ABOUT THE COST?

◆ Charges for the library form of distribution are made in several ways: one commercial distributor charges a flat per showing fee, another bills on a per capita basis for audiences reported by a group representative. A third method is the flat annual charge for maintaining a film in the library, subject to loan by groups promoted by direct mailings.

Costs of projection service where operator and equipment are furnished now averages \$20 per showing on a nationwide check. The cost of distribution must be measured differently from other media: films average more than 20 minutes screening time each. What medium can claim that much undivided reader attention? These factors, case histories of successful programs and other data will be thoroughly reviewed in the next issue.

(PART TWO WILL APPEAR IN THE SEPTEMBER ISSUE OF BUSINESS SCREEN MAGAZINE)



The Theatre Audience and "Dark Hour" Shows

◆ 18,000 movie theatres in the U. S. bring up more than 85,000,000 admissions each week. This vast audience can be reached by top-notch factual shorts with *real audience appeal*; by purchased screen time via "Minute Movies" and also by sponsor rental of theatres during "dark hours" of the morning or afternoon before the regular performance.

Foreign Trade Follows the Film

by Albert E. Hensing

There is a hum of activity in the air. A tractor concern is to sponsor a film on the principles of scientific farming—a boon to China, India and the Near East; an automobile manufacturer's films are designed for use in science classrooms throughout the world; a drug producer will help improve nutritional practices in South America; an airline will further understanding between peoples with its films about the face of America, and so on.

Whence have come these films made by private sponsors in the public interest? And where have the old advertising films as we knew them gone?

As much as ever, these new films are intended to sell goods and services, but their sponsors have evolved plans for public service films on the basis of studies of audience and an understanding of the wonderful potential of the medium. They found that many of the old-fashioned selling films with their quick panorama of the plant and rapid fire sales talk would no longer do—particularly abroad. The new films carry the message of their sponsor successfully because they are geared to the needs of their audience. And this concern for the audience and its problems is in the best tradition of the documentary film.

The Film Is a Good Salesman

The power of the film to train, to educate, and to move to action is not startlingly new. On the documentary side, it was amply demonstrated during the war; and on the international scene, the Hollywood film, quite unwittingly, has for years now been our best salesman. The peoples of the world who saw our clothes, refrigerators and automobiles wrapped in the glamour of Hollywood productions, naturally left the movie houses with a preference for American products.

This influence of Hollywood was early recognized by sociologists, politicians and film makers. Soon after the first world war some of them determined to use the vigor of the screen purposefully. They decided to train the camera on reality. So they made films about housing and social welfare, films on industrial processes, and films for the education of the young. It was the documentary film makers who explored these subjects for the enlightenment of all. Because the advertising or institutional film too dealt with one of the great realities of our time—the world of industry and commerce—they concluded that to be successful, it had to delineate the relationship between man and the machines he has organized for a better living.

Present-day sponsors of the advertising film



(ABOVE) Scene from OWI's "The Cowboy"

find themselves at the same juncture of understanding. The more far-sighted commercial interests are beginning to examine purposes more closely. How many of the sponsored films being made in ever increasing number will really do a job?

What are the actual conditions which obtain abroad and how must they shape the advertising or public relations film? Two factors stand out: first, thriving foreign trade depends on world-wide economic health. Second, the sale of American products abroad depends, in a fundamental sense, on the protection and enlargement of the existing fund of good will towards the United States.

Large populations need still to be brought within the orbit of the twentieth century. In the war-devastated areas, normal living must be reestablished, industry and commerce reborn. But films made in terms of selling product X as against product Y won't do the job. What is needed is an honest sharing of the best aspects of our national well being.

Pictures Must Be Well-Aimed

Consider the absurdity of trying to sell some of the South American Indian groups on the virtues of a fancy stall shower before establishing the entire culture complex of hygiene and sanitation. Aimed directly at such health education for rural Latin American groups is the film *Water, Friend or Enemy*, produced by Walt Disney at the request of the Office of Inter American Affairs. The film explains the need for a pure water supply and gives specific instructions on hygienic wells and sanitary waste disposal. This, and many films like it, have been sponsored by our government. But government can only point the way. Industry must be prepared to exploit such opportunity not as a benevolence, but as shrewd business practice.

In line with creating a better understanding of the United States abroad, another film,

Cowboy, comes to mind. Typical of the OWI Overseas Motion Picture Bureau productions during the war, this film dispels the dime novel illusion of the gun-totin', injun fighter of Wild West stories. It substitutes for this stereotype the true picture of the western cattleman as a progressive, skilled food producer of world importance, whose efforts helped win the war.

Over fifty films such as *Cowboy* are in circulation abroad in as many as thirty-two languages each. They have reached an estimated audience of 500 million in theatres and at 16mm showings. In England the audience for documentary films outside the theatre is in the neighborhood of 700,000 monthly. Down in South America, the OIAA's 16mm screenings and mobile unit showings reached over 80 million by the end of 1945.

With the present urgency for an honest projection of America, it seems likely that government will have to continue to sponsor and distribute such films abroad. But we can also take heart in the present plans of some of the commercial sponsors; and that their public service films will secure the very widest showings is certain.

Clear Channels for Distribution

The channels for the distribution of such films are becoming increasingly clear: U.S. Government distribution through embassies and missions abroad, theatre showing in countries where theatrical shorts run more to the informational type, and certainly distribution through agencies of foreign governments (most of whom are planning mass education programs through film). And soon the avenues for film education of the United Nations must also be taken into account.

The audience for non-theatrical films is limitless. It exists wherever groups of people meet to talk, think, work or pass the time of day together. The demands of these audiences are simple. The people everywhere want to know what the brave new world will mean to them, in terms of the homes they will live in, the food they will eat and the lambs they will raise; and incidentally, in terms of the possibilities for peaceful and secure living with their fellow men in all the other nations. When the films sponsored by American business and industry give answer to these questions, they will be successful films.

Scene from "Water, Friend or Enemy"



New Films Reflect National Problems

PICTURES OF THE MONTH were close to the national problems and to the world food problem as well. Themes were as wide and varied as usual with emphasis on public and human relations. Production for job and sales training was going on, however, and in the huge Detroit and Chicago studios of such industry specialists as the Jam Handy Organization and Wilding Picture Productions, there was real activity in these fields for many business clients.

Notable in the news of programs in the field was the successful field showing job done by Ford-Ferguson (see September BUSINESS SCREENS) with *Taking Sides With Nature* and *Flexible Farming*, both Wilding productions.

Visual Appeal for Aid to Children

◆ The Save The Children Federation has announced the release of *Children of Tragedy*, a two-reel film based on the desperate need for help in saving the children of Europe and rehabilitating the European school system.

Directed and produced by F. Herrick Herrick, who heads Visual Arts Corporation, the film stars Charles Boyer, well known Hollywood star and Dr. Howard Kershner of the Save The Children Federation.

Star and director confer on commercial: Charles Boyer, star of stage and screen confers with F. Herrick Herrick, director of Visual Arts production "Children of Tragedy," new two-reeler.



◆ What are the "best pictures" of the past year, 1945 to 1946? In September, BUSINESS SCREENS resumes a prewar selection of outstanding commercial-factual films with a series of nominations. Both producers and sponsors may submit either films or briefs for this special feature. Business Film Awards will be made from these nominations by a distinguished jury of advertising, sales and public relations executives.

Calvert's "Clear to the Top" Carries Theme of Moderation

★ To intensify its campaign to promote moderation in drinking, CALVERT DISTILLERS CORPORATION has released a motion picture that brings home vividly the message of moderation with dramatic and believable human interest. Woven into the plot of the movie, entitled *Clear To The Top*, is the message that those who do drink should drink moderately; and, through frank presentation of fact, the picture demonstrates how to drink wisely.

SHOWN AT NATIONWIDE DINNERS

Following its "world premiere" in Los Angeles on June 6, at a dinner tendered by his associates to W. W. Wachtel, marking his

tenth year of association with Calvert, the film was shown at similar dinners tendered to Mr. Wachtel in Chicago on June 13 and in New York on June 20.

"This picture," said Tubic Resnik, Calvert's vice president and general sales manager, "is actually a continuation, through movie dramatization, of an educational program carried on by Calvert for years from the rostrums of civic, social and fraternal groups across the country. It depicts, as could no word-of-mouth presentation, the expres-



REGIS TOOMEY stars in the new Calvert film.

sion of Calvert's sincere belief that the promotion of moderation is in the best interest of the community and of the industry.

"Following its presentation at our series of dinners to honor Mr. Wachtel, the picture will be made available to all Calvert distributors and salesmen for private showings before civic, fraternal and educational groups throughout the country."

TOP PRODUCTION AND CASTING

Produced in Hollywood by Roland Reed with a cast of Hollywood stars, *Clear To The Top* is a one-reel dramatic sketch of the struggle of a young married couple to make good as a dance team. The picture's cast includes Regis Toomey, Joan Woodbury, Stephan Barclay, James Bush, Harry Tyler, Harry Shannon, Eddie Kane and Ben Taggart.

Chicago review of *Clear to the Top* with Calvert Sales Promotion executive Zenn Kaufman confirmed the top production job by Reed. The film skillfully weaves in a trip through a Calvert distillery in bringing out facts little known to the public about these products.

Questionnaires based on audience preview cards and interviews clearly revealed educational results through use of the film. For example, a total of 41 answers to the question "What Did You Learn from the Film?" revealed that 19 learned what grain neutral spirits meant, a key point in the picture.

Calvert will show the film through its own sales and personal relations contact organizations using company-owned 16mm sound projector equipment. These showings are supplemented by regular projection services.



Harold E. Wondsel, President of Sound Masters, Inc., and Milton D. Kramer, NYU educator, pictured at "Behind the Wheel" premiere.



Dr. Kendall Emerson, Dr. Charles E. Lyght, Dr. William Sheppard, incoming President and William Ross, NTA officials at premiere.

"Behind the Wheel" Is Released for Safe Driving Campaign Shows

◆ *Behind the Wheel*, a three-reel sound motion picture produced for the General Motors Corporation by SOUND MASTERS, INC., has recently been completed.

This black and white film carries a message to all driving beginners and explains the many rules and regulations which must be observed and understood before expert driving ability can be achieved. It places strong emphasis on the fact that driving requires the same skills and coordination as any sporting event or physical activity.

This film was previewed at a special luncheon in New York's Hotel Roosevelt, recently, where a direct tie-in was made with the current National Safety and Driving Campaign and the New York University Driver Training Program. Present at this luncheon were members of the Insurance Casualty Group, Greater New York Safety Council, National Conservation Bureau, Center for Safety Education, members of the Public Relations Department of the General Motors Corporation and executives of Sound Masters.

through local utility companies or G.E. apparatus sales offices.

◆ A new 25-minute sound film describing the Veterans Emergency Housing Program titled *Homes for Veterans* has just been released by the National Housing Agency. NHA offices can provide the film or information concerning distributors handling prints.



Illinois Central System Trains Dining Car Personnel Via Films

◆ Increased efficiency in all phases of dining car routine is being effected through the use of sound films by the Illinois Central System, according to N. E. Patterson, general superintendent of dining service for the railroad. Waiters, cooks, stewards, and other dining service personnel periodically are brought into the permanent commissary school here, where a simulated dining car and Filmosound-equipped auditorium facilities afford ideal surroundings for comprehensive training.

Supplementing this headquarters project, a regulation dining car is fitted out with Filmosound and screen and routed to key cities on the line for use as a portable schoolroom. By means of this up-to-date audio-visual education program, the railroad feels, a majority of commissary employees receive effective training in the shortest possible time.

Color and Animation Combined in Better Light & Sight Program

◆ The glamor of Technicolor and the Disney cartoon technique have been employed in the 1946 program of the National Better Light-Better Sight Bureau to dramatize the latest scientific facts of sight protection with modern lamps and lighting fixtures. The result is a blend of humor, drama and thought provoking facts that explain the fundamentals of seeing and lighting, and the need for better light, in a way never before as effectively visualized.

Entitled *Light Is What You Make It*, the new film is part of a complete package that includes colored charts with lectures, newspaper advertising, direct mail, a consumer booklet and a meeting manual, all built around the film and using the inimitable Disney illustrations. The package is best used, according to the Bureau's suggestions, for meetings of any duration, but preferably about an hour. The film, coupled with an illustrated chart talk—and all material for the latter is available and a question and answer session on seeing conditions in homes and places of business, will put over the basic information on lighting that starts customers thinking of enjoying Better Light for Better Sight in their own surroundings.

FILM PRESENTS COMPREHENSIVE STORY

Available in 16 mm. for standard sound projectors, with a running time of ten minutes, *Light Is What You Make It* covers the basic facts of seeing, and how artificial light can help or hinder the eyes. Comparing the eye with a camera, the movie points out that good light is just as important to the eye in comfortable seeing, as it is to the camera in taking a clear, sharp picture.

The magic of cartoon artistry allows the audience to look into a pair of eyes at work, and for the first time understands the muscular energy used up in ordinary reading.

PLEASE TURN TO PAGE ELEVEN TWO

Briefs About New Pictures of Note

◆ The National Tuberculosis Association's new motion picture, *This is TB* was premiered in Buffalo recently by officials of the national health group (see picture right above). Produced by Emerson Yorke Studios, the new short is the second of a series in the Tuberculosis' public education program. It will be released nationally in both the theatrical and educational fields.

◆ *Clean Waters*, new 16mm sound and color motion picture produced for the General Electric Company by Raphael G. Wolff, in cooperation with the United States Public Health Service, is now available for showings to civic organizations and other groups. Film runs 27 minutes. Bookings can be made



Training in Human Relations for the Retailing Profession

by Evelyn Stafford Brannon

IN THE RETAILING FIELD where competition keeps quality of merchandise, selection and price practically equalized, the reputation of the retailer as a public service is his margin of leadership. If this has been true in the past, it will be even more true in the retailing situation of tomorrow.

A store's reputation as an institution of public service depends upon the success of its customer-employee relationships. Institutional advertising and promotion are hollow when not backed by performance of store personnel. It is hard to conceive of discontented and ill-informed personnel treating the public professionally. Good customer relations can only be built upon good employee relations. As alert stores across the country have recognized, the prime opportunity for leadership is to be found in the realm of improved human relations among retail sales people.

Human Relations a Matter of Attitudes

The improvement of human relations among retail sales people calls for TRAINING. But it calls for training in a different sense than the usual procedural training. Human relations is not a matter of procedures. It is a matter of attitudes and orientation. It is a matter of the composure of the individual operating in an atmosphere of good will and security.

At Crowley's we have taken the position that the first requirement for the broad development of human relations in the store is that we have good material to work on. SELECTION of personnel is a subject in itself. If we assume that the personnel we are working with is of good quality, then the direct program breaks down into simple elements:

1. Individuals in jobs for which they are best suited.
2. Provided with enlightened supervision.

3. Properly oriented and trained.
4. Given opportunity to use capabilities to the fullest.

Recognizing that a human relations program must be related to a public service philosophy, it is the function of the Public Relations Department to supervise scientific comprehensive aptitude and psychological testing procedures for the Personnel Department to use in the proper placing, training and upgrading of employees at Crowley's.

Modern Psychology Used in Training

The utilization of modern tools under the direction and counsel of experts in the psychological field is applied to this portion of the program.

The development of enlightened supervision also calls for the employment of scientific assistance. Here the psychologists work closely with top management to guide and check the progress of supervisors and candidates for supervisory assignments.

The critical element—and most fertile opportunity for improvement—is the direct training of sales personnel. At Crowley's we believe in the formula, "Knowledge begets Confidence, Confidence begets Enthusiasm, Enthusiasm moves the world". Consequently our training methods are constantly being examined for possible improvement.

We have discovered that the experiences of the automotive and appliance industries, (and the experience of the armed forces), in visual training can be applied to such localized operations as department stores to great advantage. We have made the best use possible of films prepared by the manufacturers of our merchandise. The variety of such films has been interesting and helpful. We have seen much merit in some of the general sales training material on the market. But none of these

visual training tools got directly at the problems of human relations in a department store striving for a sound reputation as an institution of public service.

A New Field for Visuals Discovered

Moreover, we discovered that other large department stores were in agreement with us,—there was no specific application of visual training on the philosophy of selling peculiar to our type of retailing.

With our emphasis on scientific modern training tools, the situation was a challenge. The result of our efforts to meet the challenge has been the preparation of a complete Training Course in Human Relations for Retail Sales People in cooperation with prominent stores across the country.

The *Be Helpful* training course, as it is called, is built around five sound slidefilms. The five films make up a serial story concerning real-life department store sales people. Into their story is woven the elements of a modern retail selling philosophy and the important related selling techniques. The demonstrations are made and the points are put across by avoiding the "illustrated lecture" approach and making the maximum use of empathy, (audience participation). In practice we have found "instruction acceptance" at a much higher level when the here's-your-spinach-now-eat-it factor is removed.

New Quiz Technique Developed

As provided in the Meeting Guides for this program, discussion of the highlights from each film is conducted while the film is re-run without its accompanying sound. At each meeting the trainee receives a *Clue Book*, an abbreviated review booklet providing a complete refresher or "take-it-home" based on the film-du-jour. At the last of the series of five meetings when the trainee has seen five films and received five *Clue Books*, an easy, written Quiz is handed out, *to be answered away from the meeting room*. The Quiz makes no pretense at testing any knowledge the trainee may have absorbed. It is designed to make sure the trainee has mulled over what he was exposed (PLEASE TURN TO PAGE FORTY-ONE)



EVELYN STAFFORD BRANNON is the Director of Public Relations at Crowley's, Detroit retailer.

Sound Slidefilms At Your Service

Back from the wars, these highly useful audio-visual tools have a real place in the business film program.

ASKED TO CHOOSE whether he preferred motion pictures or slidefilms in his company's film program, one top executive in charge of audio-visual activities replied:

"There is no question of preference or any real comparison between these two media. Each has its separate and distinct place in film activities. We wouldn't attempt to use a sound slidefilm where a motion picture is clearly indicated by the nature of the subject matter; neither would we use a motion picture when a sound slidefilm can do the job more effectively.

"For example, we use sound slidefilms in a series of integrated sales training programs, complete with accompanying manuals, posters, charts and other visualizations. Each subject in this series outlines a series of steps, picturizes the situations involved and is accompanied by a recorded discussion of the right and wrong approach involved, directly applied to our specific products.

"Neither motion or emotion are essential. We deliver a logical and memorable audio-visual lesson which is amplified by group discussion after the showing, firmly impressed by a review of the picture and further secured by the personal copy of illustrated manual containing slidefilm illustrations and the text of the recorded message."

Ingredients Are Simple and Workable

Opinions of a number of other business users of sound slidefilms (the majority dating back to prewar years) shows that the number of subjects either planned or in actual production is increasing tremendously, pretty much in ratio to the return on selling and the need for sales education on a broad, workable basis.

A primary appeal of the sound slidefilm is the comparative simplicity of presentation, including portability of equipment and its operation in the field. One sound slidefilm projector and sound reproducer unit now in the field weighs only 15 pounds. Set up and other operating detail requires less than two minutes. Two-speed motor equipment enables the user to operate on either AC or DC current with the flick of a switch.

Good Programs Worth Their Cost

Production of a completely professional sound slidefilm using carefully selected talent, high-fidelity recording and the vital ingredient of thorough professional planning and creative preparation by the producer as well as art, titling, etc., will range from two to five thousand dollars. Subjects of a purely local nature may be produced for a few hundred

dollars but such low costs involve pick-up of available art material, a very inexpensive recording and similar limitations which should be recognized. Both higher and lower production costs have their specific reasons; the value of a sound slidefilm can only be measured by its ultimate screen quality and in the nature of the results sought after and achieved.

A program intended for nationwide showing before dealer groups, for example, may well be measured in terms of the cost per showing. It is sufficient to say that slidefilms are comparatively inexpensive among the audio-visual media and that this factor also makes possible their use in series.

Color Adds Audience Appeal; Results

Where product or package recognition, room decoration, and similar situations are involved, color slidefilms are clearly indicated. Processes available offer lower print costs than previously possible and open wide this added feature of audience appeal.

Color alone will not make a *good slidefilm*, however. There is a close relation between the well-planned picturization and spoken dialogue. Pictures are woven into a skillful pattern of related facts by the expert writer and director of these subjects. The psychology of such successful programs is a study in itself—for the audience reaction to a *good program is measurable and real. These are the results to which the sponsor is entitled in the use of this medium.*

Where Are Sound Slidefilms Used?

The areas of use for slidefilms are manifold; in **SALES TRAINING** they present to salesmen accurate, interesting lessons in the use and application of the product and how to sell it. In **POINT OF SALE SETTING**, the sound slidefilm provides attention-getting and compelling product demonstration in sound and pictures in such a way, as one authority puts it, "that the prospect will see a need for the product and want to buy it."

In **EMPLOYEE EDUCATION**, the sound slidefilm may be used to show company policies of advantage and interest to workers; to review company products and their uses and to teach company methods.

Job methods, safety education (a great and proven field of use), supervisory relations, plant maintenance and good housekeeping as well as background concerning specific jobs may also be taught.

Consumers, plant and office employees, retail clerks and other employees of distributors and retailers, and management itself may benefit from study and application of tried and tested sound slidefilm production and use.



PLANT CONFERENCE brings top executives together to hear sound slidefilm sales presentation shown with portable equipment.



DEALER SALESROOM showing for customers permits clear exposition of product advantages by salesmen.



RETAIL STORE SHOWINGS help the clerk to put over a product story to prospective buyers.



HOME DEMONSTRATION via light weight, easily portable sound slidefilm equipment opens wide field for many types of products.

Pan-American Pictorial

This staff report on the film activities of Pan-American World Airways is the first of a series in this industry

OVER THE PAST TEN years the Pan American World Airways system has received hundreds of requests each week from schools and colleges for educational material describing the Airways system and the countries which it serves. To meet this great demand Pan American established an educational department several years ago to plan, produce and provide material of all types for all institutions requesting educational assistance. This department, organized by the company as a moral obligation to the public which it serves, has consistently relied on films of various types to provide the best in educational methods.

The underlying theme of the entire educational program is international understanding and good-will. Pan American feels that this policy, on a world wide basis, will help in promoting increased trade and prosperity for all nations. Thus the educational program is not limited to the United States. Frank Howe, Pan American's Assistant Educational Director, recently made a trip throughout Europe and Asia speaking to schools and colleges to learn what type of materials the company could send them as educational aids.

Educators Assist in Plans

In order to insure that Pan American's efforts were being

Scenes like this are typical of Pan-American's worldwide scope.



properly directed, a national committee of outstanding educators was requested to serve as an advisory board and tell the company exactly what the schools want. Pan American's educational department follows this committee's recommendations very closely in all its activities.

A Two-Fold Program

Pan American's visual education program is in two parts: color motion pictures and educational kits. Four motion pictures are now being distributed: on Alaska, Latin America, Bermuda and the company's war effort. These movies are designed to be primarily educational, but also serve the legitimate aim of promoting good will for the company and encouragement of travel via the Pan American System. Two thousand of *Educational Kit Number 1* were distributed as a test last year to principals, supervisors and visual education directors of selected schools. These kits consist of twelve items, such as maps, charts, booklets, teacher's guide and a stripfilm. They are completely, non-commercial, merely containing Pan American's credit line in very small type. *Kit Number 1* on Latin America was so well received by schools to whom test kits were sent that additional kits are now in preparation and will be distributed on a wider scale.

26 films constitute Pan American's complete motion picture library at present. Only four are distributed because of present travel restrictions. Previously, films were made by purchasing footage from many sources, then editing and sounding them into finished film. Present plans call for many additional films, all original productions produced by commercial producers. Hartley Productions is now making a film on Ireland for Pan American under



PAA's MOVIE FAMILY boards the *Clipper* for Ireland where new film is being produced.

the supervision of Frank Howe, the company's visual director.

Pan American's films are stocked in 39 educational film depositories and the YMCA Motion Picture Bureau, where they are available for free loan. During the war years approximately 5,000,000 people witnessed Pan American showings each year. 150 to 200 prints of each of the four subjects distributed are in circulation.

Direct-Mail Promotion

Distribution promotion is achieved by use of pamphlets mailed to schools and groups either directly by the company or by the YMCA Motion Picture Bureau (now Association Films).

In addition to motion pictures and educational kits Pan American supplies recordings of native music and folklore to some schools upon special request.

Motion picture producers needing aviation footage are supplied with this type of material by the company free of charge.

Pan American uses motion pictures and slidefilms as training devices for almost every branch of airlines operation, such as mechanics, meteorology, radio, piloting, etc. These films are usually purchased prints, not specifically produced for the company. However, an indoctrination film made for Pan American is shown to each new employee of the company.

Polaroid's "Light Control" Story in Unusual New Film

◆ *Light Control, Through Polarization* is the title of a new 2-reel Kodachrome picture produced for POLAROID CORPORATION by LOUCKS AND NORLING STUDIOS.

Unusual cinematic effects have been used throughout plus animation in color to explain the phenomenon of light polarization and to show the wide application of Polaroid products. Among these are the glare-elimination devices such as day glasses, driving visors, and the new Polaroid glare eliminators for night-driving as well as descriptions of the Vectograph principle and its application. Extremely striking are shots showing birefringence effects in polarized light used in photoelastic analysis.

Through the cooperation of eminent scientists the film demonstrates how polarized light can be used to study the designs of airplane wings and other shapes in streaming currents, affording a means of studying the effects of air resistance and eddy flows. Amazingly beautiful are color shots of crystals growing in polarized lights. Included also are shots of intriguing polarized color displays.

Planned primarily for educational purposes the client has extended the film's use to sales promotion activities. Prints of the picture may be obtained by writing Polaroid Corporation, Cambridge, Massachusetts.

Latest Textile Products Shown in New Film

◆ PHILADELPHIA TEXTILE FINISHERS, INC., processors of plasticized cotton canvas, have recently released a 22 minute color film, *Flamefoil-Canvas Protection*, produced for them by Films For Industry, New York.

The film tells the story of the manufacture and the use of the specially treated textile in awnings, shoes, luggage, and tarpaulins and pointing out its qualities of resistance to fire, water, weather and mildew. Particularly interesting are sequences of tests made on the plasticized canvas demonstrating the value of the treatment. Narration is by Ed Herlihy.

Flamefoil-Canvas Protection is available on free loan from Philadelphia Textile Finisher's selling agents, William L. Borell Company, 10 Worth Street, New York.

WHILE seeking new ways to inform the public of its problems and to tell them about its services the New York Central System turned to motion pictures. Some years ago this medium had been employed to tell the railroad's story. Production and distribution cost, and the lack of a definite plan led to the end of the program as an economy measure.

The present motion picture program began in 1941 set up in a modest way as a unit of the Public Relations Department. The primary purpose was to produce simple, inexpensive films which would carry an interesting story to the public, particularly to the schools of the country. It was felt that the railroads were not properly represented in teaching material being used in schools. It was and still is the aim of the Central's movie program to give authentic information about railroad operation while free from objectionable propaganda or sales talk.

Library Survey Guided Planning

Early in the planning stages of this program a good deal of study was made of the kinds of films wanted by schools. As a starting point a questionnaire was mailed to more than 200 educational film libraries asking them among other things what type of railroad film was in demand and what they thought was needed. With the astonishing return of better than 99% these questionnaires showed that not only were libraries anxious to get good commercially sponsored educational films but they were able to give many excellent suggestions to aid the program. It was clear that films about the operation of the railroad were in most demand. Second to these were films of a scenic or geographical nature while historical subjects ran third. Most of the libraries reported that they served clubs and other community groups as well as schools and churches. Many of them did so without charging the borrower while others made a nominal service charge.

On the basis of the information thus gained it was determined that two kinds of films would be produced. First a public relations type which was to be purely informative and tell about railroad operation without containing a selling message. The second was to be one which would show various places reached by the railroad and its services for passengers with a view to promoting travel. In this type also the emphasis was to be on the educational angle so that it would have appeal for school use.

Three Public Relations Films Available

At the present time there are three films in the first category and they form the *Running the Railroad Series*. By name they are *The Freight Yard*, *The Steam Locomotive* and *The Railroad Signal*. They are 16mm sound, black and white, two reels in length. Rather than show the entire panorama of railroad operation in one film which would be entirely too long and too diversified, the subjects were limited in scope. It was felt that no film should



Scene from "The Freight Yard"



Scene from "The Railroad Signal"

Films Serve the New York Central

GOOD FACTUAL FILM REPORTS WIN EDUCATIONAL APPROVAL

be longer than two reels. Neither schools or service clubs want long pictures. Longer films are often less effective because they "scatter their shot" and do not leave a definite impression or leave a clear cut message.

Circulation Via Library Deposit

These subjects met with instant approval when released and are today being seen by more than one million persons each year with a distribution cost of exactly zero. Although seventy-five prints of each subject are in constant use there is a long waiting list from libraries wishing to distribute these films. Prints are placed in city school systems, in state teachers colleges, in colleges and universities, in public libraries and a few commercial film libraries. Periodical reports on circulation are received and these indicate that more than 500 persons of all ages are seeing each print every month. During the past three years there have been many factors which tended to cut down the circulation of such films. Transportation was slow, library staffs were cut, fewer catalogs and circulars were issued, motor delivery service was curtailed, a great deal of competition was offered by free government films and the number of projectors in service was decreased. In spite of these unfavorable aspects the distribution figures on New York Central films climbed each year. There is every indication that they will continue to go up as the war time conditions are improved.

The reception accorded these subjects show very clearly that the railroad has a great fascination for the average man or woman. It lends itself to motion pictures perhaps better than any other industry yet very few films have been produced which really show railroads in operation. The subjects mentioned have been planned to present some rather technical subjects in clear and easily understood form. Reports from schools indicate they have been found useful in such courses as physics, commercial geography, traffic management, vocational guidance and many others. During the war the U. S. Army used *The Freight Yard* as an official training film for the Military Railroad Service. The Navy found

it helpful in training its supply officers. The Canadian Army purchased a number of copies of *The Freight Yard* and *The Steam Locomotive* for training purposes and rehabilitation work among its veterans. The USO found the films helpful in its vocational guidance work and they were also approved for use in all military and naval hospitals in order to interest men in new lines of work.

Films Aided U. S. Army Air Forces

One of the most unusual teaching jobs was done by the War Department in its use of the films in training men for the U. S. Strategic Bombing Survey. They were faced with the task of evaluating the bombing of European targets. One important phase of the work was determining what effect the bombs had on railway operation in enemy country. Before men could properly report on this subject they had to learn something about railroads and their operation. Prints of New York Central films were flown to Europe in order to aid in this training.

In the second classification of films are those which show points of interest reached by the railroad. One film in this series was produced just before the start of the war. Needless to say it was not given wide distribution and only 12 prints were made. It was named *New York Calling!* and was a 2 reel color sound film about New York City. Its purpose was to

(PLEASE TURN TO PAGE FORTY-ONE)

(BELOW) Scene from "New York Calling"



HOW TO INSURE A SUCCESSFUL FILM SHOWING



The Editors of BUSINESS SCREEN are indebted to the Motion Picture Bureau of the Aetna Life Affiliated Companies for this graphic review, now made a part of our new *Better Showmanship* campaign for all audio-visual users.

FOREWORD

When you arrange a film showing, you naturally want this showing to be just as successful as you can possibly make it—a credit to you and to your organization. By following the few simple suggestions in this booklet, you can do much to guarantee such success.

Selecting the Room

1. Go to the hotel or club yourself and make a personal inspection of the available rooms. Make sure, first, that the room is



large enough to handle comfortably—without crowding—the maximum number expected to attend. If you are engaging an outside projection concern to handle the showing, have a representative of this concern inspect the room with you, if possible.

* * *

2. As you view the room, visualize in your mind (a) where the audience can best be seated, (b) where the screen should be placed, and (c) where the projector should be located.

In this connection, the screen should be placed so that no light can shine directly on it. For example, in a room where a window, in one end of the room, can be "blacked out" only partially—put the screen directly in front of this window rather than on either side. Light from the back will *not show through* but light on the face *will be reflected*.

In planning the seating arrangement, bear in mind that the first row of seats should never be closer than 10 or 15 feet to the screen.

* * *

3. If the showing is to be held in the daytime, can the room be easily darkened? Assuming that in order to darken the room, all windows will be closed and covered, how will this affect the ventilation? If possible, try and obtain a room that is air-conditioned.

* * *

4. Does the room face on a noisy street? Obviously, this should be avoided if possible. Also, avoid rooms with direct sunlight. The *darker* and *quieter* the room, the more effective the presentation.

* * *

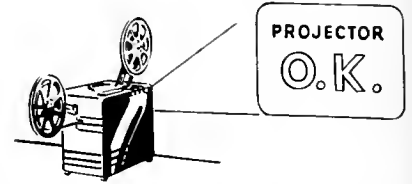
5. Does the room have the proper electrical outlets conveniently located? Most machines operate on AC current only. It may ruin a machine which operates on AC current only to plug it in on a DC line. Therefore, the type of current should be very carefully checked. If the electrical outlets are not conveniently located, it will be necessary to provide *extension cords*. These should always be obtained *in advance*.



6. Some cities have ordinances restricting the use of projectors at gatherings unless the location has been inspected. Check on this, and, if necessary, obtain a projection permit from the local police or fire department.

Necessary Steps to Insure a Good Showing:

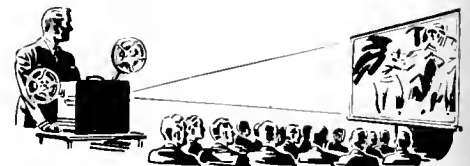
1. Make sure that your projector is in good running condition and that it has been inspected since the last showing. Obtain a stand-



ard screen in good condition. (A sheet or tablecloth is definitely *not* "standard") For an average audience, a screen four feet by six feet is satisfactory. For larger groups, a screen eight feet by eleven feet should be used.



2. Arrange to be at the room where the showing is to be made before the scheduled time of the showing. If the meeting is a luncheon meeting, set up the projector before the luncheon starts. *Never set up during a meeting*. Make all tests before the meeting.

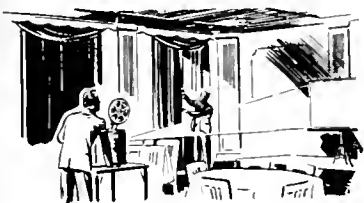


3. The projector should be placed at the rear of the audience and far enough back so that the picture covers the full screen. It should be placed on a stand high enough to clear the heads of the audience. The screen, itself, should be placed high enough for people in the back rows to see, but not too high for those in the front rows.



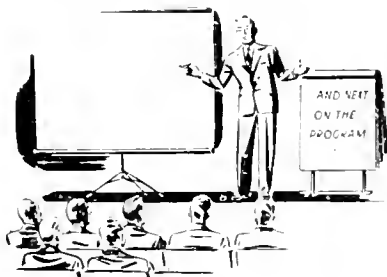
4. The sound speaker should be placed as near as possible to the screen (*but not in back of it*) and above the seat level (*not on the floor!*). If you are using a fairly large room, *two speakers*—one on either side of the screen—should be used.

5. All wires—particularly the wires leading from the projector to the sound speaker and to the electrical outlet—should be covered, or protected, to prevent members of the audience from tripping over them or accidentally disconnecting them.



13. A few minutes before the film is to be shown, be sure to turn on the sound in order that the amplifier will be "warmed up" and ready to go when the time comes.

14. Do not take down the equipment until the meeting is over.



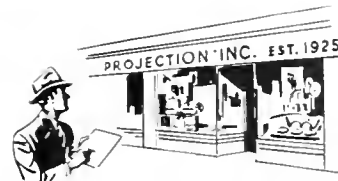
15. As soon as the film is completed, be ready to proceed immediately with the next item on the program. Avoid any undue delay.

If You Are Engaging an Outside Concern to Handle the Showing . . .

Frequently, instead of doing the projection work yourself, it is advantageous to engage an outside concern to run your film.

In these cases—just as in those cases where you do it yourself—the same careful consideration should be given to the selection of the room and the same advance testing of the film and projection equipment should be insisted upon. The projection equipment should be set up before the audience arrives—the films should be run—the focus and sound checked, etc.

1. Get the names of available projectionists and check carefully on the qualifications of each. Select the concern which has the best



operators and equipment—which has the best reputation for reliability.

Be extra cautious about engaging individuals or concerns who do projection work as a sideline.

October						
SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

2. Give the projectionist selected plenty of advance notice—even several weeks advance notice, if possible.



3. Double-check with the projectionist a few days before the meeting to make sure that the showing is still scheduled and to confirm final arrangements as to the exact time and place.

♦ Many of these points may seem to be elementary, but all are important for a successful showing.

Here's a complete graphic color manual on good showmanship!

The New Audio-Visual PROJECTIONIST'S HANDBOOK

A Business Screen Publication in the Interest of Better
Audio-Visual Presentations in Education and Industry

The first completely graphic "visual-text" pictorial manual on the principles of good audio-visual presentation, including operating diagrams and instructional guides for the student operator of motion picture, slide and slidefilm equipment, both sound and silent, is now ready for school, company or individual use.

Equip your operators with this readable, usable, handbook and improve presentations while saving maintenance, repair and film damage costs!

SINGLE COPY ONE DOLLAR POSTPAID

(Special discount on quantity orders to schools and industry)

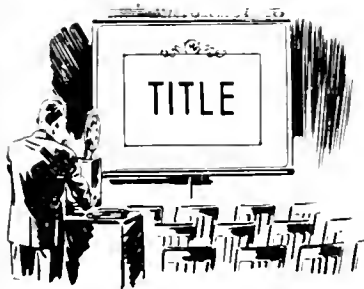
BUSINESS SCREEN MAGAZINE · 157 EAST ERIE · CHICAGO (11)

6. Run through as much of the film as time will permit before the meeting starts. In addition to giving you a check on your equipment, it will give you a chance to determine how well the room can be darkened, and where additional curtains or drapes are required.

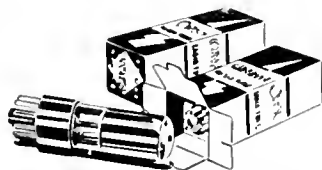
7. Focus your machine to give the sharpest possible image.

8. Adjust the sound level for both tone and volume. If there should be low volume, a lot of crackle, hissing or other unusual noises, refer to the instruction book furnished with each projector for assistance in finding the trouble.

9. If the picture and sound are not synchronized, correct the "loop" made in threading the film to the sound head. When the best possible sound has been obtained, be sure there is ample volume in reserve because a room filled with people will absorb more sound waves than an empty room.



10. After the test run has been completed, clean the aperture gate on the projector, re-thread the machine, focus and stop the projector on the fade-in of the opening title.



11. Make sure you have spare bulbs and tubes. If a bulb or tube fails, be ready to insert a new one immediately.

12. Arrange with someone to be responsible for turning off and turning on the lights. The lights should be turned off the instant the picture starts (not before) and should be turned on again as the end title fades out.



FILM MUSIC

Ideas for the Making of a Good Music Track

by Emil Velazco

WHEN an industrial motion picture producer has "sweat blood" to make a picture of which both he and his clients can be proud there is but one question in his mind, "How can I get really good music on the sound track? Of course, I would like a famous musician conducting the music of a celebrated composer with a renowned symphony orchestra. How can I get that kind of music at a price I can afford to pay and how long would it take me to get it?"

Music for a Film Must Be Good

Having been a composer, conductor and film technician for many years, I believe I understand something of the thoughts of the worried producer. Obviously it would be economically impossible for him to hire Toscanini and the Philharmonic Orchestra. Assume that the client is proud of his picture and is not interested in "how much" but "how good" and believes that only originally composed music will fit its special needs and moods and so advises the producer. Let us see how this problem is solved for him step by step in actual practices.

First he submits the work print of his picture which is screened and many notes are taken of the important changes of mood and high lights which might be emphasized musically. The work print is then run through a synchronizer and a chart is made to exact frames of the length of every mood. Given a length of say seventy-eight feet or a running time of fifty-two seconds the composer establishes a tempo which is most appropriate to the screen action. By use of a metronome he counts off the number of measures necessary to cover the exact footage. The composer now knows to a beat, how much music he must write and he begins his original composition. Every scene is carried through in the same way whether it be full music or low background. After the various compositions are orchestrated we are ready to record.

New Device Simplifies Problems

At the recording sessions I consider the most important factor for saving time and money is the conducting meter. This instrument I invented and built by virtue of necessity and the pressure of time when I was the officer in charge of music for Navy films at



The author conducts a symphony orchestra recording one of his own compositions. Only the first line of violins is shown in the illustration above.

Anacostia. By means of this machine the most minute changes of rhythm and musical high lights can be timed with amazing precision. The old click tracks had the disadvantage of not showing whether you were ahead of or behind the action, which this machine does. Retakes usually necessary because of inaccurate cueing, are a rarity. We are now ready to assemble the various takes for a final re-recording. This being accomplished, the completed picture is ready for delivery to the no longer worried producer.

Sometimes, however, productions have to be made on extremely limited budgets so that the producer can not afford even the moderate cost of original composition by the method outlined. The answer to this problem is the orchestral film library. This music has, of course, already been played by great orchestras, recorded on music tracks and carefully cataloged according to mood. Almost every type of music to suit the needs of any producer is made available in this way. The method used in timing a film with library music is identical with that for original compositions. In the same way that the composer

(BELOW) Using the new "conducting meter" which saves both time and retakes.



chose a tempo for a particular mood he now makes a selection from the film music library. It may surprise many to learn that a music track of say one hundred and twenty-five feet can be cut to fit a picture track of seventy-eight feet to an exact frame in such a way that only the composer could tell that the composition was not intended to be exactly seventy-eight feet long.

Music Selected to Fit Film Mood

This work is by no means easy and requires the most meticulous care as the cutting of the original one hundred and twenty-five feet is done according to chord structures and density of recording levels. It is even necessary at times to transfer footage so that accents in the music will build up to the high lights of the picture. The end result of this work is that library music used in this way has a strong appeal often comparable to original composition. Its quality can be as high as the library film itself if it is competently used to make up a track for a particular picture.

For the extremely limited budget the only answer is the electric organ which can be made both agreeable and effective.

We have come a long way since the old days when miscellaneous phonograph records were dubbed on sound tracks. Today, with the ever increasing importance of films in our industrial world, producers are rightly demanding something more in music than "Sound and fury signifying nothing." Now it is universally recognized that a beautifully written and skillfully executed musical score is of inestimable value in establishing the excellence of a motion picture production.

Film Council of America Meets

★ An open general session of the Film Council of America, new film forum organization headed by C. R. Reagan, President, met in Chicago, Tuesday, August 6th.

Attending the evening session were heads of the U. S. Department of Agriculture film activities, Lyle Webster, Chester Lindstrom and J. P. Nicholson.

"I swear by Apollo . . .
to teach them this art."



The history of medicine has been the history of its great teachers, from Hippocrates, the author of the Physician's Oath, down the vast corridors of progress to the teachers of today. In medical college, at post-graduate schools, in lectures, by *seeing* and *hearing*, the physician is ever striving to teach and to learn.



For many years we have helped to contribute to medical literature through the medium of film. Among our recent titles are "A Passport to Health", a study in child immunization produced for Sharp & Dohme; "Studies in Human Fertility", produced for Ortho Pharmaceutical Corporation; "Ether for Anesthesia", in current production for Mallinckrodt Chemical Company; and many other clinical films. These are in addition to the numbers of educational and public relations films produced by Audio for many of America's leading industries.

Send for "A Few Facts About Audio"

AUDIO PRODUCTIONS, INC.

630 NINTH AVENUE, FILM CENTER BUILDING, NEW YORK 19, N. Y.



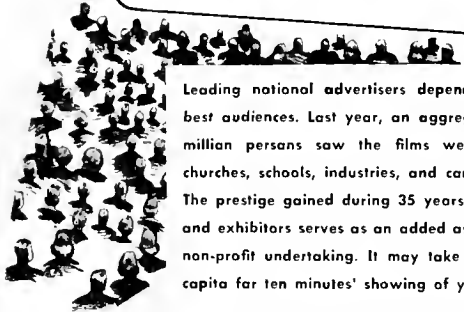
"Sutures Since Lister", produced for Johnson & Johnson, pictures progress in operating techniques and suture manufacture.



"Sex Hormones", produced for Parke, Davis & Company, covers basic physiology, diagnosis and therapy.



HIGH GRADE AUDIENCES FOR YOUR FILMS



Leading national advertisers depend on us to reach the best audiences. Last year, an aggregate total of over 100 million persons saw the films we distributed to clubs, churches, schools, industries, and community organizations. The prestige gained during 35 years of service to sponsors and exhibitors serves as an added asset to our cooperative, non-profit undertaking. It may take as little as 6/10c per capita for ten minutes' showing of your film.

COMPLETE SERVICE INCLUDING ACTIVE PROMOTION

For further details write for brochure

"HOW MILLIONS MAY SEE YOUR MOTION PICTURE FILMS"

ASSOCIATION FILMS.

(Y.M.C.A. MOTION PICTURE BUREAU)


NEW YORK 17
247 Madison Ave.


CHICAGO 3
19 So. La Salle St.

SAN FRANCISCO 2
351 Turk St.

DALLAS 1
1700 Patterson Ave.

Make Mine Good Music!

 More and more, sponsors of today's outstanding business films are asking for the added appeal and audience interest of an original film music score.

 In terms of box office value, original film music costs you little more than library "stock" material. How little original film music costs and how much it can add to your next film is worth hearing about.

We invite you to see and hear a recent Velazco "original" for business films. A request on your company letterhead will bring a 16mm sound print for review.

emil VELAZCO

I N C O R P O R A T E D

1697 Broadway, New York 19 • Phone: Circle 7-5097

Along the Production Lines . . .

Reeves Sound Studios Open New York Studio Building

◆ Among the finest and most completely equipped service facilities for independent and major producers in the sound recording field are the new Reeves Sound Studios announced by HAZARD E. REEVES, President. The studio has taken over the former Beaux Arts Institute of Design building at 304 East 44th Street, New York City.

Inside the modern facade are five floors devoted exclusively to the production of motion pictures, radio transcriptions, sound films and television shorts.

The studios will be under the direct supervision of CHESTER L. STEWART, Executive Vice President and General Manager.

"Reeves' clients will be offered every aid to facilitate their work as well as the very latest in equipment for both 16mm and 35mm operation," Mr. Stewart stated. "Among the many newly installed units is the latest Western Electric channel in the East, the new Western 'push-pull' density track and the RCA Photophone. We design a considerable portion of operating equipment ourselves and believe the new Reevesound 16mm density channel is the last word in 16mm recording."

The general purpose studios, completely engineered by a staff of Reeves recording experts, are designed to make possible the finest voice recordings or to do the newsreel type of live mix. Extensive research was undergone prior to the execution of these facilities headed by CHIEF ENGINEER LYMAN J. WIGGIN, who



CHESTER L. STEWART, Executive Vice President, Reeves Studios

analyzed developments in sound throughout the country.

Reeves services were dedicated practically 100 per cent during the war years to the production of training films for the armed forces and government agencies. Their new quarters will be turned over to the production of industrial films, films produced and supervised by government agencies, radio transcriptions, training slide films and television.



FRANK H. HARGROVE

Trans-World Air Appoints Hargrove as Film Executive

◆ FRANK H. HARGROVE, formerly associate producer of Films for Industry, Inc., has been appointed motion picture manager of TWA, Trans World Airline, it was announced today by J. C. DeLong, TWA director of advertising.

Mr. Hargrove is to make a survey of business groups, educational and fraternal organizations to determine what airline subjects are of most interest to their members. He will then coordinate production of TWA educational films along those lines.

Mr. Hargrove has been doing film work in advertising for the past fifteen years. Besides having been an independent producer, he was production supervisor of the motion picture department of the J. Walter Thompson Co.; sales and advertising manager of J. A. Maurer, Inc., and a sales promotion representative of Westinghouse Electric International Co.

Appointment of Hargrove follows current trend among many U. S. firms using films.



Don't let a burnout spoil your movies!

GET A "SPARE" G-E projection lamp

Your dealer has plenty of the
high-wattage size you need

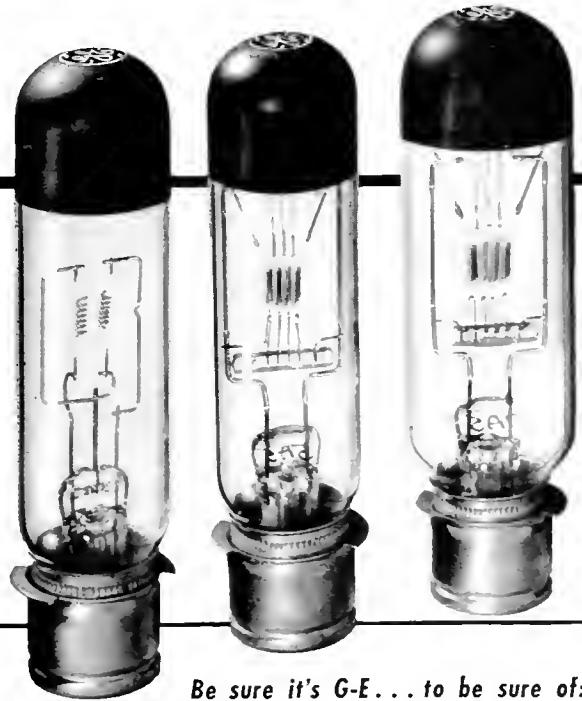
Imagine an important story on the screen . . . all the
power of pictures and action . . . and then BLACKNESS!

Don't let a burnout spoil your show! See that you
have a spare G-E Projection Lamp with every movie
projector you operate. Your dealer now has plenty
of these popular sizes!

200-watt T-10 300-watt T-10 500-watt T-10
750-watt T-12 1000-watt T-12

See him today and get the spares you need so you'll
be ready for emergencies. For some slide projectors
however, and projectors requiring lower wattage
lamps, the supply is still limited.

Confused about lamp sizes? If you have a variety of types of
projector, send for the G-E Projection Lamp Guide, which tells
you the correct size lamp for all types of projectors. Simply write
General Electric, Div. 166, BSC, Nela Park, Cleveland 12, Ohio.



Be sure it's G-E . . . to be sure of:

1. Greater screen brightness, clearer pictures . . . G-E lamps are designed to give you full advantage from the optical system of your equipment.
2. More uniform screen brightness : : : differentially coiled filaments on most popular sizes fill the film aperture smoothly.
3. Uniformly dependable performance on every replacement . . . thanks to precision manufacture, rigid inspection.
4. Constant improvement as developed by G-E lamp research, for better, clearer projection. See your G-E dealer today.

FOR BETTER "STILL" PICTURES KEEP ASKING FOR *G-E midgets!*

Remember . . . for every photographic purpose

G-E LAMPS

GENERAL  ELECTRIC



Personalities in the Studio News

New RCA Licensee Contracts

◆ RCA has recently supplied its industrial film recording licensees with new contract forms. The new contracts, according to the announcement, assure industrial producers of continued benefits from RCA's research and engineering activities while making available lowered costs for industrial films.

"The wartime stimulus to industrial and educational films," the announcement said, "has so greatly increased the volume of RCA recorded films in this field that a new contract basis can be made available to RCA licensees. This new basis will also enable RCA recording licensees to capitalize on the anticipated up-surge of film production for television usage."

Visual Arts Corporation Completes Twentieth Slidefilm

◆ Formed last November, the VISUAL ARTS CORPORATION has recently completed its twentieth slide film while work is in progress on several motion pictures now being completed in the firm's New York Studios. In charge of all production is F. HERRICK HERRICK well known for his *Vagabond Adventure* reels for RKO, *Going Places* for Universal, *Paragraphics* for Paramount and other theatrical shorts as well as sponsored films for such firms as S.S. White, Spaitan Aeronautics, General Electric Company, Edison Hotpoint, The City of Boston Port Authority and many others. Over fifty of Mr. Herrick's films have played the Radio City Music Hall and he brings to the industrial screen over twenty-five years of experience gained the hard way. Other staff members of Visual Arts are Stan Parlan, Joe Marone, Aarne Hanninen, Adolph Lobel and Louis Rothman.

Management Changes Announced by Atlas Educational Film Co.

◆ Management changes at Atlas Educational Film Co., Oak Park, Illinois, one of the country's oldest commercial film organizations have been announced following a recent meeting of the Board of Directors.

ROBERT B. WESLEY has been named President of Atlas. Wesley has been with the company for more than ten years and was previously affiliated with several other leading film producers. His knowledge of the business is based on first-hand experience in planning, directing and producing.

MAVIN W. SPOON has been named Vice President in Charge of Production, replacing A. B. Rehm who has resigned. Spoon has been with Atlas three years, and has been active in the industry for 35 years as a director of photography. EDWARD K. BARBER has rejoined the Atlas Creative Staff, after leaving the company in 1937. Barber was for a number of years Chief of the Creative Staff at Binton Holmes Films. Until rejoining Atlas, he was associated with

Poetzinger-Dechert, sales manager's consultants and visual program specialists.

Atlas recently was acquired by a group of prominent Chicago business men, headed by F. S. Yantis Co., investment bankers. The film company has retained its expert creative and production staffs, at the same time adding specialists in various phases of the business. This policy will be continued under the new management. Added capital under the new ownership has made it possible to acquire new equipment and to expand and modernize studio facilities.

Florez, Inc., Detroit Producer, Announces Executive Positions

◆ H. E. HAMMERTON has been promoted to the position of Art Director, and JAMES F. JACKSON has been advanced to Production Manager of FLOREZ, INC., promotional and training specialists, according to a recent announcement by

Genaro A. Florez, president. In making the announcements, Mr. Florez pointed out that both promotions are in line with the company's policy of filling executive positions from the organization's personnel.

Hammerton has been associated with the sound slidefilm industry since its inception, having worked with Visomatic Systems, New York City, on the early development of this training medium. During the war, he was associated with Welch & Triumpheller in the production of technical training manuals and previously served Brobeck, Inc. and Audio-Vision Corp. in the capacity of art director.

Jackson has been associated with the Florez organization for the past three years, serving the company in varied executive capacities leading to his present administrative position. He gained previous experience with General Motors Corp. as a writer and art director in the technical service department. His business experience includes positions as branch manager for White Star Refining Co. and Truchauf Trailer Corp.

Stanley R. Paterson Joins Wolff as General Sales Manager

◆ RAPHAIL G. WOLFF STUDIOS, of Hollywood, announce the appointment of a general sales manager and an Eastern representative as part of a program of expansion in the post-war period. Both men are war veterans.

STANLEY R. PATERSON, major in the United States Army in World War 2 and also a veteran of the first World War, is general sales manager with headquarters in Hollywood. DANIEL C. LAWLER, who entered the Army as a private and was discharged as a first lieutenant, is Eastern representative in the Wolff Studio offices in Schenectady, N.Y., home of General Electric Co., for whom Wolff Studios have produced a number of pictures.

Expansion and Reorganization of Eddie Albert Productions

◆ Expansion and reorganization of Albert Films under the new film name of EDDIE ALBERT PRODUCTIONS is under way with company's installation in new quarters at 1133 No. Highland avenue in Hollywood, where it has taken a five-year lease on 10,000 feet of floor space to facilitate increasing production of commercial and educational films.

Film actor Albert assumes the title of chairman in the expanded setup, while REMY L. HUDSON joins the firm as president. Hudson comes in from Chicago, where he was vice-president of International Detroit, major radio company. Previously he was vice-president of Utah Radio Co. and was associated with the Abbot Kimball advertising agency.

JACK FEETHEER, who aided in organization of Albert Films, assumes the post of executive vice-president. RONNIE J. MRAVET, formerly with J. Walter Thompson Co.'s radio division and Metro studios, becomes vice-president in charge of production.

NAMES MAKE NEWS

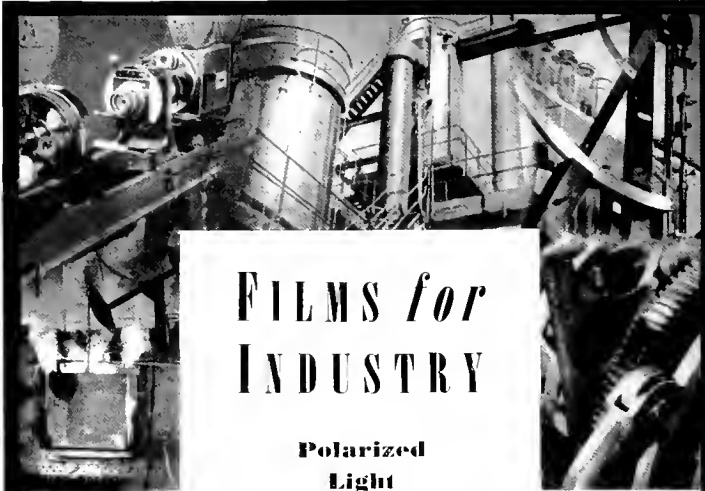
◆ DAVID B. McCUTLEY, former Director, Bureau of Audio-Visual Instruction, University of Nebraska is now associated with General Pictures Productions, Inc., Des Moines, Iowa as educational consultant.

Mr. McCutley, who has directed the audio-visual program of the University of Nebraska since August 1941, brings to his new position a background of 15 years in the Iowa public schools as a commercial teacher and superintendent and two years as Financial Secretary, Nebraska State Teachers College, Chadron, Nebraska.

◆ BOB MORFARY of CECIL B. DEMILLE PRODUCTIONS has returned to the West Coast from an extended Eastern jaunt.

◆ H. I. MITCHELL, former BUSINESS SCREENS staff member, is now active in production as a firm member of KEY FILMS. Present headquarters are at 630 Ninth Avenue, New York City.

◆ Organization of LIMEX PICTURES, New York, is headed by CARL F. LIMEX.



FILMS for INDUSTRY

Polarized Light

"Light Control Through Polarization," the new Polaroid Corporation film, is an amazing example of the use of 16mm color in an industrial film.

This picture, which explains the phenomenon of light polarization, contains special effects and animation never done before with a 16mm camera.

Loucks and Norling have the latest equipment for photographic effects in color and the personnel capable of doing an unusually effective job for anyone interested in films above the average.

Complete service — from script to screen.

LOUCKS & NORLING

245 WEST 55 TH ST. • NEW YORK CITY

MOTION PICTURES SLIDE FILMS SINCE 1923

Studios Announce Expansion Plans

Transfilm, Incorporated, N.Y. Takes Over Pathe Building

The 12-story "Pathe" Building, 35 West 45th Street, which has long been the center of independent motion picture production activity in New York, has been acquired by TRANSMILM INCORPORATED, now becoming one of the fastest growing producers of information, education and commercial films in the East.

Transfilm bought the building through Brown, Wheelock, Harris and Stevens, Inc., for an unannounced sum. The Pathe Building, built in 1915 especially for the film trade, is one of the few in the New York area completely equipped with film storage vaults, cutting rooms and built-in projection facilities. A roster of its tenants through the years reads like a "Who's Who" of the motion picture industry. Current tenants include several outstanding independent film producers. The OWI Film Section made its headquarters here during the war; and the State Department film section is still one of the tenants.

Illustrating the giant strides made in the "visual presentation" field, Transfilm, organized in a modest three room office in 1941 by WILLIAM MIESEGAES, today requires many times that space to house its motion picture, slidefilm, commercial still photography, three dimensional photography, art and animation and editorial departments.

During the war, Transfilm developed many new visual training slides and techniques for the Navy. Its *Fighting the Fire Bomb* short, produced for the

Office of Civilian Defense, set a record for distribution of non-theatrical 16mm shorts.

MILTON I. MARTIN, vice president in charge of sales, announced: "The purchase of the building was made necessary by our plans for the expansion of our company's facilities to make available to civilian sponsors and audiences the special techniques which we developed and used for the armed forces during the war. The return from the Army and Navy of many of our specialists enables us to go 'all-out' on our enlargement program."

WALTER LOWENBAUM, former MGM shorts producer who served with the Army Ordnance Pictorial Section, is back with Transfilm as vice president in charge of production. MARY GLAUBMAN, writer-producer, JERRY GOTTLER, writer, and BOB OLDS, editor cameraman, all just released by the Army Signal Corps, have joined Transfilm.

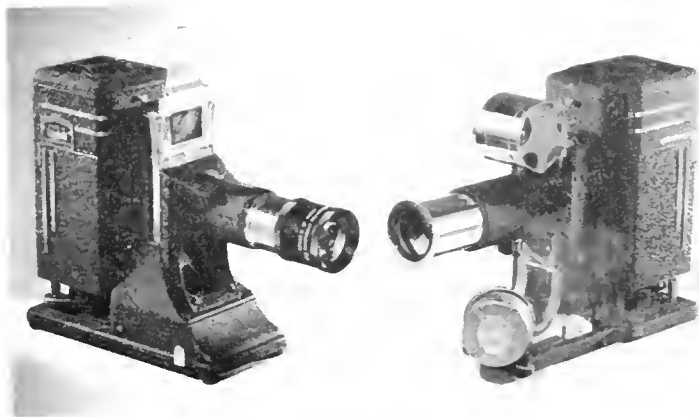
PUD LANE, veteran cartoonist, heads the Transfilm animation and slidefilm departments while LARRY MADISON, OWI producer-director of the *American Scene*, has also joined its staff. BURT VOGEL has been hired as special effects cameraman.



Joins Willard Pictures, N.Y.

◆ ETHEL CHESTER W. DUDLEY, JR., USNR has been appointed Sales Manager of WILLARD PICTURES, 45 West 45th Street, producers of films for industry and theatrical and television uses. Prior to his two and one-half years service in the Navy, Mr. Dudley was for 13 years associated with Benton and Bowles, Inc. He is also a director and the treasurer of the Capitol Theatre Corporation, and director of the Mordahl Realty Company and Interurban Airlines, Inc.

Mr. Dudley indicates that Willard is planning expansion in line with the important growth of the use of films in the fields of public relations, selling, training and education. An indication of the development of the field is the fact that sixteen major advertising agencies have established motion picture departments in the past year. The company is currently producing all pictures on the East Coast for both West and East Coast clients.



SVE 300 Watt Projectors Models AK and G

THE MODERN PROJECTORS



For Visual Presentations

More and more of America's leading business firms are using SVE slide and filmstrip projectors for their sales and training programs. They have found that a good projector is the first requirement for an effective presentation, and so they "look to SVE" for the best in projection equipment. The 300 WATT MODELS meet every need for smooth showings—bright, sharp screen images, faultless operation—the AK for showing 2" x 2" black-and-white or Kodachrome slides, or the Model G for single-frame filmstrips. These modern projectors are light, portable, and simple to operate—SVE quality products that will always serve you well. There is a wide choice of objective lenses to meet your needs. Available for prompt delivery. Ask for complete projector catalogs.

The proper projector model to meet the requirements for your particular filmstrips, sound slidefilms, or 2" x 2" Kodachrome slides can be supplied by your Industrial Film Producer. Ask us for the name of the Producer nearest you.

SOCIETY FOR VISUAL EDUCATION, INC.
A Business Corporation
100 EAST OHIO STREET • CHICAGO 11, ILLINOIS



For 16mm. Film—400 to 2000' Reels
FIBERBILT Cases are approved for Service by the **Armed Forces**, for shipping of 16mm. film.





Video Film on Golden Jubilee

★ The United States Rubber Company is currently bringing to its thousands of dealers a film story of the Golden Jubilee celebration of the automobile industry held in Detroit in June.

Golden Jubilee, originally presented as a television broadcast by the American Broadcasting Company with U.S. Rubber as a contributing sponsor, is a thirty-minute picture, filmed in Detroit by ABC's motion picture contractor, EMERSON YORKE STUDIOS, with added sequences made by CARAVEL FILMS in New York.

Advances With Auto Industry

Dr. Sidney M. Cadwell introduces the jubilee scenes in Detroit in a short talk at the beginning of the film. Dr. Cadwell, who is director of research and technical development for U.S. Rubber, explains that not until the advent of the automobile did research and development of rubber reach its present plane of importance. The rubber industry owes much to the motor car and it is pledged to maintain the advances it has made in the past in step with the automotive industry.

Although *Golden Jubilee* is a typical newsreel subject and is treated somewhat in newsreel

fashion, it is very much above average for a news short. Credit for this goes largely to a non-pompous photographic approach and to the narration by Walter Kiernan of ABC. Kiernan, who recorded this script for Yorke and

ABC one morning at 2 AM, has probably the most natural conversational style of any radio or film commentator in the business today. In some ways he is reminiscent of Pete Smith but his narration is without Smith's often forced humor. Kiernan's usual method is to take a straight script and gently kid the pants off it.



*Yes sir,
I'm a Radio Tube. First Class!*

I was born in the Burton Holmes Animation Department. Tube testing is a prosaic process so the spirit of life was injected into me . . . that I might add human interest to a training film.

You, too, can use the magic of animation in your films to visualize the abstract, to put zest and sparkle into your film story.

Write or call Client Planning Service for expert advice in solving your film problems. No obligation, of course.

BURTON HOLMES FILMS, INC.

7510 N. Ashland Ave., Chicago 26, Ill.

ROGers Park 5056

The industrial screen could use a lot more of him.

Golden Jubilee will be distributed through the U.S. Rubber tire division's 25 or 30 branch offices. Each branch will arrange showings for its own dealers.

ABC Offering Film Package

The fact that this film is being presented as an original ABC television feature helps to establish a definite newsworthy value to its showings to U.S. Rubber dealers. ABC is now offering combined telecast and commercial film packages to sponsors on many news events. ABC emphasizes, however, that it is not in the film business. Under the present plan, although film rights are offered as part of ABC's deal to contributing sponsors, the commercial film end is handled by the motion picture contractor directly with the sponsor.

* * *

"Working for Fun" Newest Aid to Sport Film Programs

◆ Recently released prints of MacGregor-Goldsmith, Inc.'s new sound film, *Working for Fun*, indicate that schools and clubs will soon have a welcome addition to their summer and fall film programs. Though angled primarily for coaches and athletic directors, the film will be of interest to all sports enthusiasts.

Built around the central theme that "no better way has been found to make civilization great than to encourage its people in their love of competitive, healthy play," and filmed in color by Films For Industry, New York, *Working for Fun* illustrates the numerous arts, crafts and materials involved in the intricate processes that produce baseballs, gloves, footballs, basketballs and sports clothing. These scenes alone will be of interest to sportsmen, but to point up the equipment illustrated more than half the film is devoted to scenes of sporting events photographed on location at stadia situated in many parts of the country.

Working for Fun is the first of a series of sports pictures to be presented by MacGregor-Goldsmith. 100 prints are being distributed by the company through its agents and branch offices. Promotion will be handled by local tie-ups arranged by sporting goods stores. Joseph M. McCaffrey supervised production for Films For Industry and the narration is by Bill Stern, noted radio sports commentator.

WALTER KIERNAN





Miniature Camera Models Offer Unique Display Idea

GERALD HOWATT, former head of the miniature set department of the Signal Corps Photographic Center, Astoria, Long Island, has announced that his miniature models of Mitchell 35mm cameras, many of which now stand on the desks of leading film producers, are now available for sale on special order.

Standing 15 inches high and complete in every detail, the Mitchell is made of precision wood and is mounted on tripod and base. In addition to the standard tripod model, Mr. Howatt has also made exact replicas of the Mitchell mounted on a Raby dolly which operates exactly like a real studio dolly.

Mr. Howatt, head of Bensch-Howatt Studios in New York before the war, has long been a specialist in set design and construction for leading still and motion picture photographers.



National Housing Agency Releases Vets Housing Film

◆ *Homes for Veterans* a three reel motion picture produced for the National Housing Agency, has just been completed by CENTURY PRODUCTIONS of New York. This is a semi-theatrical picture which depicts the Wilson Wyatt plan for community action in providing homes for the returned veteran.

The film was produced by George P. Quigley with direction by George Freedland. The script was prepared by Howard Southgate. Interiors were filmed at Filmcraft Studios; exteriors showing building operations and housing developments were shot on locations both in the East and the Middle West.

The film is being distributed throughout the country by the National Housing Agency, through the offices of the regional directors.

It's a Pleasure

when glamour gets a lead role in a motion picture or slidefilm production. But regardless of glamour, films must get results! This means counsel in planning, a script-writing job backed by merchandising experience, production by technical staffs of proven ability. For a complete service in commercial film production... consult

BALLARD-BOWMAN FILMS, Inc.

350 North Michigan Avenue, Chicago 1, Illinois • DEArborn 6292

PRODUCERS OF FINE QUALITY FILMS THAT GET RESULTS

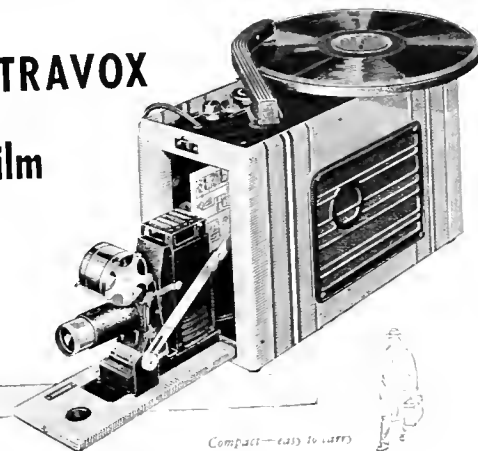
Cut employee training time

in half and more

with ILLUSTRAVOX

sound slidefilm

equipment



Compact—easy to carry

NOW you can train employees the quick, efficient army-navy way with Illustravox! Portable and inexpensive, Illustravox uses records and slidefilm to tell your perfected training message in attention-arresting pictures and spoken words.

Trainees learn up to 75% faster, remember up to 25% longer, as proved by accelerated military training programs. Technical war-time training schedules were cut from as much as six months to as little as six weeks!

Already field-tested by leading industrial concerns before the war, Illustravox training was found to be the most effective, the least expensive. Today, over 75% of all sound slidefilm equipment in use is Illustravox.

Illustravox is the One Best Way. Plan now to build more effective sales and production training programs with Illustravox sound slidefilm equipment. The Magnavox Company, Illustravox Division, Dept. BS-6, Fort Wayne 4, Indiana.

ILLUSTRAVOX

THE ILLUSTRATED VOICE

DIVISION OF THE **Magnavox** COMPANY • FT. WAYNE
MAKERS OF FINE RADIO-PHONOGRAPHS

PROJECTIONIST'S HANDBOOK HELPS THE SPONSOR

Learn all the new Audio-Visual Film projection standards in a new booklet, "The Projectionist's Handbook," published by the Editors of BUSINESS SCREEN, which shows how to set up a sound show with Illustravox projection equipment.

News Events

New Du Pont Film Stock Developed for Television

★ A new motion picture film which greatly facilitates the telecasting of public events within a few hours of their occurrence and produces improved television images was introduced to the New York television audience recently in a joint Du Pont-NBC demonstration over WNBT.

Newscameramen from the National Broadcasting Company used the new "Telefilm" to make pictures of a full dress parade and presidential color ceremony in Washington on July 15.

Immediately after the Washington ceremony the exposed stock was developed, flown to New York, and used in negative form with the WNBT television film camera reversing the image electrically to its positive form. Pictures of the event were broadcast just a few hours after coverage had been completed.

Similar telecasts of newsworthy events have not always been feasible, according to television engineers, because lack of time or complications in setting up heavy television equipment did not permit direct broadcast. The new film, used in an ordinary movie camera, is designed to cope with such conditions. It makes a newsreel available for broadcast as soon as it has been developed.

The film can be broadcast either as a positive or negative. When used as a negative, it is reversed electrically and broadcast for normal reception. This eliminates one processing step and in cases of sudden news breaks where speed is essential, television stations are able to present negative film without the delay involved in making positive prints.

The method of using negative film to broadcast a positive picture was described as a relatively simple process. NBC engineers explained that at each stage of signal amplification in the television system the picture is reversed either from negative to positive or positive to negative as it passes through an amplifier tube. If a negative film is being televised, modification of one amplifier stage in the system results in a positive picture in the receiving tube. On a number of previous occasions negative motion picture film has been broadcast by station WNBT. The new

BRITISH INDUSTRIALISTS CONFER WITH VICTOR



Executives of British firms who will make Victor equipment in England are shown at Davenport conference: L. to R. are A. Wadsworth, P. W. Turner, S. G. Rose, H. Cobden Turner, Stanley Gorrie and Victor President, Alexander F. Victor.

film, however, brings much more satisfactory results, engineers said.

This film carries a special emulsion to pick up detail in both highlights and shadows of outdoor scenes, according to

Du Pont film technicians. This emulsion was developed as a result of intensive research at the Du Pont film laboratories in Parlin, New Jersey.

The importance of additional detail

to television is great. In telecasting any motion picture film there is some loss in gradation of tones on receiving screens. By providing a greater latitude in light range, the new film will permit more detail in outdoor action, which in turn will give television images with more clarity.

The new film is now available for immediate use in the television industry.

British Firm to Manufacture Victor Animatograph Equipment

◆ Sound motion picture projectors and other 16mm products of the Victor ANIMATOGRAPH CORPORATION, Davenport, Iowa, a major manufacturer in the industry, will be made in England under an arrangement just concluded with a group of British industrialists, it is announced by Alexander F. Victor, president of the corporation.

Under the agreement, Salford Electrical Instruments, Ltd., of Manchester, England, operating 12 plants and employing some 5,500 persons, will manufacture the Victor products according to the specifications of the American firm while distribution will be handled by Victor Animatograph Corporation (London) Ltd.

The arrangements were completed in Davenport at a meeting attended by H. Cobden Turner, managing director of the Salford firm, his associates A. Wadsworth and P. W. Turner, and Stanley Gorrie, representing the British Victor organization, Mr. Victor and S. G. Rose, executive vice president of the American corporation.

While Victor products have been distributed in England and other European countries, as well as other foreign lands for many years, they have never been manufactured abroad. Mr. Victor said. Heavy import duties, transportation difficulties and British government restrictions on the transfer of pounds into dollars, motivated the new arrangement, he stated.

RCA Expands 16mm Facilities

◆ RCA has increased its production facilities for 16mm sound film equipment and transferred its activities in this field from the company's Indianapolis plant to Camden, N.J., it was announced by Meade Brunet, Vice President in charge of RCA Engineering Products.

A national merchandising organization of specialized 16mm sound film equipment dealers, with on-the-spot service facilities, has been set up by RCA.



**The mark of specialists in
films... to communicate
facts... to mold attitudes...
and to influence behavior.**



PATHESCOPE PRODUCTIONS
THE PATHESCOPE COMPANY OF AMERICA, INC.
580 FIFTH AVENUE, NEW YORK 19, N. Y.

ARTIST WANTED

Old established art and slidefilm studio desires services of combination retouch and lettering artist. Must be thoroughly familiar with artwork for slidefilm production.

Write Box 66
BUSINESS SCREEN
157 E. Erie, Chicago 11

Agency Connection Desired

Ex-Army Officer. In charge of animation script and story department (2½ years). Initial pick-up, evaluation of story for suitable and effective animation doctrine; preliminary story-sketches, and production liaison handled efficiently. Ten years civilian animation background.

Write Box 63
BUSINESS SCREEN
157 E. Erie, Chicago 11

AUTOMATIC SLIDE UNIT



PRC MODEL NUMBER 300

Picture Recording Company Shows New Projector Line

◆ A new fully automatic slide projector, the PRC Model 300, has just been announced by the PICTURE RECORDING COMPANY, Chicago firm. The new unit has a gravity-operated slide changing mechanism, features a warming chamber and projects any type of 2 x 2 slide, glass, ready mount or bantam. Cost is \$92.50; with coated lens \$98.50.

W. B. FRENCH is Vice President in charge of sales for PRC. He has been associated with projection equipment and the production of films for the past 12 years. A full line of automatic projectors for display purposes, etc. is being announced shortly.

DeMornay-Budd Appoints K. C. Goodman Sales Representative

◆ DEMORNAY BUDD, INC., 175 Grand Concourse, New York 51, N. Y., recently appointed KENNETH C. GOODMAN factory sales representative for the territory including Michigan, Indiana, Ohio, Kentucky, Tennessee and West Virginia. His headquarters will be in Columbus, Ohio.

Goodman has done extensive research work in the fields of sound equipment and motion pictures, and is especially well-versed in the installation and repair of such equipment. He developed a strip camera for use at race tracks which is now standard procedure, as well as the Kenny Starting Gate for horse racing. His hobby is making big

enlargements from 35mm negatives.

Like the majority of DeMornay-Budd key men, Goodman saw action in the Armed Service. He was in the Pacific area for 26 months, in addition to having been at the Signal Corps Photographic Center as motion picture sound engineer for 18 months. He was released from active duty as a captain.

Bell & Howell Dealer Meeting to Follow NAVED Convention

◆ BELL & HOWELL is making extensive preparations for the NAVED annual convention to be held August 5, 6 and 7 at Chicago's Continental Hotel, according to W. A. Moon, sales manager for the company. A noteworthy feature of the B & H exhibit will be a newly-designed shadow box which will afford high-quality projection of sound and silent films, it is learned.

Following the regular convention sessions (Monday through Wednesday), Bell & Howell will hold a special one-day sales meeting on Thursday for the company's special representatives, authorized service station experts, and Filmsound Branch Library managers. Presentations will be given by key personnel of the Bell & Howell advertising, sales promotion, sales engineering, industrial, educational, films, and service divisions, after which a dinner will be served to those participating.

Richard Phillips Servicing Ampio Southeastern Territory

◆ The appointment of Richard B. Phillips as Southeastern Representative is announced by the AMPRO CORPORATION, Chicago, Illinois.

Mr. Phillips' background includes over fifteen years work in the 16 35mm motion picture equipment field, specializing in cameras and projectors. He will personally cover his territory, which consists of Kentucky, Virginia, North and South Carolina, Tennessee, Mississippi, Alabama, Georgia and Florida, contacting dealers.

Mr. Phillips is a native of Washington, D.C. and was specially trained in electronics in the New York schools, which gives him a clear insight into the electronic optic-acoustic field of projection and filming. He served as a Major in the U.S. Marine Corps during the war and is an active member of SMPTE.

Radiant Lamp Guide Now Available

◆ A new 12 page guide entitled "Radiant Lamp Guide for Projection Equipment" has just been published by the Radiant Lamp Corporation, Newark, N. J. for distribution without charge. The guide points the selection of the correct lamp for practically every type and make of projection equipment now in use. Completely listed are lamps for all equipment

For LONGER SCREEN SERVICE SPECIFY AN Octagon Case



ONLY DA-LITE SCREENS HAVE IT!

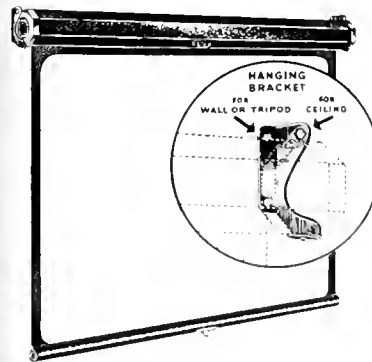
THE NEW CHALLENGER

Yes, the famous Da-Lite Challenger has a new, streamlined Octagon Case—a patented feature that prevents the fabric from being damaged as it rolls in and out of the case. This stronger case will add years of service to the screen—plus better appearance. Other advanced features include fully-enclosed "Slide-A-Matic" locking, Glass-Beaded fabric, ridge-top legs, safety-grip goose-neck, and folding metal handle.



THE NEW MODEL B HANGING SCREEN

Always a popular model for sales rooms and small training centers, the new Model B is now equipped with the Octagon Case for even greater strength, durability and screen protection. The smartly designed end cap hangers permit hanging the screen from the wall, ceiling, or paired tripods.



These are only two of the many models of Da-Lite screens which are available now at your dealer's for every projection need. They include the famous electrically-operated Electro for large conference halls and small theaters. Write for further information on *time-proved* DA-LITE SCREENS! Address Dept. 5B.



DA-LITE SCREEN COMPANY, Inc.
2723 NORTH CRAWFORD AVENUE, CHICAGO 39, ILLINOIS

To PRODUCERS

STUDIO SPACE, LIGHTING

Color, Sound, Immediate Playback

CAMERA & SOUND MEN

With Equipment, Artistically and Scientifically Skilled

SPECIAL SERVICE: Difficult and Unusual
Photography — Microscopy — Time-Lapse,
Etc. Engineering Department

ROLAB Sandy Hook, Conn.
Phone: Newton 581
PIONEERS FOR MANY YEARS

People Who Make Pictures



J. R. HUNTER

Capital Productions Moves to New Studio Quarters

◆ New and larger quarters at 221 Abbott Road, East Lansing, Michigan have been announced by CAPITAL FILM SERVICE. J. R. HUNTER is Sales Director of the firm which is a Bell & Howell special equipment representative as well as a producer of motion pictures and slidefilms. A service department and a complete film rental library are also maintained.

Rarig Confers With Planet

◆ MAX H. RARIG, distributor throughout the state of Washington and Idaho for Planet Pictures recently visited the film capital to confer with Planet executives about future distribution plans of Hollywood's 16mm theatrical motion picture company.

Said Rarig:—"Planet is definitely on the right track in producing a complete program of 16mm full color entertainment features, short subjects and cartoons. We're booked up solidly with *Jeep-Headers*, *Detour to Danger* and *The People's Choice* throughout the State of Washington. All we need is a lot more pictures... we can use them."

Byron Provides Plane Service for Color Print Clientele

◆ Specializing in the service motif for producers and sponsors in all Eastern States, BYRON of Washington, D. C. has established a reputation for color and black and white print service in the 16mm field.

A special report to BUSINESS SCREEN

SITUATION WANTED

Man with 20 years successful experience in production management, directing and editing theatrical and commercial motion pictures desires permanent connection with industrial film producer or advertising agency. Has several good contacts who use visual training programs regularly.

Write Box 64
BUSINESS SCREEN
157 E. Erie St., Chicago (11)

from Byron reviews this service program and reveals some new features of interest:

"We have just organized what we are calling 'Swift Service'—airplane pick-up and delivery of Byron Color Correct prints, particularly for New York, where great speed is essential to our clients.

"This 'Swift Service' has been inaugurated on a somewhat emergency basis at the moment but we plan to expand it in the relatively near future on regularly scheduled runs. For this service we use our own plane—a 'Swift' just recently delivered. This service has often enabled our clients to make extremely important deadlines. Here is an example: One of our clients called at two o'clock one afternoon to tell us that a film, scheduled for a vital showing before a large audience the following afternoon, had been lost in transit. Could we do anything—*anything!* We did. We made a new Kodachrome sound print—

over 1200 feet—and we flew it to Philadelphia hours ahead of the show."

Already large printing facilities have been further enlarged—more than quadrupled because of the growing demand for quality and speed. All the printers have been completely adapted to specifications for fidelity of color on the new Kodachrome duplicating stock. BYRON is now prepared to make corrections for wider latitude of over and under exposure in the original.

BYRON is now planning the expansion of our production facilities. We hope to have our organization in one large new building shortly after the first of the year—but that will make another news story later.

All-Scope Pictures, Inc. Organization is Announced

◆ Announcement was made last month of the organization of ALL-SCOPE PICTURES INC. to produce educational and industrial films.

GORDON S. MITCHELL, formerly Manager of the Research Council of the Academy of Motion Picture Arts and

Sciences, is President of the new company; BERNARD F. McEVETY, Vice President in Charge of Production; with I. Z. WALTERS, Vice President and Treasurer; and ERNEST MAPLES, Secretary and Assistant Treasurer.

Members of the Board of Directors are: PHILIP KUMP, BERNARD F. McEVETY, GORDON S. MITCHELL, E. Z. WALTERS and G. L. CARRINGTON, Chairman.

All-Scope Pictures Inc. will produce at the Occidental Boulevard Studios of Morey and Sutherland, with whom the new company has a contract for production facilities. Pending completion of All-Scope office facilities at that studio, the administrative offices of the company have been established in the Altec Suite in the Taft Building a Hollywood Boulevard and Vine Street.

Production personnel for the new organization will consist primarily of ex-service men, all of whom have had extensive experience in the production of Army and Navy Training Films. Associated with All-Scope Pictures Inc. among others, will be former T/Sgt. ELMER WHEELS and former Sgt. MICHAEL AMSTOY, both writers with extensive experience on Training Films and other types of documentaries.

Orville Goldner Joins Curriculum Films, Inc. Staff

◆ ORVILLE GOLDNER, who until recently was head of the Navy's Training Film Branch with the rank of Lieutenant Commander, has been retained as Chairman of the Educational Staff of CURRICULUM FILMS, INC., New York, it was announced by MORRIS B. DAVID, president of the company.

Under Lt. Commander Goldner's supervision, the Training Film Branch produced over 3,500 training films and distributed over 1,500,000 prints to fleet units and movie establishments all over the world. As part of his work with our allies, the Lt. Commander served as Chairman of the United Nations Central Training Film Committee.

Prior to the war, Mr. Goldner had a varied experience in the field of visual education, including work in Hollywood as a designer and technician, teaching at American University in Washington, D.C. and Stanford University, and extensive research work.

In his new position, Mr. Goldner will be in charge of the planning and educational development of all film-strip and motion pictures produced by independent studios for distribution by Curriculum Films.

WANTED

Experienced Writer

Necessary successful background in radio, advertising, or commercial films. Right man may elect employee basis or partnership with small investment. A fast growing young organization that presents a real opportunity.

Write Box 67
BUSINESS SCREEN
157 E. Erie, Chicago 11

A RECORD OF Leadership, Vision, Originality

Bray Studios, Inc.

INVENTED AND PATENTED THE ANIMATED CARTOON PROCESSES.

INTRODUCED THE ANIMATED TECHNICAL DRAWING.

PRODUCED FIRST ANIMATED COLOR CARTOON MADE BY MECHANICAL COLOR PROCESS.

ORIGINATED AND INTRODUCED FILM SLIDE TYPE FILM AND PROJECTOR.

ORIGINATED THE IDEA OF AND PRODUCED FIRST TRAINING FILMS USED BY ANY ARMY (in World War I)

PIONEER PRODUCER OF EDUCATIONAL FILMS. OWNER OF EXTENSIVE FILM LIBRARY USED BY SCHOOLS EVERYWHERE.

We know how and have the facilities to produce any kind of motion picture.

BRAY STUDIOS, INC.

729 SEVENTH AVE. NEW YORK 19, N. Y.



HARRY M. SLOTT

Harry M. Slott Joins Photo & Sound Executive Staff

HARRY M. SLOTT, former Hollywood producer and for many years affiliated with the motion picture industry, has joined the staff of PHOTO & SOUND, Inc.—an Francisco industrial and education film producers—as film production manager. Slott began his motion picture career in the sports field in 1928 as a co-producer on a series starring Johnny Weissmuller and Mickey Walker. He later became production assistant on a series of early Shirley Temple productions for Educational release and has served as assistant director in productions for Republic, Columbia and Monogram. He is a member of the Screen Directors' Guild in Hollywood.



CHARLES W. CURRAN

Charles Curran New V.P. of Harold Young Productions

CHARLES W. CURRAN, well known advertising and screen writer, has joined HAROLD YOUNG PRODUCTIONS, Inc., New York, as Vice President and Associate Producer. For ten years in the advertising agency field, Mr. Curran was identified with many national campaigns. In 1931 while with the Newell Bennett Company in collaboration with Arth. Gaffney, he wrote a play based on the advertising business, *Ad Man*, which was later produced as a motion picture feature, by RKO Radio Pictures, under the title, *No Marriage Lies*.

Since his discharge from the Navy

about a year ago, Mr. Curran has written screen plays for nine commercial subjects and has directed two pictures. In association with Mr. Young who recently announced the establishment of his new producing organization, Mr. Curran will devote his attention to the writing and production of non-theatrical subjects.

Lorin Collins Joins Staff of Benedict, Incorporated

BENEDICT, INCORPORATED, Penobscot Building, Detroit, producers of visual training and promotional programs, manuals, charts, slides, films, motion pictures, television and other visual media, announced this week that LORIN COLLINS, writer, producer and creative man, has joined their staff. Bringing with



LORIN COLLINS

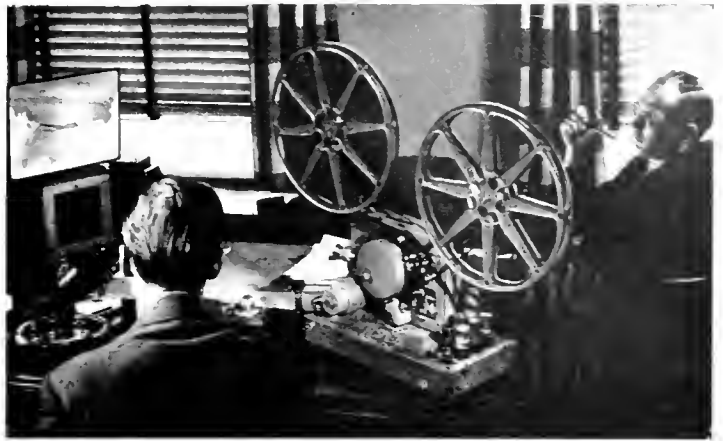
Lorin has a background rich in experience in both the creative and production phases of visual training, television and promotional work. Mr. Collins will serve the clients of Benedict, Incorporated in these capacities. He has been identified with these activities in both Chicago and Detroit for the past seventeen years. His experience has been in the theatre, publishing, advertising, radio, television and visual training fields. For five years prior to joining Benedict, Incorporated, Collins was with The Jam Handy Organization, Detroit.

Siefert Resumes Post at Film Library on West Coast

Following a three-year hitch as a Chief Specialist in the United States Navy, assigned to the Bureau of Aeronautics, RUSSELL F. SIEVERT has resumed his post as Western division manager of the Bell & Howell Filmosound Library, with headquarters in Hollywood.

Enlisting in 1912, Siefert was assigned to BuAer's Training Films and Motion Picture Branch. Subsequently, he took over a new department, and in the latter capacity was in charge of projection rooms, film production, research, library, main Navy training film library, photographic equipment pool, and photo shipping and receiving.

Siefert first entered his company's employ in 1937 and received intensive training in Bell & Howell's shops, sales and shipping departments prior to joining the Filmosound Library staff.



**A Truly Mechanical BRIEF CASE for Your Salesmen, Now!
And at LOW COST—with**

MOVIE-MITE

16 mm. Sound-on-Film Projector

PORTABLE—Weighs only 27½ lbs. complete.

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

STANDARD FEATURES—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.

See your Industrial Film Producer for demonstration and delivery information



Write for Interesting Folder

"It Makes Sense"

Logo with 'M' and 'H' intertwined. Text: "KEEP YOUR EYES AND EARS ON MOVIE-MITE" **MOVIE-MITE CORPORATIONS** 1945 1103 EAST 15TH ST. KANSAS CITY 5, MISSOURI

Norge Speeds Service Training

★ Norge distributors now have a compact, hard-hitting, easy-to-stage service training program, which Norge service representatives are now taking into the field. In the meantime, distributors are busy scheduling meetings for dealers and service representatives so that the entire retail service organization soon will be trained.

The training program consists of ten sound slide films in full color, reprint booklets, and simple instructions for staging service training meetings. It is designed to train new dealer personnel and give "old timers" a refresher course.

Films Solve Service Problem

"We have found the program invaluable in bringing our own field men up to date on servicing problems," said Thurlo Johnson, Norge national service manager. "This proves that the program can be beneficial to experienced as well as inexperienced service men in the field. Another highly important use which many of our distributors have already recognized, is the extreme value of the films in training sales personnel. Sales managers generally agree that both wholesale and retail salesmen are continually handicapped through lack of basic mechanical knowledge of the products they sell. The service films provide an immediate method of sales instruction, which has usually been completely neglected in the past.

The Norge training course covers ten subjects, including a unique presentation of refrigeration theory. This unusual theory film fills a long-felt need for visual explanation of refrigeration principles, which the layman and the apprentice service man will readily understand and absorb. The color films are ideally suited to illustrate the various cycle diagrams and changing state of refrigerant as it passes through the different components of a condensing unit. Five films cover various phases of refrigeration service. Other films cover the gas range, electric range, washer and home heater.

Program Proves Time Saver

In commenting on the program, Johnson, who is in charge of the training program, says, "Heretofore Norge service training meetings took up the better part of a week's time. We found that interest in these schools was high at

the outset, but that it lagged as the week progressed. Furthermore, we found that the men in charge of the program presented the same subjects in different ways. No two meetings were alike. Instructors had no visual material to work with. It was hard to hold the sustained attention of audiences. It was equally difficult for those who attended the meetings to retain much of what they heard.

"Our new program can be staged in two days with four comparatively short sessions. Each film showing lasts only 15 minutes, and is followed by a discussion period. There are no long drawn out sessions. Besides, we are presenting the subjects in an interesting, understandable way... just the way the factory wants them presented.

The films condense into 15 minutes what it would take the average instructor three hours to teach.

Films Focus Audience Attention

"Another important advantage of this type of training program is that the films receive the complete attention of the audience without interruption. After a film showing, the presentation can be repeated and discussed frame by frame, or it can be turned to a particular frame for further explanation. We suggested in the meeting instructions that whenever a trainee has a question about a particular frame, he jot down the frame number and then bring the question up during the discussion period.

"Another outstanding feature is that, after using the program as a complete service training program, it can be used later to train the service men in new dealerships,

Or, distributor service representatives can show a particular film to service men who might be weak in some particular subject... and go through the film in a few minutes. It is our hope that the program will inspire everyone who attends the meetings to learn service work. We realize that attending the meeting will not make experts out of novices. But if they will practice what they learn they can become finished service men quickly. The keynote of the whole program is to make service more interesting to more men. By using this program, distributors and dealers can earn bigger profits through improved service, which will be reflected in increased sales, for there is a definite relationship between service and sales."

That distributors agree is evidenced by the orders rolling in for sets of the film and for the reprint booklets which are offered as part of the package.

Compactness Aids Handling

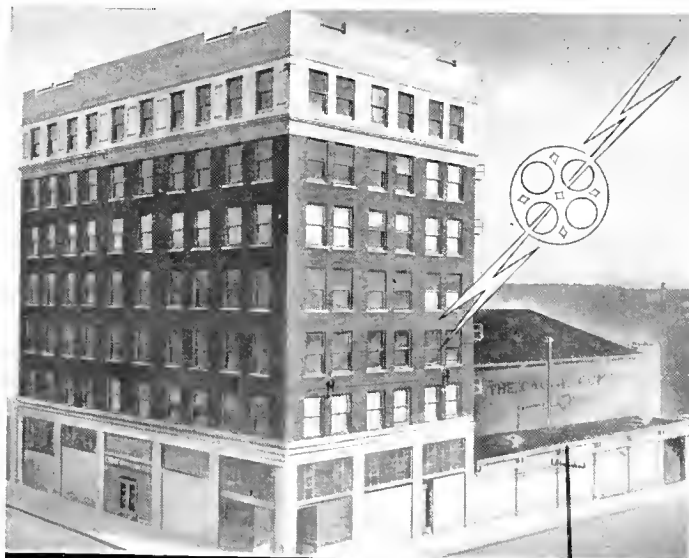
The entire program is compact. Special carrying cases have been built for the films and records, with extra space provided for possible additions. Complete instructions for conducting meetings are attached to the inside cover of the case, where they are instantly available. Reprints of the films have been reproduced in booklet form, which serve as review and reference books for those who attend the meetings. These booklets are 8½ by 11 inches and are punched for placing in standard three-ring binders.

The program, believed to be the first complete service training program in full color put out by an appliance manufacturer, was produced by Capital Film Productions of East Lansing, Michigan, under the direction of E. H. Dayton of Norge.

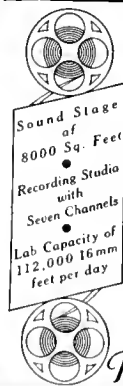
Complete equipment for showing these training films was simultaneously purchased by Norge, including 70 Illustravox Senior 300-watt projectors and 70 52" by 72" Radiant Screens.

Schraft's Slidefilm to Train Restaurant Employees

◆ *Special Service*, a thirty minute sound slidefilm, has been completed recently by RKO Pathe for the Frank G. Shattuck Company. Photographed in several of Schraft's Restaurants, which are owned and operated by the Shattuck Company, and featuring regular employees of the chain, the new slidefilm is designed for use in the training of waitresses in dinner service.



OUR CLIENTS BUILT A BUSINESS



Sound Stage
of
8000 Sq. Feet
•
Recording Studio
with
Seven Channels
•
Lab Capacity of
112,000 16mm
feet per day

Specializing in.....

... complete production of sound motion picture films .. for industry and education

... recording studio, editing and laboratory facilities .. for other film producers and photographic departments of other industries

... superior 16mm duplicates with or without optical effects .. black and white or color

... full information upon request

Producing films by the 16mm method for 15 years!

The CALVIN Co.
1105 EAST 15TH ST., KANSAS CITY 6, MO.

RAILROADS . . .

(CONTINUED FROM PAGE 25)
 attract rail travelers to the great metropolis. Again the emphasis was on the educational aspects of the city as such points as the various museums, parks, Bronx Zoo, Radio City Music Hall, boat trip around the harbor, Coney Island and many other interesting spots were shown. As the first and only color film of New York City the subject was an instant hit. Requests for prints poured in until indications were that it would take more than 100 copies to supply the demand. Unfortunately the war prevented further distribution. At the present times this subject is being entirely remade for future release.

Additional Subjects Planned

Other subjects in both categories are being planned and some are in production. As conditions improve more extensive distribution will result and the benefits greatly extended. It is possible that additional prints will be purchased in order to meet the increasing demand. The life of a print is conservatively put at upwards of three years and during its life it will go on reaching more than 500 persons a month. Since this distribution costs nothing, only the amount spent on production and on prints needs to be considered.

The library method of distribution has been found satisfactory for many reasons. Not the least of these is the extraordinarily low rate of film damage. Evidently borrowers are more careful of films obtained from local sources than they are of those obtained from distant libraries, particularly those maintained by a commercial sponsor. The use of a large number of local depositories results in films being publicized in many different catalogs and by a wide variety of mailing lists. The time lost in transit is reduced because the films are shipped relatively short

distances since the libraries are selected somewhat on the basis of geographical coverage. The placing of the prints in these outlets results in a friendly, direct contact with the organization and the sponsor gets the credit for supplying an interesting and helpful film.

In conclusion it may be said that the secret of a successful sponsored film distribution program is to make pictures that people want to see and make it easy for them to get the films. The users should determine the content of the films, not the sponsor.

Relations Training

(CONTINUED FROM PAGE 22)
 to in the meetings—and that is all. The basis on which the course is designed does not require that the learner parrot back *the words* learned; it does aim to *condition* the learner to *perform naturally* on the sales floor as the representative of a friendly store.

Mr. Jay D. Runkle, our Vice President and General Manager at Crowley's, is known in retailing circles as a devout believer in the give-and-it-shall-be-retained-unto-you school of thought. He has personally guided the direction of the *Be Helpful* training course. As a practical retail manager, Mr. Runkle recognizes that a higher visible level of performance of retail selling operations in general helps make it easier for a retail selling operation in particular. It was inevitable that the complete training course be made available to any store interested in the development of sales people into professional retailers. Many have taken advantage of this opportunity and report as favorable results as we have obtained at Crowley's.

It would indeed be a shame to go as far as to apply modern training tools to retail sales people and then not give them a chance to make use of their training, and benefit from it personally. Backed by top management, the Crowley supervisory staff is supporting the philosophy of helpfulness and service as projected in the training course. This means that their sales people will be given opportunity to use their capabilities to the fullest.

The way we feel about it, if you've seen how it should be done and you know your associates have seen how it should be done, it's pretty hard to avoid *doing* it how it should be done. Our customer-employee relations have improved since we applied visual training.

Knight Type Titles

*give "voice" to the
 silent screen*

THE KNIGHT STUDIO

Type Titles for Motion Picture
 and Slidofilm Producers

341 E. OHIO STREET • CHICAGO 11, ILL.

PHOTO & SOUND, Inc.
Creators of Motion Pictures for

141 NEW MONTGOMERY
 San Francisco 5, California

WANTED: SALES REPRESENTATIVE

If you have a background and interest in visual education; if you recognize the tremendous future in teaching films; if you are anxious to participate in this future; if your earning expectations are high you are the type of sales representative we want.

Our organization has a program which calls for some qualified men to operate as franchise agents in exclusive territories, and others to work as direct salesmen. We have outstanding film products for sale to schools, clubs, and retail outlets, plus a highly saleable service to independent producers and agencies.

Send letter containing complete background and we will hold it in strictest confidence.

Write to Box 67

BUSINESS SCREEN, 157 E. Erie St., Chicago 11

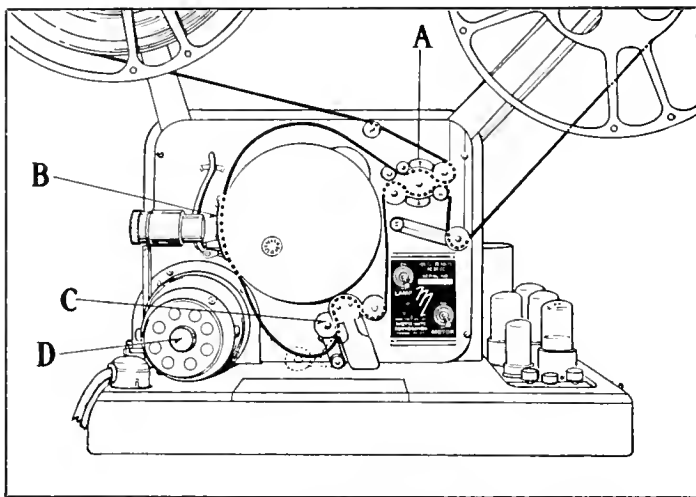


Diagram graphically illustrates simplified threading of Movie-Mite.

Simple Threading Procedure Feature of Movie-Mite Line

◆ **MOVIE-MITE CORPORATION** features the point that, on their Model 63-L, 16mm. sound-on-film projector, only *one* movable part need be operated in the entire threading procedure.

Supplementing the Movie-Mite complete instruction manual, a simplified diagram to show the "easy threading operation" is attached to the back of speaker door of each machine.

Neumade Expanding Facilities To Handle Increased Production

◆ The tremendous demand for all types of 16mm. motion picture equipment on the part of the nation's schools, colleges and universities has necessitated the doubling of plant capacity by **NEUMADE PRODUCTS CORPORATION** at Buffalo.

Oscar F. Nen, president of Neumade, with offices at 423 West

12nd St. New York, 18, N. Y., has just announced the purchase of factory buildings occupied by that company in Buffalo, together with adjacent property on which a large addition will be erected. Complete plant modernization and streamlining of production methods also are on the program.

This year marks the thirtieth in the operations of the Neumade Products Corporation. Since the early beginning of visual education Neumade has supplied many of the motion picture requirements of the classroom. With long experience in the 35mm. theatrical field, this firm was well equipped to anticipate the needs, and design and produce 16mm. equipment now offered.

The complete line of Neumade products requires a large size catalog for description. Chief among the items in use in film libraries are their specially designed steel storage and filing cabinets for the protection of valuable films from dust, fire and unfavorable temperatures and humidity changes. The line is very flexible and complete, and includes models to exactly fill the

requirements of libraries of all sizes.

Film racks are made available for the efficient handling of films and motor-driven film renovators have been developed to keep films in usable condition for high-quality projection. These machines not only clean the dirt grime and oil from the film, but also renovate, condition and polish it at one operation while automatically rewinding.

Neumade rewinders are known wherever films are used. There are many models, all sturdy, precision equipment, and embodying exclusive patented features. New model splicers have just been put on the market, while the catalog lists pages of splicing and editing aids. Various types of reels, cans and shipping cases have been designed for every demand.

Special types of steel furniture have been especially developed for use in the 16mm. field and include such favorites as projection stands, tilt-top tables, inspection tables, and film strip cabinets.

Free illustrated catalogs are being offered in the educational field and will be mailed upon request addressed to New York City.



RADIANT Screens make all pictures look better . . . !

Project your sales movies, training slides and instructional films on a screen which makes them seem to "POP OUT" into the room. Get the best from all projected pictures . . . sharp, crisp black-and-white . . . richer, more vivid color shots. Such performance is the result of the Radiant "Hy-Flect" Screen surface . . . thousands of tiny glass beads set in the snow-white plastic screen surface — glass beads that reflect light, never absorb it. You can get this in the New 1947 Radiant Screens . . .

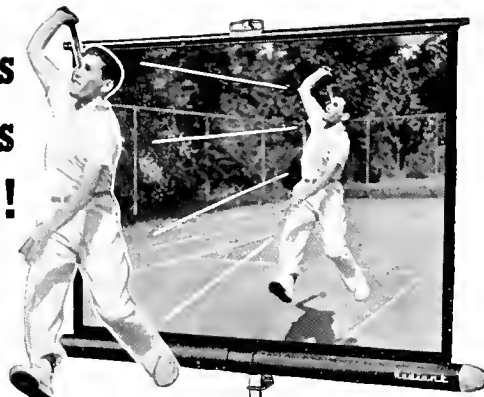
Plus all these Wonderful Exclusive New Features

1. Automatic Leg Opening (Pat. Pending)
2. Screen Leveller (Pat. Pending)
3. Shakeproof Safety Catch
4. Feather Touch Adjusting Handle (U. S. Patent)
5. Double-Action Auto-Lock (Pat. Pending)
6. Built-In Shock Absorbers (Pat. Pending)
7. Automatic Leg-Lock
8. Rubber-Ball Tripod Feet
9. Triangular Steel Tube Construction
10. Automatic Leg Adjustment
11. Finger Grip Carrying Handle
12. Streamlined Design and Duo-color Scheme

All pictures look better . . . when projected on the new, brilliant, instantly adjustable 1947 Radiant Screens.

RADIANT

BETTER SCREENS FOR BETTER PROJECTION



Send for FREE Screen Guide

"Secrets of Good Projection," a 32-page booklet, gives proper screen sizes, correct projection lenses, tips for improving projection and many other valuable facts. Mail coupon for your FREE copy.

The Radiant "DL" here illustrated is portable, sturdy, compact, easily set up, quickly adjustable. The Radiant line includes Wall, Ceiling and Table Screens. Models in sizes 22" x 30" to 20 feet by 20 feet and larger.

SECRETS OF GOOD PROJECTION

Radiant Manufacturing Corporation
1194 W. Superior St., Chicago 22, Ill.

Send me FREE copy of "Secrets of Good Projection"—also circular showing complete line of Radiant Portable, Wall, Ceiling and Table Screens.

Name _____

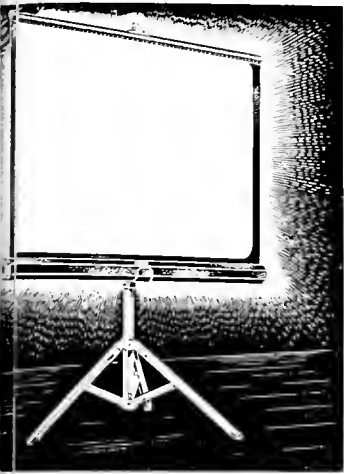
Address _____

City _____ Zone _____ State _____



NEW PRODUCTS

THE BUYER'S GUIDE TO THE LATEST IN AUDIO-VISUAL EQUIPMENT



screen fabric more securely and prevent it from accidentally slipping off. A new metal carrying handle conforms to the shape of the hand and folds flat against the case for compact storage.

tor bar, new film advance mechanism. The company, a seasoned producer of fine sound reproducing equipment, has provided amplifiers and speakers of unique design and a matched sound sys-

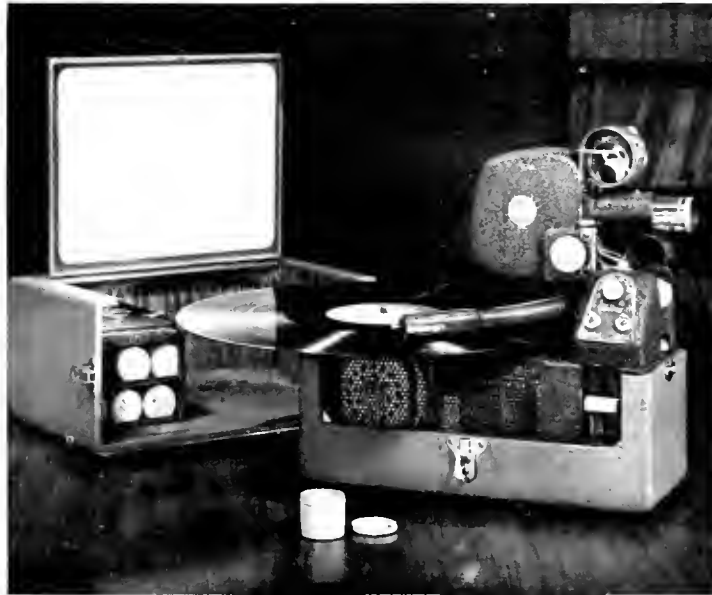
tem advancements in Projection Screen engineering, it is said. The Radiant "DI", with a harmonious two-tone finish, incorporates, among its twelve new and improved qualities, a patented "leather-touch friction clutch", an automatic leg opening device, a protective "shock absorber," a screen leveler, and a dual-action "Auto-Lock." These advanced characteristics provide lasting convenience and ease of operation for the users.

Easy and trouble-free operation is assured because the legs open effortlessly and automatically, an uneven floor surface is compensated for by the "Balancer" which keeps the screen horizontally leveled, varying screen heights are rapidly and simply adjusted, and conversion from oblong sizes, for movies, to square sizes, for slides, is instantly and readily made.

The "Hy-Flect" surface, claimed to be the finest for clearly and brilliantly reflecting pictures, rather than absorbing them, consists of thousands of minute, spherical glass beads evenly imbedded in a gleaming, snow-white plastic screen fabric.

For complete catalogs, write to Radiant Manufacturing Corp.

OPERADIO "EXPLAINETTE" SOUND SLIDEFILM UNIT



(ABOVE) The new Operadio "Explainette" sound slidefilm equipment features many original design features clearly shown in this photo.

◆ New and different with many original design features based on engineering research into the needs of sound slidefilm users is the Operadio Manufacturing Company's "Explainette" sound slidefilm projector and playback unit placed on the market this summer.

New features include a film guide mechanism, built-in eleva-

tion said to give excellent performance.

Easy to carry, convenient to set up and operate, the "Explainette" has been designed and engineered for small and medium size audiences. It fills the bill admirably. The new equipment will be publicly demonstrated at the National Association of Visual Education Dealers trade show in Chicago, August 5, 6, 7. Operadio is located at St. Charles, Illinois.

Radiant 1947 Screen Line for Better Movie Projection

◆ Spearheading their 1947 Projection Screen Line, the new Radiant "DI" is announced by RADIANT MANUFACTURING CORP., Chicago. This different new screen, the culmination of years of engineering and design experience, is an improved, streamlined, portable tripod model, with the famous Radiant "Hy-Flect" Screen surface.

The new Radiant Screens fea-

(BELOW) The 1947 Radiant "DI" screen with improved clutch adjustment and other advanced design features.



(ABOVE) The new Da-Lite Challenger tripod screen recently unveiled by this veteran Chicago screen manufacturer.

Newly Designed "Challenger" Added to Da-Lite Screen Line

◆ DA-LITE SCREEN COMPANY, Inc., 2723 North Crawford Avenue, Chicago, Illinois is introducing a new Challenger Tripod screen. This has many new features that offer better projection, simpler operation and adjustment of height, and sturdier construction.

"Slide-A-Matic", a new and exclusive inner-locking system in the new Challenger completely eliminates external locking devices, such as thumb screws, plungers, etc. To adjust the height of the screen, the owner of a new Challenger simply pulls back on the square elevating tubing, raises or lowers it to the desired height, releases the tubing, and it automatically locks in place. The fully opened screen can be adjusted in height without separate movements of fabric or case.

One simple motion opens the tripod legs of the new Challenger and their "Slide-A-Matic" locking device automatically locks them in place. A new four sided "foot-top" shape makes the new legs more rigid than the conventional round-top shape. No rubber tips are needed for the feet of the new Challenger. The leg itself is formed into a rounded foot which provides a firm grip on any surface, yet will not scratch floors.

The new, smart-looking octagon-shaped case is stronger than the former round case and allows the fabric to roll in or out with out rubbing against the edges of the case opening.

Other distinctive improvements are the new hanger bracket and hanger loop, which hold the



NEW PRODUCTS

—and how to use them

Filmo "Electro" Camera Aid to Accurate Time & Motion Study

◆ To alleviate the pent-up demand for modern industrial engineering equipment, BELL & HOWELL COMPANY is announcing the new Film "Electro" magazine-loading, electrically-driven, 16mm motion picture camera, according to J. H. McNabb, B&H president. Designed especially for accurate time and motion study work, the camera is equipped with a fast 21mm F 1.9 lens (with positive viewfinder and matching objective), which affords a somewhat wider angle of view than the standard 1 7/8" lens. Other features are a dual footage indicator, accurate operating speeds of 1000, 2000, and 4000 frames per minute, and a built-in 21 volt motor which assures constant filming speed at all times.

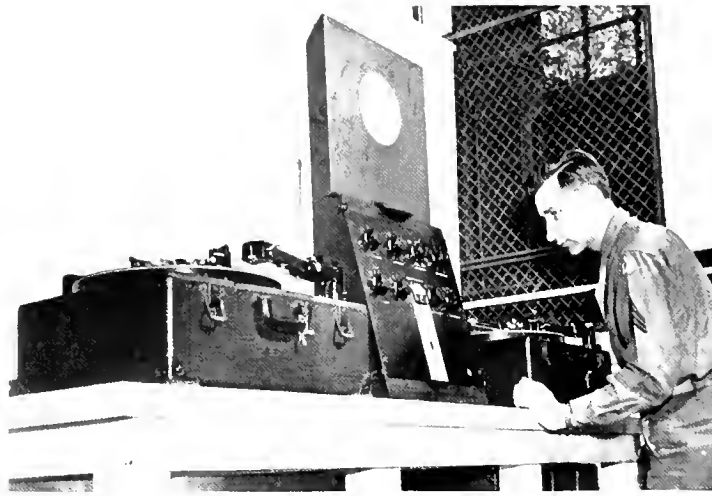
Developed by Bell & Howell in cooperation with Albert Ramond & Associates, industrial engineers, the new instrument embodies features demanded by industry in replies to a questionnaire circulated last year by the Ramond organization.

Simplicity and efficiency of operation render the Electro especially well-suited to accurate job study, it is claimed. The magazine-loading feature facilitates film change, and enables the operator to keep individual case records separate at all times. And with the magazine and the motor functioning as a team, 50 feet of film can be run off without interruption.

Of particular interest to industrial engineers is the calibration of picture frequency (or camera speed) in multiples of a thousand frames per minute. Thus the individual pictures, or frames, are readily translated into terms of the "rhythmic" (1001 minutes), the standard unit of measurement in job study work.

A transformer, which is standard equipment, permits plugging the Electro into any regular house line. Or, storage batteries can be employed when a job study must be filmed in a location where the usual sources of current are lacking, thus making the Electro completely portable. The low voltage electric drive is equipped with an automatic governor mechanism which, Bell & Howell engineers state, will maintain accurately the all-important motor speed despite all except the most severe fluctuations in line current.

The scientific setting of time and motion standards has come to be respected by labor and management alike, and there are instances on record where union officials have demanded such studies in connection with bargaining proceedings. The film "loops" which show exactly how a given operation should be performed and how long it should require, are accepted almost universally as bases for job standards. The impersonal, accurate motion picture



High fidelity transcriptions of the United Nations Security Council proceedings were made on these Fairchild portable recorders and amplifier-equalizers.

camera catches operational details and motions which can be recorded in no other manner.

Further details concerning the equipment described, as well as its applications, are contained in an illustrated circular obtainable from the Industrial Sales Division, Bell & Howell Company, 7100 McCormick Road, Chicago 45.

United Nations Proceedings Preserved on Transcriptions

◆ Educators writing of the peace and security conferences that have come on the heels of World War II will not have to comb through musty archives as have historians of past wars. Instead they can turn on a phonograph and listen to the actual proceedings registered on transcription disks by high-fidelity recorders.

A man they can thank a lot is Major G. Robert Vincent, who has been in sound since he was twelve, and who over a period of years formed the world's largest private collection of recordings of voices of prominent people, which he later presented to the Sterling Memorial Library at Yale.

Major Vincent installed and is currently supervising the sound equipment at the United Nations Security Council session in New York. He also handled the recording job at the San Francisco Conference, and in between set up the operation for the Nuremberg trials.

For complexity, the UN set-up surpasses the others. There are seventeen microphones on the Council table, four on the interpreters' table. Voices picked up by the microphones enter a control booth where an engineer at a console mixes and modulates them. The sound is then piped to the public address system; to ten control rooms used by U. S. and foreign radio networks and stations; to another control room for short-wave broadcasts overseas; to television and movie booths; to interpreters' earphones; and, by six separate channels, to Major Vincent's recording department in the basement. Here the proceedings are registered on disks by a battery of four Fairchild recorders and four Fairchild amplifier equalizers for reference and documentary purposes, on metallic-paper tape for broadcasting purposes, and on embossed film by which court reporters check their notes.

Ampro Issues New Price Sheet

◆ A new price sheet which has been issued by the Ampro Corporation, Chicago, Illinois shows the general trend in prices of its 16mm. motion picture equipment and accessories to be slightly upwards, but not as drastically as had been expected.

The management stresses the fact that the rise in prices reflects the increased cost of production, and not a desire on the part of the Ampro Corporation to make a higher profit. The tremendous backlog of orders at the plant coupled with a lively demand for Ampro 16mm. sound motion picture equipment can be counted on to hold the costs of pro-

Good films and projectors deserve good lamps



RADIANT PROJECTION LAMPS

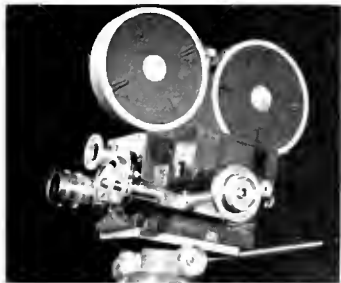
RADIANT LAMP CORPORATION

300 Jelliff Ave., Newark 8, N. J.

PROJECTION - SPOTLIGHT - FLOODLIGHT - EXCITER - MOTION PICTURE PRODUCTION

duction well within the lower brackets possible by mass production and quantity buying. This is a guarantee that at no time will the price of Ampro products get beyond the fundamental stage of giving "dollar for dollar" value.

The new prices are based upon order No. 10 of MPR 188, dated April 11, 1946 of the Office of Price Administration; and the new price sheet is available at the factory or any Ampro dealer.



New Camera Device in Use at Raphael Wolff Studios

◆ **RAFAEL G. WOLFF** announces a development, exclusively for his studio's use, of an especially designed follow-focus attachment for a standard 16mm motor-driven camera. This device is manually operated from one control with compensating gears for the 15mm, 1" and 2" lenses mounted in a turret head. This camera, according to Mr. Wolff

gives performance equal to 35mm cameras thus improving the product of the sponsored motion picture industry.

"We ran into, and solved, very intricate mathematical problems in combining the manipulation of the various focal length of the three lenses into one control knob and distance calibration," said Mr. Wolff.

New Screen Finder Available

◆ A new, slide-rule type Projection *Screen Finder* for the uses of opaque, movie, slide and strip film projectors has been introduced by Radiant Screens.

This colorful *Screen Finder* lists information on the correct Screen model to use and on the audience-handling capacity of a given screen, in addition to permitting the solution of such problems as the correct screen size to use, the correct distance from the screen to the projector, and the correct focal length lens to use. This useful data is available by a simple movement of the handy slide, it is said, and will prove invaluable to all projection screen users.

With all this information at his fingertips in a simple form, the user need never wonder whether he has the right lens and the right distance to the screen in order to provide clearly visible pictures for his entire audience.

For further information, write to Radiant Manufacturing Corp., 1140 West Superior Street, Chicago 22, Illinois

Bell & Howell Distributing Peirce Magnetic Wire Recorder

◆ In a move calculated to maintain the firm's position of leadership in rendering a complete audio-visual service in the educational, industrial and religious fields, and after an exhaustive investigation of comparable equipment, **BELL & HOWELL COMPANY** has completed arrangements for distribution of the Peirce Model 55A Magnetic Wire Recorder and Reproducer, it is learned. The new machine, including a microphone of the desk-stand type, is priced at \$595.00 (plus \$40.16 Federal excise tax), provides 66 minutes of continuous recording, embodies a 5" permanent magnet speaker, and will operate on any 115-volt AC line (or on DC with a converter).

Simplified and readily accessible controls, welded steel case construction, silver gray wrinkle lacquer finish, rubber feet, and a convenient carrying handle are other features of the recorder. The amplifier unit will serve efficiently for public address work when used in conjunction with a high-impedance microphone or phonograph turntable and an auxiliary speaker, it is stated. Because no wear or deformation of the wire occurs during recording or reproducing, the wire itself will last indefinitely. Previously-recorded sound is "erased" automatically when a new recording is made, and portions of a recording thus can be removed and replaced as desired.

Already the unit has proven its use-



ABOVE: **W. A. MOORE**, Bell & Howell sales executive, uses a Peirce Wire Recorder for office dictation.

fulness in recording and transcribing dictation, commentary for silent films and slides, and conferences.

Neumade Products Resumes Production of Cinescale

◆ The original handy cinescale produced exclusively for sub-standard use of movie makers is now again available for the first time since the war began, according to an announcement by **NEUMADE PRODUCTS CORPORATION**, 423 West End St., New York City.

The *Cinescale* is 12" long by 1 1/4" wide, with data on both sides, giving every measurement needed in quick accurate editing, in one compact instrument, showing frame count for 8mm and 16mm with sound track location for corresponding frame on 16mm sound, projection timing table for both silent and sound measurement in inches and centimeters. A special is now being offered at only \$1.



YOU CAN DO IT BETTER WITH A FONDA DEVELOPING MACHINE

BETTER because Fonda film developing machines can give you almost any speed range you want. **BETTER** because the patented *Fonda driving principle* provides automatic film tension. **BETTER** because Fonda's all stainless steel equipment is now made by Solar, a leader in stainless steel fabrication. **BETTER** because you can process any type film . . . 35 mm, 16 mm, color, black and white, positive, negative, reversal or microfilm.

Call or write today

FONDA FILM PROCESSING EQUIPMENT DIVISION

SOLAR
STAINLESS PRODUCTS

SALES OFFICE: 8460 SANTA MONICA BLVD., LOS ANGELES 46, CALIFORNIA • FACTORY: SAN DIEGO

BUSINESS SCREEN EXECUTIVE

Curtiss-Wright Acquires Victor

PIONEER 16MM MANUFACTURER SOLD TO AIRCRAFT FIRM

THE OUTRIGHT PURCHASE of the Victor Animatograph Corporation of Davenport, Iowa, by the Curtiss-Wright Corporation has been announced by G. W. VAUGHAN, president of Curtiss-Wright.

There will be no change in location, personnel or operation of the Victor company which was organized in 1910 to manufacture equipment and materials for the motion picture industry. Victor is devoted exclusively to the production of 16 mm motion picture projectors, cameras and allied equipment.

"Curtiss-Wright has been impressed," Mr. Vaughan said, "by the achievements of the Victor company in the development of 16 mm motion picture apparatus and envisions a broad expansion in the application of this equipment, particularly in the fields of education, instruction and home use."

Executives to Carry On

ALEXANDER F. VICTOR, president of the company bearing his name, will continue to direct engineering activities of the organization, while SAMUEL G. ROSE, executive vice president will continue to devote his time to the administration of the business.

The Victor company is the third firm not directly engaged in aircraft production to be acquired by Curtiss-Wright Corporation and its acquisition continues the company's trend toward taking over manufacturing units where engineering and additional development resources can be used to advantage.

Curtiss Extends Holdings

Late in 1944 Curtiss-Wright acquired the L.G.S. Spring Clutch Company, of Indianapolis, manufacturers of spring clutch assemblies for all types of mechanisms and in November 1945 purchased outright the Marquette Metal Products Company of Cleveland, manufacturers of precision parts

and assemblies for the automotive and aviation industries.

The Victor Animatograph Corporation came into being in 1910



SAMUEL G. ROSE
Victor's Executive Vice-President

when a group of Davenport business men, impressed by Mr. Victor's inventive ability and interest in what was to become known as visual education and entertainment, invited him to establish the business and furnished the initial financing.

Steady Upward Growth

Mr. Rose became associated with Mr. Victor in that year and they have been continuously together since, with the former devoting his time to business development and the latter concentrating on engineering. From its start in small quarters and a total of five employees, the corporation grew steadily until today it employs nearly 500 men and women and is one of the largest manufacturing concerns in the world exclusively devoted to production of 16 mm. sound motion picture equipment. It has sales outlets through 1000 dealers and 150 distributors in this country and 51 foreign outlets and maintains offices in Chicago, New York and Los Angeles.

In 1918, Mr. Victor initiated

the movement for a safety film standard for non-theatrical use, which resulted in the development of 16 millimeter non-inflammable film and in 1923 he invented, produced and sold his first 16 millimeter sound motion picture projector, known as the "Animatophone".



ALEXANDER F. VICTOR
Pioneer Founder and President

The portability of the projector and the safety from fire hazards provided by non-inflammable film gave strong impetus to the entire industry and launched it on the road to a major place in education, training and entertainment. In recognition of his numerous inventions and refinements of 16 millimeter appliances, representatives of the government, education, the industry and others gave a dinner to Mr. Victor in Davenport in 1944 to commemorate the 21st anniversary of "the coming of age of 16 millimeter" and honoring the inventor for his outstanding contributions to the advancement of visual education and the industry.

Marks Beginning of Era

Mr. Victor, in commenting on the purchase of Curtiss-Wright, said "It marks another milestone in the development of the business."

"The purchase by Curtiss-Wright will usher in a still greater era of progress for our organization," Mr. Rose stated. "The 16 millimeter visual edu-



G. W. VAUGHAN
President of Curtiss-Wright
cation industry, which enjoyed a tremendous growth during the war because of its ability to train soldiers and war workers faster than under normal procedures, is now entering a new period of growth in education, in training and entertainment. Our pre-eminence in the field combined with these additional resources at our disposal assures us of a generous share of that growth."

NAMES in the NEWS



Victor E. Lewis Named to Craftsman's Guild Staff

◆ LIEUT. COL. VICTOR E. LEWIS, relieved in February from active duty with the Army Air Forces and widely known in pre-war Los Angeles advertising circles, has joined the staff of CRAFTSMEN'S GUILD, according to a recent announcement by Boyd H. Fuller, president of the firm, whose plant is located at 6916 Romaine Street, in Hollywood. Mr. Lewis will have full charge of advertising and sales promotion activities for the company, manufacturers of photographic viewers, projectors and related specialties, this addition to the staff having been made necessary, Mr. Fuller declares, by rapidly expanding post-war demands for the company's products.

Mr. Lewis is a native of Minnesota, where he attended the University, adopting Los Angeles as his home city in 1925; since that time he has been

active in advertising and in Army Reserve circles.

A veteran of World War I, Mr. Lewis responded to a call to active service in the recent war in August of 1940, being first assigned to duty at March Field, California. It was here that Pearl Harbor Sunday found him.

AMPRO EXECUTIVES



HOWARD MARX

Howard Marx New Assistant to Sales Manager at Ampro

◆ **HOWARD MARX**, who spent considerable time in the Special Devices Division of the Navy Bureau of Aeronautics where he served under the famous Rear Admiral Louis de Honoré, has joined the **AMPRO CORPORATION**, Chicago, Illinois as assistant to the sales manager.

Mr. Marx, whose eleven years prior to the war were spent in the 35mm. sound motion picture and theatre equipment industry with the National Theatre Supply Company, is the recipient of an official letter of commendation from the Chief of Navy's Office of Research and Invention for his work in connection with Synthetic Training Devices using motion picture principles. He was discharged from the staff of the Pacific Fleet Air Command with the rank of Lieutenant Commander, after serving three and a half years.

Mr. Marx brings to Ampro an extensive background of sales and professional engineering knowledge which will assist greatly in developing Ampro post-war sales, and for that reason his appointment as assistant to the sales manager is exceptionally fortunate. He will have direct contact with dealers and will be in a position to suggest sales promotion methods and assist them with their various problems.



RALPH H. KNUTSON

Ralph H. Knutson Appointed to Ampro Export Department

◆ To assist in their program of developing increased export sales and outlets for their 16mm. motion picture equipment and products the **AMPRO CORPORATION**, Chicago, Illinois has appointed **RALPH H. KNUTSON** to their export department.

Mr. Knutson, whose 17 years experience in the financial field has given him a wide knowledge of foreign economic and trade conditions, will devote his efforts to Ampro's export sales outlets and distributors. His plan envisages increased sales of Ampro products through stressing the financial return from well-rated outlets in various foreign countries, rather than wide distribution through many distributors.

Mr. Knutson, a resident of Chicago, has a background including five years with the Continental Illinois National Bank, retail credit investigation work and service as Asst. Regional Credit Manager of Commercial Credit Corp. Chicago. During the war, he was on duty with the U.S. Navy in Hawaii.



GENE F. SWEPSTON

Joins Ampro Educational Dept.

◆ The **AMPRO CORPORATION**, Chicago, Illinois announces the appointment of **GENE F. SWEPSTON**, recently discharged from the Army Signal Corps to their Educational Department where he will assist **FRANK N. NELSEN**, Director Educational Sales in coordinating educational and sales ideas from the educators standpoint.

Mr. Swepston served four and a half years in the U.S. Army and spent 26 months overseas commanding the 9th Signal Company during combat operations in New Guinea and the Philippine Islands. He is a native of Hot Springs, Ark. and received a B.A. from Henderson State College where he received extensive training in visual education.

SARRA, Inc.
NEW YORK
CHICAGO
HOLLYWOOD

IDEAS for You are our Business

Skilled writers from the Mode-Art staff are ready to consult with you and develop dramatic, appealing new approaches to your film subjects. Backed by a wide range of script writing experiences in many diversified industries, they are certain to produce ideas that assure a successful reception. Let us develop a presentation for you—at no obligation.

MODE-ART PICTURES INC.
1022 FORBES STREET
PITTSBURGH, PA.
James L. Baker, President

Miniature
DESK MODEL
of 35 MM
Motion Picture Camera and Tripod... 16" high Complete in every detail. 3 1/2" to 1" scale ...
Price \$80. Delivered
GERALD HOWATT
108 01 Ditmars Blvd
Elmhurst, Long Island, N. Y.

OUR NEW SOUND STAGE

Is Ready
and May Be Rented

by

EASTERN PRODUCERS

Needing Production Facilities

in

Hollywood

ROCKETT FILMS

6063 SUNSET BLVD., HOLLYWOOD 28, CALIF.

EVERYTHING IN PROJECTION

35mm Projection	16mm Arc Projection
16mm Mazda Projection	16mm Silent Projection
8mm Projection	Standard Slide Projection
2x2 Slide Projection	Film Roll Projection
Sound Slide Projection	Opaque Projection
Turntable Furnished	Microphone Furnished

P. A. Systems set up

*The World's Largest 16mm Sound Film Library of
Commercial, Educational and Entertainment Films*

FOURTEEN OFFICES READY TO SERVE YOU!

IDEAL PICTURES

28 - 34 E. 8th St., Chicago, Illinois (Home Office)

2024 Main St., Dallas 1, Texas	326 Baronne St., 2nd Floor, New Orleans 13, Louisiana
714 - 18th St., Denver 2, Colorado	8th & Hennepin Sts. Minneapolis, Minnesota
926 McGee St., Kansas City 6, Missouri	915 S. W. 10th Ave., Portland 5, Oregon
2108 W. 7th St., Los Angeles 5, California	108 W. 8th St., Chattanooga 2, Tennessee
18 So. Third St., Memphis 3, Tennessee	219 E. Main St., Richmond 19, Virginia
132 So. Miami Ave., Miami 36, Florida	52 Auburn Ave., N. E., Atlanta, Georgia

and

Bertram Willoughby Pictures, Inc., Suite 600,
1600 Broadway, New York City 19, New York

BUSINESS SCREEN EXECUTIVE



LEWIS H. DAY

Lewis Day to Public Relations Post at Victor Animatograph

◆ The appointment of LEWIS H. DAY as Public Relations director for the VICTOR ANIMATOGRAPH CORPORATION, Davenport, Iowa, has been announced by Mr. S. G. Rose, executive vice president of the firm.

Mr. Day was formerly assistant to the president of the Bettendorf Company, Bettendorf, Iowa, and in charge of advertising and public relations. His duties, which he has already assumed, are broad and include direction of the company's advertising program as well as promotional and public relations activities.

Mr. Rose, in announcing the appointment of Mr. Day to the post, said the creation of an advertising and public relations department is an important part of the firm's program of expansion. "Mr. Day has had many years of practical newspaper and advertising experience," Mr. Rose said, "and has a thorough understanding of the public relations field."

A reserve lieutenant in the army, Mr. Day was called to active duty with a field artillery unit in September, 1940. He served with the 45th division at Fort Sill, Oklahoma, and later was transferred to Washington, D. C., being assigned to the war department's bureau of public relations.

Following his tour of duty in the army, he became associated with the chamber of commerce of the United States. While with this national organization, he traveled extensively in the east and southeast, helping in the development of new business organizations and the training of executives. He contributed articles to Nation's Business magazine and was afforded the opportunity of making a close study of business and industrial conditions throughout the U.S.

Executive Staff Appointments for Du Pont Photo Products

◆ Appointment of ARTHUR H. BURKHARDT as manager and FRIEDRICH B. SACKETT as assistant manager of the Du Pont

PHOTO PRODUCTS plant in Parlin, N. J. was announced recently.

Mr. Burkhardt succeeds the late Karl R. Myers as plant manager. He is a graduate of Rutgers University of the class of 1928. In 1933 he joined the Du Pont engineering department as a draftsman at the Parlin plant. He was transferred to production the same year and held various positions until 1943 when he became assistant plant manager, holding this position until now.

Mr. Sackett, a graduate of Reussalaer Polytechnic Institute in 1929, has been production superintendent at Parlin since 1944. He joined the Du Pont Company in 1930 as a shift supervisor and has been in production work since then.



MAX R. KLEIN

Klein to Direct Optron Sales

◆ OPTRON INC., 223 West Erie St., Chicago, 10, Illinois has recently announced the appointment of M. R. KLEIN as its Sales Manager. Optron Inc., manufacturer of visual education equipment including transcription playback units is a sister company of the Musitron Company, Chicago.

Mr. Klein has charge of sales accounts for schools, churches and industrial establishments. He was formerly with the Cleveland Public Schools and served as Director of Visual Education for three years. Before joining Optron in Chicago, Klein directed the visual education activities and sales promotion of the Dayton Acme Company in Cincinnati. Many followers of visual education will recall the successful meetings Klein managed at the First Northern Ohio Visual Aids Conference in April 1944, at Cleveland's Hollenden Hotel.

Klein has contributed articles in the field of visual education, has lectured before school, university and church groups, fostering and promoting the advantages of modern visual aids. He is the author and publisher of pictorial maps of literature. Mr. Klein is planning to reside in Chicago. Responsible school dealers in visual education equipment desiring to handle the Optron line should contact Mr. Klein at the above address.

J. V. Waller Returns to Head Bell & Howell Capital Office

◆ Recently returned to **BELL & HOWELL COMPANY** after three years in the Navy, **J. V. WALLER** has taken up new duties as manager of the company's Washington, D.C. branch office.

A veteran of 12 years' service with Bell & Howell, Waller received factory and office training at the company's Chicago headquarters during 1931-35, subsequently holding responsible sales positions in the Hollywood branch and as district manager for the Northwest.

Originally assigned to the Washington office as assistant manager in 1941, Waller represented the company in W.P.B. negotiations, and was instrumental in assisting the armed forces and other governmental agencies in selecting, demonstrating, and using motion picture equipment to the best advantage during the critical period just prior to and following the Pearl Harbor attack.

Entering the Navy shortly thereafter, he put his civilian experience to excellent use, developing production methods and controls in connection with Navy training films turned out by commercial studios for emergency war-time use. From 1941 until leaving the service as a lieutenant early this year, Waller was chief motion picture production supervisor in the Navy's Office of Research and Inventions, Special Devices Division.

Ruecker New Representative for DeMornay-Budd Sales

◆ DeMornay-Budd, 175 Grand Concourse, New York 51, manufacturers of radar and photographic equipment, has appointed **Dick N. Ruecker** as factory Sales Representative for the territory including Minnesota, Iowa, Missouri, Oklahoma, Colorado, Kansas, Illinois, Wisconsin, Nebraska and the Dakotas. Ruecker's headquarters will be in Des Moines, Iowa.

Ruecker was recently released from the United States Army where he served as a Captain in the Signal Corps as V-Mail Liaison Officer in the Hushing V-Mail Laboratory, Hushing, Long

Island. He was responsible for the operation and efficiency of this laboratory, the world's largest V-Mail processing lab, averaging 5 million letters per week to and from all parts of the world. Before the war Ruecker was Manager and Secretary-treasurer of the Iowa Photographic Supply Co., Inc. of Des Moines, Iowa.

British Optical Expert In U.S. to Confer With B&H Engineers

◆ For the purpose of exchanging technical information concerning precision optical manufacture, **HARRY W. MARTIN**, chief optical inspector for the famous British firm of Taylor, Taylor, and Hobson Ltd., spent two weeks during May at Bell & Howell's Lincolnwood Laboratories in Chicago.

Responsible for his company's product engineering in addition to his duties as chief inspector, Mr. Martin devoted considerable time during his visit to conferences with **B. E. Stechbart**, B&H vice-president in charge of engineering, **Paul Foote**, chief optical engineer, and **Malcolm Townsley**, chief research engineer for the Chicago concern.

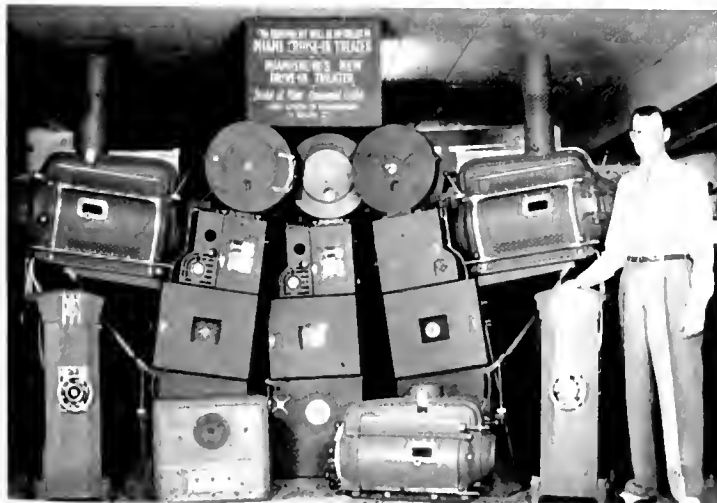
New Ohio Drive-In Theatre Installs DeVry Equipment

◆ Miamisburg, Ohio movie patrons are now able to enjoy their favorite Hollywood Stars "under the stars" at the new Miami "Cruse-In" Theatre located in the new Miamisburg Amusement Center.

Thoroughly modern in arrangement, construction and appointment, this new "Drive-In" with a capacity of 500 cars, projects a picture 24x32 feet from a booth approximately 225 feet from the screen.

The entire installation was made by The Dayton Films, Inc. of Dayton, Ohio, authorized distributors of DeVry Motion Picture Equipment. Booth equipment installed included a pair of heavy duty DeVry Arc Lamp Theatre Projectors with built-in synchronized sound heads, matched DeVry "Brilliant" projection lenses, as well as DeVry amplification systems... equipment that made world famous the slogan, "A Great Plan to Draw to For a Full House."

(Below) DeVry 35mm motion picture equipment (a pair of heavy duty arc lamp theatre projectors) enroute to Miamisburg, Ohio, for a drive-in theatre installation.



TALK ABOUT FILM ACCESSORIES!

Neumade HAS EVERYTHING

FILM CABINETS

INSPECTION TABLES

FILM RACKS

EDITING AIDS

FILM CLEANERS

FILM STRIP CABINETS

REWINDERS

APPLICATOR SETS

SPLICERS

MEASURING MACHINES

REELS—CANS

FLANGES

SHIPPING CASES

REEL BANDS

PROJECTION STANDS

FILM CEMENT

TILT-TOP TABLES

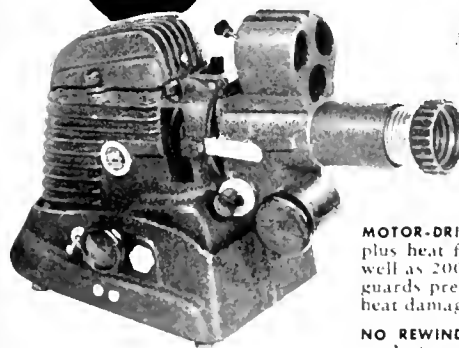
FILM EMBOSSERS

FREE ILLUSTRATED CATALOG ON REQUEST

Neumade PRODUCTS CORP. WEST 42ND STREET NEW YORK, N.Y.

BLOWER COOLED AND LIGHT WEIGHT, TOO

Triple Purpose
GoldE FILMATIC
SLIDE AND FILM STRIP PROJECTOR



USE 3 WAYS...

- For Single Frame Slidefilm
- For Double Frame Slidefilm
- For 2 x 2 (35 mm) Kodochrome or Black and White Slides

MOTOR-DRIVEN FORCED AIR COOLING plus heat filter permits use of 300 as well as 200 or 100 watt lamp, yet safeguards precious slides or film against heat damage.

NO REWINDING NECESSARY... film is ready for showing right after use.

SMOOTH PRECISE FOCUSING to hairline sharpness.

ANASTIGMAT PROJECTION LENS (5" f:8.5).

EASILY ADJUSTABLE for either horizontal or vertical pictures.

MANUMATIC SLIDE CARRIER automatically stacks slides in sequence.

- MORE BRILLIANT PROJECTION!**
- GREATER SLIDE PROTECTION!**
- MORE CONVENIENT OPERATION!**

The GoldE Filmatic enables you to make the most effective use of all three types of still projection material. Can be changed from film to slide showing in a jiffy!

GoldE Manufacturing Co. Dept. B, 1220 West Madison St. Chicago 7, U. S. A.

These qualified visual education dealers offer the finest in products and services for the use of training and informational aids; including film subjects, screens, projectors and accessories. Projection facilities are also available. Address inquiries concerning listings on this page to Readers Service Bureau, Business Screen, 157 E. Erie St., Chicago 11, Ill.

• CONNECTICUT •
Audio-Visual Corp., 53 Allyn St.,
Hartford.

• DISTRICT OF COLUMBIA •
Jam Handy Organization, Inc.,
Transport Bldg., Washington 6,
Paul L. Brand, 2153 K St., N. W.,
Washington 7.

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

• MARYLAND •
Kunz Motion Picture Service, 432
N. Calvert St., Baltimore 2.
Stark Films, 537 N. Howard St.,
Baltimore 1.

• MASSACHUSETTS •
Jarrell-Ash Company, 165 Newbury
St., Boston 16.
Stanley-Winthrop's, 5-7 Revere Rd.,
Quincy 69.
Audio-Visual Corp., 116 Newbury
St., Boston 16.

• NEW HAMPSHIRE •
A. H. Rice and Co., Hollis, N. H.

• NEW JERSEY •
Art Zeiller, 868 Broad St., Newark 2.

• NEW YORK •
Hallenbeck & Riley, 562 Broadway,
Albany 7.

Wilber Visual Service, 240 State St.,
Albany. (Also New Berlin, N. Y.)

Buchan Pictures, 79 Allen St., Buf-
falo.

Bertram Willoughby Pictures,
Inc., Suite 600, 1600 Broadway,
New York.

Catholic Movies, 220 W. 42nd St.,
New York.

The New York I. T. & T. Co., 25
W. 45th St., New York 19.

The Jam Handy Organization,
Inc., 1775 Broadway, New York 18.

Institutional Cinema Service, Inc.,
1560 Broadway, New York 19.

King Cole's Sound Service, 340
Third Ave. at 25th St., N. Y. C. 10.

Nu-Art Films, Inc., 145 W. 45th
St., New York 19.

S. O. S. Cinema Supply Corp., 449
W. 42nd St., New York 18.

Sullivan Sound Service, 475 Fifth
Ave., New York 17. 29 Salem Way,
Yonkers. 34 Palmer, Bronxville.

Y.M.C.A. Motion Picture Bureau,
347 Madison Ave., New York 17.

John E. Allen, Inc., Box 383, Roch-
ester 7.

Marks & Fuller, Inc., 332 E. Main
St., Rochester 4.

• PENNSYLVANIA •
Kunz Motion Picture Service, 1319
Vine St., Philadelphia 7.

Lippincott Pictures, Inc., 4729 Lud-
low St., Philadelphia 39.

• RHODE ISLAND •
Audio-Visual Corp., 268 West-
minster St., Providence.

• WEST VIRGINIA •
J. G. Haley, P. O. Box 703, Charles-
ton 23.

Apex Theatre Service & Supply,
Phone 24043 Box 1389
Huntington.

• ALABAMA •
Wilfred Naylor, 1907 Fifth Ave.,
No., Birmingham 1.
John R. Moffitt Co., 19½ S. Perry
St., Montgomery.

• FLORIDA •
Norman Laboratories & Studio,
Arlington Suburb, Jacksonville.
Ideal-Southern 16mm Pictures Co.,
132 S. Miami Ave., Miami 36.

Stevens—Pictures, 9536 N. E. Sec-
ond Ave., Miami.
Bowstead's Camera Shop, 1039 N.
Orange Ave., Orlando.

• GEORGIA •
Calhoun Company, 101 Marietta St.,
Atlanta 3.

Ideal Pictures Corp. of Georgia,
52 Auburn Ave., N.E., Atlanta.

Strickland Film Co., 141 Walton
St., N. W., Atlanta 3.

• KENTUCKY •
D. T. Davis Co., 178 Walnut St.,
Lexington 34. (Also Louisville.)

• LOUISIANA •
Stanley Projection Company, 211½
Murray St., Alexandria.

Jasper Ewing & Sons, 725 Poydras
St., New Orleans 12.

Stirling Motion Picture Co., 2005
Ferndale Ave., Baton Rouge 15.

Ideal Southern Pictures Co., 826
Barrone St., New Orleans.

• MISSISSIPPI •
Herschel Smith Company, 119
Roach St., Jackson 110.

• SOUTH CAROLINA •
Calhoun Company, 1110½ Taylor
St., Columbia 6.

• TENNESSEE •
Ideal Pictures Corp., 18 S. 3rd St.,
Memphis.

Frank L. Rouser Co., Inc., P. O.
Box 2107, Knoxville 11.

Southern Visual Films, 687 Shrine
Bldg., Memphis.

• VIRGINIA •
Walker C. Cottrell, Jr., 408-10 E.
Main St., Richmond 19.

Ideal Pictures, 219 E. Main St.,
Richmond 19.

• ARKANSAS •
Arkansas Visual Education Serv-
ice, Conway.

• ILLINOIS •
Ideal Pictures Corp., 28 E. 8th St.,
Chicago.

Jam Handy Organization, Inc.,
230 N. Michigan Ave., Chicago 1.

McHenry Educational Films, 64 E.
Jackson Blvd., Chicago 4.

Midwest Visual Equipment Co.,
4509 N. Damen Ave., Chicago 25.

Y.M.C.A. Motion Picture Bureau,
19 So. La Salle St., Chicago 3.

Stinson Projector Sales, 521 S.
Lombard Ave., Oak Park.

Fletcher Visual Education Service,
218 W. Main St., Urbana.

• INDIANA •
Burke's Motion Picture Co., 434
Lincoln Way West, South Bend 5.

• IOWA •
Pratt Sound Film Service, 805
Third Ave., S. E., Cedar Rapids.

Ryan Visual Aids Service, 409-11
Harrison St., Davenport.

• KANSAS-MISSOURI •
Central Visual Education Service,
Broadview Hotel Bldg., Wichita,
Kas.

Kansas City Sound Service Co.,
Room 1, Lobby floor, 926 McGee
St., Kansas City 6, Mo. (Ideal Pic-
tures)

Erker Bros. Optical Co., 610 Olive
St., St. Louis 1.

Swank Motion Pictures, 620
Skinker Blvd., St. Louis.

• MICHIGAN •
Olson Anderson, 1113 McKinley
Ave., Bay City.

Engleman Visual Education Serv-
ice, 4754-56 Woodward Ave., Det-
roit 1.

Jam Handy Organization, Inc.,
2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 1043 E. Grand
River, East Lansing.

• MINNESOTA •
Film Preview, 1504 Hennepin Ave.,
Minneapolis.

National Camera Exchange, 86 S.
Sixth St., New Farmers Mechanics
Bank Bldg., Minneapolis 2.

• OHIO •
Lockard Visual Education Service,
922 Roslyn Ave., Akron 2.

D. T. Davis Co., 911 Main St., Cin-
cinnati. 2.

Ralph V. Haile & Associates, 215
Walnut St., Cincinnati.

Fryan Film Service, Film Bldg.,
Cleveland 14.

Sunray Films, Inc., 2108 Payne
Ave., Cleveland 14.

Film Associates, 429 Ridgewood
Dr., Dayton 9.

Jam Handy Organization, Inc.,
310 Talbot Building, Dayton 2.

Murray Motion Picture Service
Co., 879 Reibold Bldg., Dayton 2.

Twyman Films, Inc., 29 Central
Ave., Dayton 1.

Martin Sound Systems, 50 Charles
Ave., S.E., Massillon.

• WISCONSIN •
Photoart House, 844 N. Plankinton
Ave., Milwaukee.

Gallagher Film Service, Green Bay.

• CALIFORNIA •
Donald J. Clausonthue, 1829 N.
Craig Ave., Altadena.

Ideal Pictures Corp., 2408 W. 7th
St., Los Angeles.

Jam Handy Organization, Inc.,
7046 Hollywood Blvd., Los Ange-
les 28.

Ralke Company, 829 S. Flower St.,
Los Angeles 14.

Screen Adettes, Inc., 1709 W. 8th
St., Los Angeles 14.

Carroll W. Rice, 19 Estrella Ave.,
Piedmont, Oakland 11.

Hirsch & Kaye, 239 Grant Ave.,
San Francisco 8.

Photo & Sound, Inc., 141 New
Montgomery, San Francisco 5.

Screen Adettes, Inc., Sixty-Eight
Post Bldg., 68 Post St., San Fran-
cisco 4.

Y.M.C.A. Motion Picture Bureau,
351 Turk St., San Francisco 2.

• COLORADO •
Ideal Pictures Corp., 1739 Oneida
St., Denver.

• OREGON •
Ideal Pictures Corp., 915 S. W.
10th Ave., Portland.

Moore's Motion Picture Service,
306-310 S. W. Ninth Ave., Port-
land 5.

Screen Adettes, Inc., 611 N. Tilla-
mook St., Portland 12.

• TEXAS •
The Educational Equipment Co.,
David F. Parker, 1909 Commerce
St., Dallas 1.

National-Ideal Pictures, 2024 Main
St., Dallas.

Visual Education, Inc., 12th at La-
mar, Austin. Also, 602 N. St. Paul,
Dallas 1; 4431 Foard St., Ft.
Worth; and 935 M & M Bldg.,
Houston 2.

Y.M.C.A. Motion Picture Bureau,
1700 Patterson Ave., Dallas 1.

• UTAH •
Audio-Visual Supply Co., 1122 E.
8th South, Salt Lake City 2.

• WASHINGTON •
Rarig Motion Picture Co., 5514
University Way, Seattle 5.

• HAWAII •
Motion Picture Enterprises, 121 S.
Beretania Honolulu, T. H.

• CANADA •
Arrow Films Limited, 1115 Bay
St., Toronto 5, Ontario.

General Films Limited
Head Office:
1534 Thirteenth Ave., Regina, Sask.

Branches:
535 W. Georgia St., Vancouver,
B. C.

810 Confederation Life Bldg., Win-
nipeg, Man.

156 King St., West, Toronto, Ont.

1396 St. Catherine St., Montreal.

760 Main St., Moncton, New
Brunswick.

• MEXICO •
E. M. A. S. A. Head Office, Stu-
dio and Distribution: Reforma
146, Mexico City.

The Visual Dealer's Screen



GEORGE H. MITCHELL

George H. Mitchell Forms New Texas Dealer Firm

◆ GEORGE H. MITCHELL, formerly manager of Visual Education, Incorporated, announced that he severed his connections with that firm and started his own business effective June 15, 1946. The new firm is known as GEORGE H. MITCHELL COMPANY, and will handle a complete line of standard visual equipment. The company has been appointed materials and equipment distributor for Victor Animatograph Corporation in New Mexico and Texas. Representation has already been established throughout the territory by trained visual education people.

Mr. Mitchell is eminently qualified to conduct a business selling and servicing visual education equipment to schools, churches, homes and industry. During the past nine years he has been associated with Visual Education, Incorporated and for the past four has managed the business. For fifteen years prior to his activities in the visual education field Mr. Mitchell was a school administrator in the Texas school system.

Motion Picture Enterprises of Hawaii Announces Expansion

◆ Plans for a \$100,000 expansion program for Motion Picture Enterprises in Honolulu, Hawaii with extension of its activities into China are announced by E. J. Young, owner and manager.

With the acquisition of a new location at 675 Kapiolani Blvd. work will begin shortly on a modern photographic and motion picture center. Plans are being formulated to include every department necessary for equipment sales, rental and service, as well as a complete \$10,000 film rental library, featuring 8mm and 16mm silent subjects and 16mm sound productions. Still photographic and photo finishing department will also be incorporated. The present location at Beretania Street will be retained as a branch store for the convenience of downtown shoppers.

The new store will be modern in every respect. Service, comfort and the latest trend in merchandising will be the keynote. Mr. Young has employed the service of Fred Fupoka who will handle all details in planning the modern and functional establishment. The new store was to be ready sometime in June.

The firm handles many lines of precision cameras and projectors. Many new and exclusive products will be added in the new store.

The second step in the plans will be a new branch firm in Shanghai, China. The firm will handle the distribution of 16 and 35mm motion picture equipment



E. J. YOUNG

and films and will also enter into the theatre field. Mr. Young states that 16mm will be utilized mainly in small communities and 35mm will be used in the cities.

Customer Screening Room in Screen Adettes New Quarters

◆ SCREEN ADETTES, INC. and THE SCREEN ADETTE EQUIPMENT CORPORATION which operates offices in Portland, Oregon, San Francisco and Los Angeles, California on July first moved to larger quarters in Portland, Oregon. A three year lease has been made on a two-story building located at 611 N. Tillamook Street, and the main floor will be occupied by the Equipment Corporation and the upstairs by Adettes.

Complete facilities for the sale of visual equipment and the physical handling of films will be provided and a large modern projection room for 16mm screenings will be installed for firm use and for rental to outside firms and groups. A modern Service Department with the finest equipment for the repair and servicing of visual equipment will be established.

Screen Adettes is the exclusive Western Distributor for Films Incorporated, New York, and the Equipment Corporation is West Coast Distributor for RCA sound motion picture equipment and Eeseler products in addition to many other visual items.

A TLAS

EDUCATIONAL

FILM CO.

• a time honored name in motion picture and slide-film production.

• where people who do the work run the business — and clients benefit.

LESLIE ROUSH PRODUCTIONS, INC.

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

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

LESLIE M. ROUSH

JULES K. SINDIC

Better-light Film Program

(CONTINUED FROM PAGE TWENTY-FIVE)

and other uses of sight. Emphasizing that eyes were designed for outdoor seeing, with the abundant light supplied by nature, the film compares typical intensities out of doors and within the home.

Faulty Lighting Dramatized

The four most common lighting faults—glare, insufficient light, sharp contrasts and harsh shadows—are analyzed, with full color and the versatile cartoon technique dramatizing their danger to sight in a way impossible with ordinary films. The solution to proper seeing conditions, the film explains, is a combination of fixtures, floor and table lamps, carefully selected and arranged, that will bring eye comfort and safety to every room in the home.

Next, the purpose of the light meter is explained, and some typical needs of the eyes, in terms of foot candle intensities for various seeing tasks, are shown. The importance of selecting the correct lamp and fixture, with the proper size bulb in each, is emphasized.

Concluding with an optimistic note, *Light Is What You Make It* shows a typical home in which planned lighting has been installed, and dramatizes the many benefits of Better Light—improved energy and health, clearer vision, better dispositions, a more cheerful home, and the satisfaction that comes with beauty of surroundings.

Extensive Program Supplied

The movie has been designed to take over the duties of a host at the meetings—to put guests at ease, entertain them and make them feel at home. To support the film and amplify its message, the Bureau has prepared a line of promotional and educational material, to help purchasers put on a well rounded program.

A 16-page, two-color consumer booklet, with the same title as the film and using Disney drawings throughout, is used as a hand-out piece at the meetings, and as direct mail for those unable to attend the film showings. Packed with useful information on the required intensities of light for different seeing jobs, the recommended types of lamps and fixtures for every room in the average home, and directions on how to avoid glare and shadows in choosing and placing lighting equipment, the booklet also repeats and emphasizes the educational story in the film.

Ten newspaper ads, three column by 12", are made available in mat form. Each features a Disney drawing, and carries an effective message on the need for Better Light. Ample space is provided for local messages and signatures.

Large Charts for Illustrated Talk

Ten 40" by 60" charts, six of them in full color, are blowups of the Disney artwork, and are intended for use after the movie has been shown, as part of a talk on better light for better sight. A follow up of this type,

the Bureau suggests, will increase the effectiveness of the film to a tremendous degree. The charts illustrate the workings of the eye, the difference between outdoor and indoor lighting, typical rooms in which good and faulty lighting are employed, and the use of the light meter, among other subjects.

A suggested talk to accompany the charts is included in the Bureau's package. Informal and friendly, with a clever blend of humor and useful information, the talk can be used as it comes, or can be quickly modified and enlarged to suit various audiences. The talk is timed for 30 minutes duration. Now that new lighting equipment is available to the public, the person conducting the meeting can explain how the benefits of better lighting can be achieved through correct selection and use of light sources.

A 'Meeting Manual' is also included, for the benefit of those chosen to conduct meetings. Packed with detailed information and practical tips, it will remove many of the 'headaches', prevent many unforeseen disasters, and serve as a step by step road map through the seemingly devious path of organizing & conducting meetings of this type.

Many Types of Audiences

For audiences, the Bureau suggests electrical dealers, contractors and wholesalers, business and trade groups, parent-teacher associations, Rotary, Kiwanis and other service clubs, 4-H clubs, women's clubs and church organizations. Classes of older school children are highly effective audiences. The program has been planned for flexibility and easy adaption to different groups.

The film and complete package of promotional and educational material are now available to electric utility operating companies at a sliding scale of prices, dependent upon number of customers. Descriptive literature and price schedules will be sent on application to the National Better Light-Better Sight Bureau, 420 Lexington Ave., New York 17.



Monte Carlo
presents
"The Preview Room
with
Personality"

FOR A TRULY FLATTERING SHOWING OF
YOUR FILM — EITHER 35 mm. OR 16 mm.

WHILE YOUR GUESTS ENJOY COCKTAILS,
LUNCHEON OR DINNER SUPERBLY SERVED
IN A SETTING OF UNSURPASSED BEAUTY
THAT WILL SELL YOUR PICTURE.

Monte Carlo
Madison Ave. at 54th Street
Phone 5-3900

TED NEMETH STUDIOS

729 SEVENTH AVENUE
NEW YORK, N. Y.

MOTION PICTURES · SLIDE FILMS

PROTECTION FOR MOVIE FILM
against
WEAR ... OIL
WATER
CLIMATE
SCRATCHES
FINGER-
MARKS

VAPORATE

ONE
TREATMENT
LASTS
THE LIFE
OF THE
FILM

ASK YOUR DEALER

VAPORATE CO., Inc. BELL & HOWELL CO.
130 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. Labrea, Hollywood

TRANSLUCENT
SCREENS


for
REAR PROJECTION

All Screens Made to Order

Sizes from 1 inch
square to 30 x 60 feet

Fowler
Company

750 S. Wabash Ave.,
CHICAGO, ILLINOIS



16MM & 35MM motion picture projection
service. Arrange club,
school, church showings, supply equipment and operators.
Full responsibility, one-time or long runs in New York,
New Jersey, and Connecticut. Continuous projection and
sound-slide film service. Have largest local list of the-
atrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.
340 THIRD AVE. at 25th ST., NEW YORK 10 LE 2-6781

YOU'LL PUSH DELIVERY DATES AHEAD



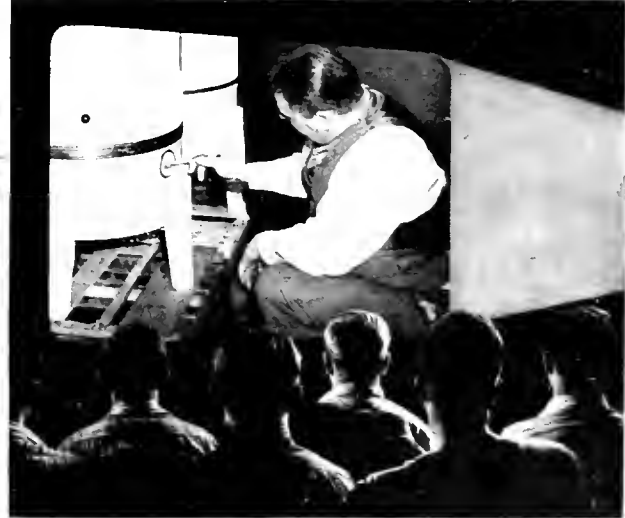
with training film "show-how" helping in your plant

IF YOU'LL REMEMBER THIS . . . that it takes time for workers to learn new skills or relearn old ones . . . that *only* with careful training can you hasten the process . . . you'll be able to give the public much quicker delivery on your product.

But how train workers fast enough? And how kindle their enthusiasm for the job? You can do it by using the same medium the armed services, education, and many of your own competitors use to accelerate learning and improve retention: *training films*. You show the right way to do it with films. You have pictures, action, color, and sound at your command to get these correct methods across — and make them remembered.

How much will it cost?

Probably not as much as you think to have your own slide films or single motion pictures made. Almost nothing if you use the movies and slide films already produced by other companies, by the U. S. Office of Education, or by the Army or



Navy. These can be rented, bought — in many cases, borrowed — through non-theatrical film distributors in key cities, or direct from the individual concerns.

For a list of more than 1700 such up-to-the-minute "ready-made" films, write for the valuable new book, "The Index of Training Films."

Eastman Kodak Company, Rochester 4, N.Y.

Training Films

—another important function of photography

Mail coupon for this FREE book

EASTMAN KODAK COMPANY
Rochester 4, New York

Please send me the informative, new book
"The Index of Training Films."

Name _____

Firm _____

Street _____

City _____

State _____



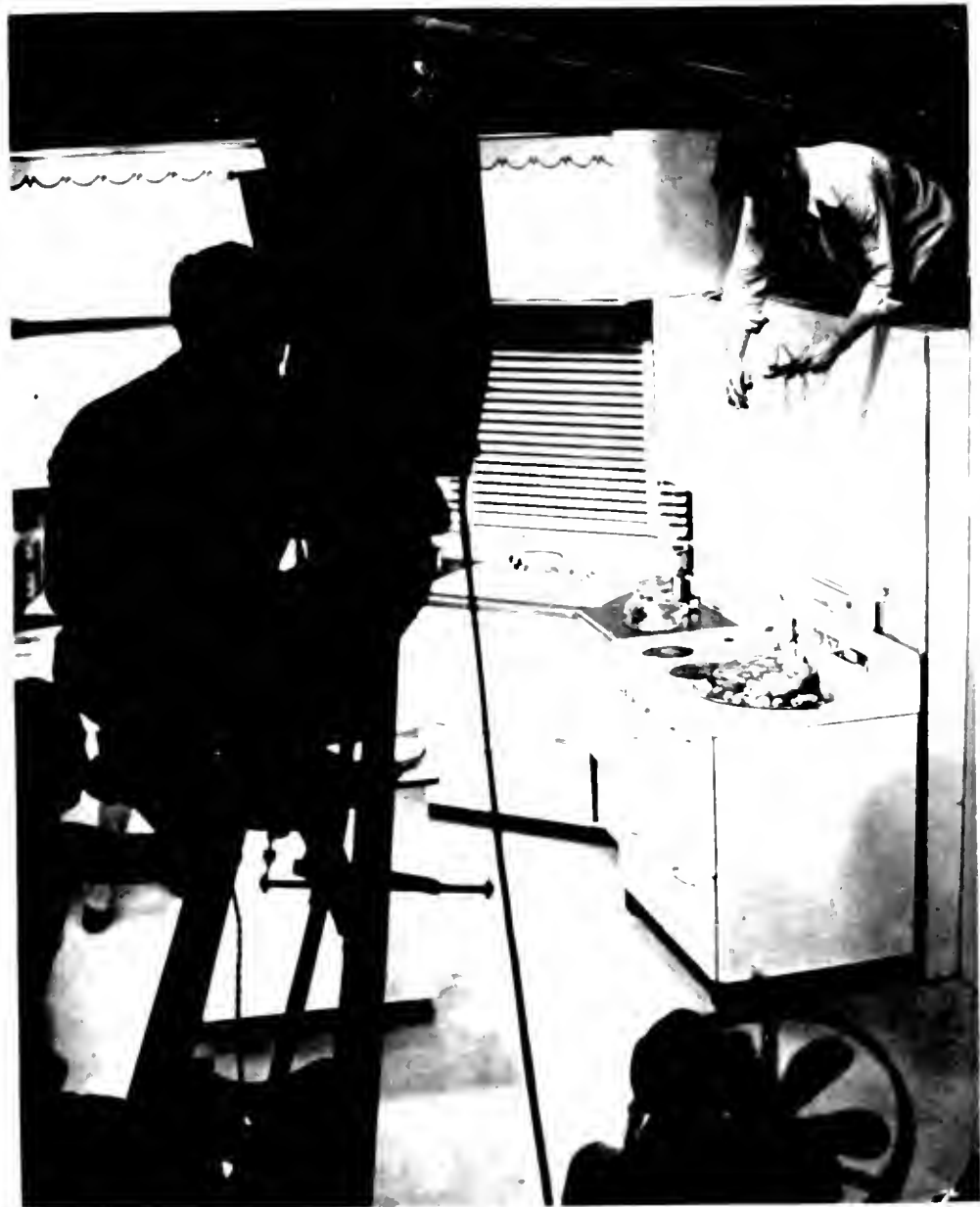
SPEED

With the tempo of today in customer relations and in labor relations, time of impact may be a critical factor in determining the effectiveness of any presentation of ideas.

Only an organization of capacity, geared up to move fast, can help business leaders to meet these situations on time.

Designed for speed is

To Get Understanding *The* **JAM HANDY**
Organization



Case Histories of New Business Films
SEE PAGE 30



A Letter to Management



NAVED Meets in Chicago



Visualizing Retail Salesmanship



Borden on Slidefilm Scripts



No. 6 1946 • THE NATIONAL BUSINESS JOURNAL
OF AUDIO-VISUAL COMMUNICATIONS

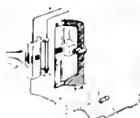
VICTOR — the best in 16mm sound motion picture equipment



demonstration please



THINGS TO THINK ABOUT WHEN BUYING A PROJECTOR



SAFETY FILM TRIP

Positive protection for your valuable film is provided by Victor's exclusive Safety Film Trip. It stops machine instantly and turns off lamp should the film loop be lost or if the projector is incorrectly threaded.

Check these other valuable features: Stationary Sound Drum, 180° Swing-out Lens Mount and Prefocused, Straight-Line Light Beam.



A "demonstration" is often a difficult assignment, particularly when your product is cumbersome or intricate. But not today! With 16mm motion picture equipment you can go into offices or homes and before large groups — telling the finest sales story each time.

Use of Victor 16mm Sound Projectors will assure you that your sales films will have the finest in picture clarity and brilliance as well as sound fidelity. Victor's easy portability, simplified threading and trouble-free operation will make more showings for your sales films — and more sales.

Write now for an interesting demonstration — or for information on the modern industrial use of 16mm equipment for sales and training.

VICTOR ANIMATOGRAPH CORPORATION

A DIVISION OF CURTISS-WRIGHT CORPORATION

Home Office and Factory: Davenport, Iowa
New York 1181 McGraw-Hill Bldg., 330 W. 42nd St. • Chicago 111 188 W. Randolph



MAKERS OF 16MM EQUIPMENT SINCE 1923

An Open Letter...to Everyone Concerned with Management Throughout the Nation

PROOF

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

American Bible Society
American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
The Borden Company
Calco Chemical Company, Inc.
Cluett, Peabody & Company, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
General Motors Corporation
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
Mohawk Carpet Mills, Inc.
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Remington Arms Company
Socony-Vacuum Oil Company, Inc.
The Texas Company
United States Rubber Company
OR ANY OTHER CARAVEL CLIENT



LOYALTY . . . ENTHUSIASM . . . TEAMWORK—the three Vitalizing
Forces of a business—are not to be had merely by providing
“good working conditions” and by paying employees what they
regard as fair.

To the contrary, it is usually the satisfying of **UNVOICED** desires
on the part of employees that makes all the difference!

Consider, for example, how urgent are the following desires in
your **OWN** mind—whether you report to a minor executive or
directly to the stockholders . . .

- the desire to be proud of the company you work for . . .
- the desire to feel that your company is alert, progressive,
eager to render the finest possible service . . .
- the desire to feel that you are essential to the full success
of the undertaking . . .
- the desire to feel that your services are valued and
appreciated.

In the light of increasing strife in industry, we suggest that the
most important task of Management today is to present its own
true story **TO ITS OWN FAMILY OF WORKERS . . .** and in such a way
that these unvoiced desires will be **SATISFIED**.

For many years we at Caravel have been making motion pictures
to do precisely that. And to do it truthfully . . . dramatically . . .
convincingly.

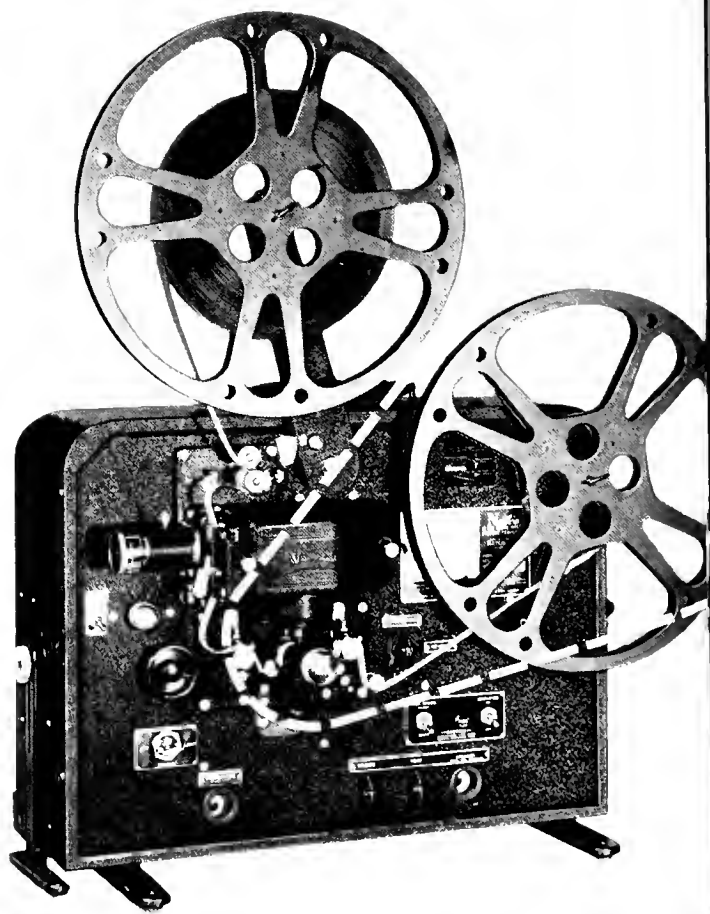
Please read once more that list of “desires.” Then—if you feel
that you have a story to portray that will make for better Labor-
Management relations in your own company—write us a brief
letter. Perhaps we can be of help.

CARAVEL FILMS

INCORPORATED

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

Achieved through DIRECT SOUND SCANNING
... the result of applying advanced
engineering principles ... engineering that
establishes new standards of achievement.

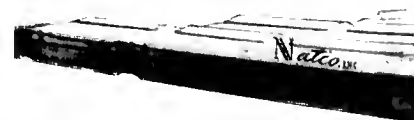


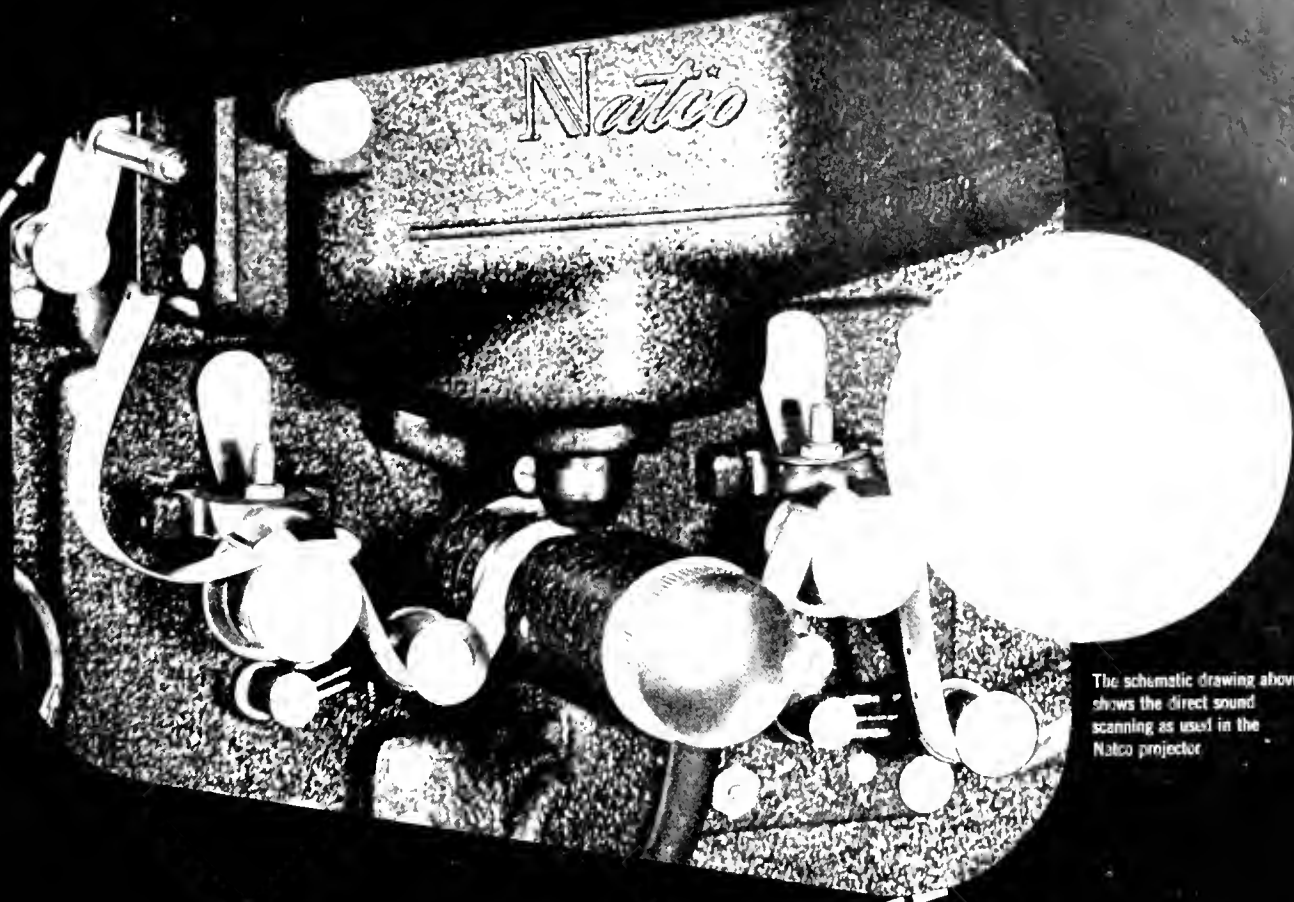
Natco^{*}

world's finest

A PRODUCT OF *Natco*, INC. 505 N. SACRAM

16 m.m. sound film projector





The schematic drawing above shows the direct sound scanning as used in the Natco projector.

DIRECT SOUND SCANNING is obtained by the presence of

the film sound track on the outer margin of the film (due to left side projection path), permitting installation of important sound head elements such as

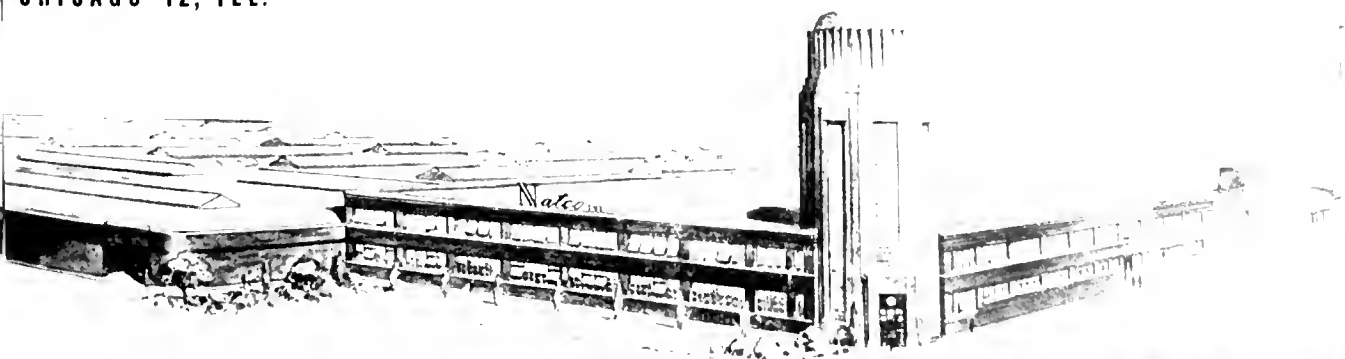
sound drum, sound lens, photoelectric cell, and exciter lamp along the film path * Thus

the film sound track is transported across the sound drum at exact right angles to the


exciter lamp beam . . . affording sharp and accurate light impact upon the photoelectric cell,

and imparting faithful electrical impulses to the speaker . . . resulting in clear, crisp sound fidelity.

CHICAGO 12, ILL.



Case Histories of Outstanding Films



DEMOCRACY

PRODUCER . ENCYCLOPAEDIA BRITANNICA FILMS INC.
 RUNNING TIME 11 MINUTES
 SOUND WESTERN ELECTRIC

To give American youth a clear and accurate definition of Democracy—Encyclopaedia Britannica Films Inc. has produced a black and white sound film for students on the high school and college levels. In the few months that it has been available, this graphic demonstration of democracy and how it operates has become outstandingly successful. Its value is being demonstrated daily in schools throughout the country.

DESPOTISM

PRODUCER . ENCYCLOPAEDIA BRITANNICA FILMS INC.
 RUNNING TIME 11 MINUTES
 SOUND WESTERN ELECTRIC



The methods and madness by which vicious dictatorships arise is a lesson we should not soon forget. To give American youth a clear and accurate insight into how dictators achieve their ends—where, when, and why—Encyclopaedia Britannica Films Inc. has produced a definitive film that has received immediate and wide acceptance in schools, film libraries and other educational agencies. In answer to a great need this black and white sound film provides clear pictorial evidence that points the accusing finger at those community activities which provide a breeding place for despotism.

Both these outstanding films used
Western Electric
 RECORDING

Dr. V. C. Arnsperger of Encyclopaedia Britannica Films Inc. says: "Sound contributed in a major way to the effectiveness of these films." The addition of sound to your educational films adds little to the cost—but pays big dividends.

Electrical Research Products Division
 OF
Western Electric Company
INCORPORATED
 233 BROADWAY, NEW YORK 7, N. Y.

Camera Eye

THE EDITORIAL POLICY OF THIS MAGAZINE

★ A producer recently asked a member of our staff to tell him what "we stood for." After a decade of publishing service and a couple of million copies of audio-visual publications, we thought we ought to have an answer for that, so here goes:

(1) BUSINESS SCREEN is written for and read by the largest audience of business picture buyers in the world. They pay for it. They read it and help us write it as a guide to satisfactory experience in the use of this medium for business and industrial purposes, whether for training of personnel, advertising goods and services or educational effort.

(2) Only one policy guides the Editors: that each of these readers and prospective readers among companies throughout the world who use this medium have satisfactory experiences in its use.

(3) Beyond that we try only to avoid the pitfalls of amateurism, and of promoters and experimenters attracted by the medium. Neither do we short-change our business readers with pages of junk about unrelated fields such as religion, formal education, X-rays, and cowboy pictures. —OHC.

★ Television isn't here yet, en masse that is, but it's coming and we're glad to have Ralph Austrian confirm that film is its indispensable medium. Read him on Page 31 of this issue.

Featured in this issue also is the big story of Alcoa's film program which begins on Page 21. It's a program to be proud of and one executive who can be is Douglas (Barney) Hobbs of Alcoa, who supervises this program.



RICHARD T. BORDEN

◆ In the business film field, Dick Borden is perhaps most widely known as the author and narrator of Borden and Busse syndicated sales training motion pictures . . . and as the author of *Firing Line Films* produced and distributed by Audivision, Inc.

In his article, Dick Borden gives six key recommendations on sound slide film script writing, based on his experience.

IN THIS ISSUE



RALPH B. AUSTRIAN

SALESMAN WANTED

A real opportunity for a sales position is open to a man with experience in contacting advertising and sales executives.

Outstanding national concern offers this opportunity for opening now. Replies in strictest confidence. Our employees know of this ad.

Box 89.

BUSINESS SCREEN
 157 E. Erie St., Chicago (11)

ISSUE 6 of VOLUME 7, 1946 • BUSINESS SCREEN

1st National Business Journal of Audio-Visual Communications

Chicago: 157 E. Erie St. New York: 501 W. 113 St.
 Los Angeles: 1132 West 17th St.

Issue Six, Volume Seven of Business Screen Magazine. Published September 15, 1946. Issued 8 times annually at six-week intervals at 157 E. Erie Street, Chicago (11) by Business Screen Magazines, Inc. O. H. Coelln, Jr., Editor and Publisher, E. T. Lundgren, Jr., Director of Production; Jos. Moran, Associate Editor; William Ball, Art Director; Betty McAdams, Circulation Mgr. In New York: Robert Seymour, Jr., Eastern Editor, 105 W. 113th Street, Phone University 1-6670; In Los Angeles, Edmund Kerr, Western Editor, 1132 W. 17th; phone Richmond 7-1771. Subscription \$2.00 (domestic); \$3.00 foreign. Entered as second class matter May 2, 1946 at the post office at Chicago, Illinois under Act of March 3, 1879. Future contents Copyright 1946.

Announcing the

New **AMPRO**
SLIDE PROJECTOR

with the features you
have always wanted



AMPRO SLIDE
PROJECTOR
Model "30-A"
(2 x 2)

AMPRO

8 mm Silent • 16 mm Silent
16 mm Sound-on-Film • Slide Projectors
16 mm Arc Projectors

**Has Important Basic
Improvements**

This new AMPROSLIDE projector, 2" x 2" embodies the engineering skill and fine precision workmanship that have made Ampro 8mm. and 16mm. projectors world famous for quality. It offers features that guarantee quick, simplified operation—and long, satisfactory service, including:

Automatic snap-action, self-centering slide changer, with patented features that assure hair-line focus, perfect alignment of slides on screen, interchange of glass and ready-mount slides without refocusing. Operates with one hand—fingers never touch slide surface. . . . **Convenient cose lifts off** in a flash for easy accessibility. . . . **F 35 anastigmat projection lens**, 5" focal length with convenient knob for hair-line focusing. . . . **New condenser design** that combines maximum brilliance with cooler operation. . . . 500 watts of uniform light with effective heat dissipation and minimum light loss. . . . **Pointer aperture** permits use of pointer with slides. . . . **Convenient, positive, quick action tilting**—either up or down. . . . Attractive finish, compact, sturdy with clean flowing lines and controls and parts readily accessible. . . . the ideal projector for brilliant full color or Black and white 2" x 2" slide projection.

Write for special Amproslide circular giving full specifications and prices.

AMPRO CORPORATION ★ CHICAGO 18, ILLINOIS—A General Precision Equipment Corporation Subsidiary

The foresight of our clients in preparing for the needs of tomorrow's business is indicated by the full shooting schedules for all the Wilding stages in Chicago, Detroit, and Hollywood.

Before a camera was turned, however, plans were carefully drawn and details checked, so that every picture and word will accomplish a predetermined purpose.

Today, members of management, in conference with Wilding staffs throughout the country, are planning and creating the patterns and details of sound motion pictures designed specifically toward the solution of their particular training, sales and merchandising problems — for the months to come.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*

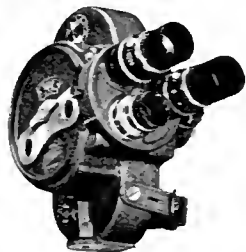


Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

TO MAKE FINE MOVIES

Filmo 70-DA

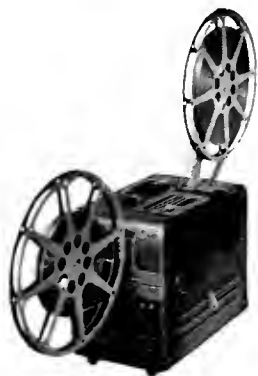


The 16mm movie camera that is equal to every photographic situation. Seven film speeds, 3-lens turret head for instant lens change. You sight, press a button, and *what you see, you get*. Write for illustrated literature.

TO SHOW FINE MOVIES

(SOUND OR SILENT)

Filmosound



With new coated lens and brilliant 1000-watt illumination, this 16mm sound-on-film projector is cooler and easier to operate than ever before. Exclusive features banish film damage. Write for complete information.

**THIS GREAT FILM LIBRARY
IS AT YOUR SERVICE**

B&H Filmosound Library has thousands of instruction and entertainment films—sound or silent—for rent, lease, or purchase. Send for newest catalogs, free to film equipment users.

**Motion pictures can help
step up plant efficiency,
cut your manufacturing costs.**

Coupled with on-the-job training, they give new workers a running start and shorten the costly training period. To present employees, movies can speed the teaching of new techniques, the use of new equipment.

**Show Them What They
Really Do, and Why!**

Every employee does better work when he knows *why* his particular job is important. Nothing excels the motion picture in telling him why. The camera reveals the inside of your product, the hidden qualities, the points of superiority. Skillfully used, movies can convert your workers into enthusiastic salesmen.

**Motion pictures can help
improve personnel relations,
strengthen morale, cut
down absenteeism.**

They can cement good will, sell the employee on your company, sell him on his own future. Movies can add substance

to even the most complete personnel program.

Movies for Entertainment

Everyone imagines how he would look on a movie screen. Your own plant newsreel—of employees' sports, social events, personalities—will double the effectiveness of morale activities. And a Lunchtime Theater, including chapter-a-day serials, has proved a powerful remedy for absenteeism.

**Bell & Howell can help you
put movies to work—help
you apply the same film techniques
used with such remarkable
success by the armed forces.**

Wherever your business has a story to tell—to employees, to salesmen, to customers—you can tell it *better* with sound motion pictures. *How* you can do so is explained in detail in the illustrated booklet . . .

"Movies Go to Work"

Write today for your free copy! Write Bell & Howell Company, 7108 McCormick Road, Chicago 45; New York 20; Hollywood 38; Washington 5, D. C.; London.



OPTI-ONICS—products combining the sciences of
OPTics • electrONics • mechanICS

Precision-Made by

Bell & Howell

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



72 hours

Color Correct 16 MM prints—in 72 hours.

Lightning fast—delivery guaranteed

Full fidelity of sound and color

often exceeding the original.

For superior work—ahead of time—

Byron

the most complete 16 MM sound studio in the East

Studio: 1712 Connecticut Ave., N.W., Dupont 1800
Washington 9, D. C.



**DON'T LET A *BURNOUT*
SPOIL YOUR SHOW**



**GET A "SPARE"
G-E Projection lamp**

Plenty of high-wattage types
now available

Suppose you were showing a movie . . . holding your audience with the interest and action of the film . . . and then came BLACKNESS!

Don't let a burnout spoil your show! See that you have a spare G-E Projection Lamp with every movie projector you operate. Your dealer now has plenty of these popular sizes!

200-watt T-10 300-watt T-10 500-watt T-10
750-watt T-12 1000-watt T-12

See him today and get the spares you need so you'll be ready for emergencies. For some slide projectors however, and projectors requiring lower wattage lamps, the supply is still limited.

Confused about lamp sizes? If you have a variety of types of projector, send for the G-E Projection Lamp Guide, which tells you the correct size lamp for all types of projectors. Simply write General Electric, Div. 166, BS-9, Nela Park, Cleveland 12, Ohio.

For better "flash" pictures keep asking for

G-E midgets!

Remember... for every photographic purpose

G-E LAMPS

GENERAL  ELECTRIC



Be sure it's G-E... to be sure of:

1. **Greater screen brightness**, clearer pictures . . . G-E lamps are designed to give you full advantage from the optical system of your equipment.
2. **More uniform screen brightness** . . . differentially coiled filaments on most popular sizes fill the film aperture smoothly.
3. **Uniformly dependable performance** on every replacement . . . thanks to precision manufacture, rigid inspection.
4. **Constant improvement**, as developed by G-E Lamp research, for better, clearer projection. See your G-E dealer today.



For Low Key Lighting... SUPERIOR 2

Du Pont Superior 2 combines fine grain with high speed. It meets the most extreme requirements of low key lighting...assures correctly exposed negatives. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

In New York: Empire State Building
In Hollywood: Smith & Aller, Ltd.
In Chicago: 225 N. Wabash Avenue

FEATURES

- | | |
|------------------------------|---------------|
| 1. Excellent flesh tones | 4. Fine grain |
| 2. Extreme wide latitude | 5. Speed |
| 3. Color balance | 6. Uniformity |
| 7. Retention of latent image | |



(Listen to "Cavalcade of America"—Monday evenings—NBC)

DU PONT MOTION PICTURE FILM

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY



**THANK
YOU!**

NEW HAVEN ★

★ THE NEW YORK, NEW HAVEN AND HARTFORD RAILROAD
FOR HAVING US "PRODUCE..."

VISUAL ARTS

2 WEST 46th ST., N.Y. 19



CORPORATION

LONGACRE 3-2939

OPERADIO MANUFACTURING CO. PRESENTS THE NEW

Explainette

**THE MOST DYNAMIC
SALES AND TRAINING AID
IN AMERICA TODAY!**



EXPLAINETTE IS DESIGNED FOR COMPLETE SERVICE

- SALES TRAINING
- POINT-OF-SALE SELLING
- EMPLOYEE TRAINING
- VISUAL EDUCATION



EASY TO SET UP AND OPERATE!



A COMPLETE, COMPACT PORTABLE UNIT!

EXPLAINETTE Gives you these Features!

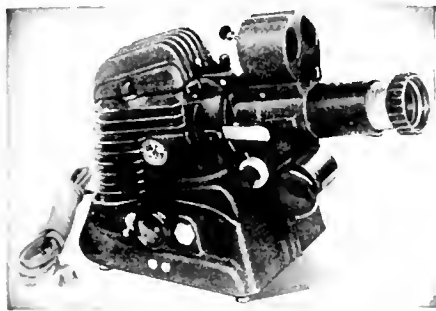
Attractive, functional design makes unit completely compact and portable. Matched amplifier and loudspeaker—designed by Operadio—embody newest electronic features and insure excellent sound quality. *EXPLAINETTE* is easy to set up and operate . . . newly-developed film advance and unique "Thread-Easy" film guide simplifies operation. If you require easily-carried, clearly-understood sound slide film equipment, engineered for small and medium-sized audiences . . . investigate *EXPLAINETTE* today!

FOR COMPLETE INFORMATION WRITE DEPT. BU-9, OPERADIO MANUFACTURING CO., ST. CHARLES, ILL.

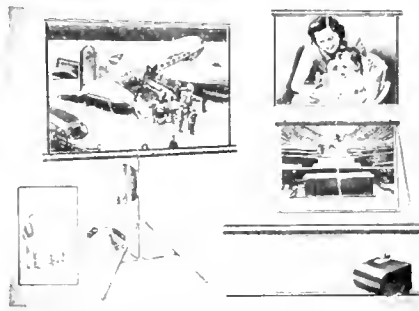
OPERADIO *Explainette*

SOUND SLIDE FILM EQUIPMENT

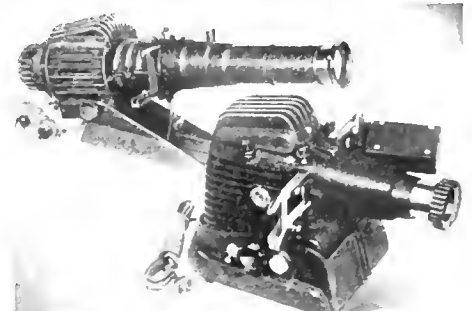
For Projected Sales and Training Aids Your Best Equipment Buy is DeVRY



DeVRY Triple-Purpose Slide-film Projector for (1) 2" x 2" (35mm) paper and glass slides; (2) for single-frame slide-film; (3) for double-frame slide-film — with motor-driven forced-air cooling.



DeVRY motion picture screens are sized from 30" x 40" to 20' x 20'—portable tripod, wall, wall & ceiling models. **NEW MODELS. NEW FEATURES!**

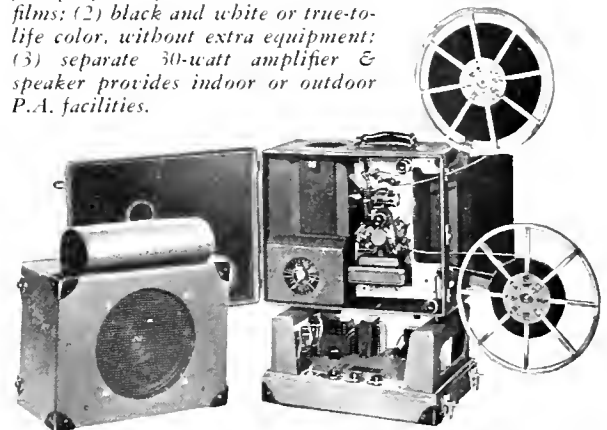


DeVRY stereopticon (*top*) with lamp capacity up to 1000-watts for 3 1/2" x 4" slides. DeVRY slide projector (*bottom*) with 300-watt lamp for 2" x 2" paper or glass slides. *Motor-driven, forced-air cooling!*

ALL OF THE MANY and varied projection and amplifying needs of modern business are met with DeVRY'S new Model RS-ND30 3-purpose professional 16mm, sound-on-film projector with its separate 30-watt amplifier and large, permanent magnet speaker. Built like a fine watch for day-in, day-out trouble-free service in home, office or on the road, the new DeVRY portable 16mm, sound-on-film projector is so simple to operate that practically anyone can set up, thread, and service it.

Learn more about DeVRY's new 16mm, sound-on-film projectors and other DeVRY audio-visual sales and training equipment — all of which are built to meet the most rigid specifications of the most exacting buyer. Write DeVRY CORPORATION, 1111 Armitage Ave., Chicago 14.

DeVRY Model RS-ND30 sound-on-film projector for (1) sound or silent films; (2) black and white or true-to-life color, without extra equipment; (3) separate 30-watt amplifier & speaker provides indoor or outdoor P.A. facilities.



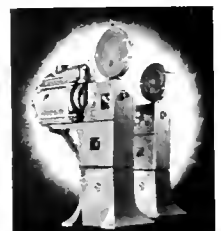
DeVRY microphones deliver high-quality reproduction. Fit any standard stand. DeVRY turntables take records up to 16" diameter . . . two speeds, 33-1/3 and 78 r.p.m.



SHOOT your own industrial films with a DeVRY 16mm. motion picture camera that news cameramen prefer for shots that permit no retakes!

35mm. AUDITORIUM EQUIPMENT

For Auditorium, Assembly Hall and Company Theatres — where 35mm. films are to be shown — get the facts about (1) DeVRY Theater Projectors — sturdy 35mm. precision projectors for permanent installations (illustrated). (2) DeVRY Transportable — 35mm. sound-on-film projector for use where projector throw does not exceed 60 feet. (3) DeVRY Portable 35mm. sound-on-film projector in matched cases — projector in one — amplifier and speaker in the other. Ideal for road-show and sales or training caravans. *Use coupon below to get colorful literature — FREE!*



DeVRY
 MOTION PICTURE CAMERAS AND PROJECTORS

Only 5-TIME WINNER of Army-Navy "E" for the production of motion picture sound equipment

DeVRY CORPORATION, 1111 Armitage Ave., Dept. BS-C8
 Chicago 14, Illinois

Gentlemen: Please send latest literature on Audio-Visual Sales & Training Aids. Please send "Production Pointers" and names of Producers. We are interested in 35mm motion picture sound equipment: with arc lamp; with Mazda lamp.

Name _____

Address _____

City _____ Zone _____ State _____

In Canada, contact Arrow Films, Ltd., 1115 Bay St., Toronto 5, Ontario, Canada

A TRAINING FILM BEGINS WITH A BLANK SHEET OF PAPER

ON WHICH WE SET DOWN
THE OBJECTIVES

1. What are we to teach?
2. Who are we to teach?
3. How much do they know already?
4. What other teaching methods are now being used?
5. What can be achieved by the use of training films?
6. Are training films the answer to the problem?
7. What expenditure for training films can be justified?

Adequate planning is the essential preliminary to any visual training program. Questions such as these must be answered before the first simple outline is prepared. Sound Masters personnel, expert in all phases of visual training and its application to the problems of business and industry, welcome an opportunity to determine what films can do for you.



Sound Masters, Inc.

MOTION PICTURE
AND SLIDE FILM
PRODUCTIONS

165 WEST 46TH STREET — NEW YORK 19...3010 BOOK TOWER — DETROIT 26

Which Way, Private Enterprise?

MANAGEMENT CONTINUES TO TALK TO ITSELF WHILE PRODUCTION STAGGERS UNDER REGULATION, SHORTAGES AND LABOR DISPUTES

PRODUCTION ALONE can deliver the goods to the barren sales floors of dealers and distributors throughout this nation. Production alone can fill the long pent wants of consumers and thus pay, in turn, the wages of a self-liquidating, American system of business enterprise.

But as organized labor pressed on toward higher money wages and fewer productive hours in major capital goods industries, the nation faced a new wave of crippling strikes. Union leadership might well say, as did AFL president William Green recently:

"Today America's ability to raise wages without increasing prices and living costs depends on increasing productivity in civilian industries."

REUTHER ECHOES NEED FOR PRODUCTION

And his words might well be stressed by Walter Reuther, president of the UAW-CIO who has also stated that his union "is just as eager as management to get the (automobile) industry into maximum production." But the real crux of the situation was not in crippling government regulation by improvisation; it was not in material shortages which could in part be traced to Administration hoarding and in good part to further labor strife.

Rather, the fix industry was in could be traced to the minds and hearts of men and to the short-sighted union leadership of large masses of the semi-skilled and unskilled. And it could be traced to management brains who still talked to the worker with three-syllable words, if at all. And to the men of top management who were this month still able to affirm the damning fact that more than half of 1,000 big corporations (52%) were doing nothing "to educate employes on the merits and workings of American Free Enterprise."

WE'LL HAVE TO WORK TO EARN DEMOCRACY

The plain fact was that most Americans would have to work harder—and soon—to maintain that system of free enterprise. The plainer and ugly fact was that millions of able-bodied citizens were coasting on their war earnings on state and Federal doles which were wisely provided for expected periods of unemployment.

Management was doing a fine job of talking to itself meanwhile. The pages of current news-weeklies and top management journals reminded executives that American industry

was "tops"; that "management came up out of the ranks" and "knows the feel of the tungs all the way up."

The words had an ironic ring which well might re-echo in the union halls of the CIO where members are plainly told that their top ambition is to be a union steward. Future management would certainly have to be raised in a test tube or perhaps enticed from the still-crowded ranks of Washington bureaucracy.

HOOK OFFERS THREE SIGNIFICANT POINTS

J. R. Hook, president of American Rolling Mills and a practical pioneer in the field of labor-management relations, furnished three answers to the situation in a speech before the 23rd convention of National Association of Foremen in St. Louis this month:

"No company has long prospered unless its men have grown mentally.

"It is the responsibility of executives to afford their workers that opportunity.

"It is curtains for private enterprise unless the simple facts that make business succeed are understood by a majority of industrial employees."

We find management still coasting mentally. Where are the plans for such employe education? The recent Mill and Factory survey previously quoted could show that only 48% of 1,000 big corporations could affirm any kind

of program of education on the merits and workings of American Free Enterprise.

But of these only 35% said they were contemplating an expansion of their educational activities while 65% replied that no expansion is contemplated. *But 63% could say that employe reaction to such a program was favorable! If so, too little was being done!*

RESULTS OBTAINED WITH FILMS EXCELLENT

Elsewhere in this issue is a good report of the Aluminum Company of America's excellent and thorough film program. (See page 21.) *Unfinished Rainbows* and versions thereof are current Alcoa films on the Company's growth and the prospects for the future through continued research. Millions of workers and their families have seen this picture.

Likewise, Western Electric, Swift, General Motors and others have shown the path to successful use of this potent medium of idea communication. But a word of sober warning is given by one industrialist who says:

"The education could be to the good if genuine. But if it means putting out propaganda which workers will discover as 'bunk' it is worse than nothing."

WE DID IT IN WAR; WE CAN DO IT AGAIN

A reminder of the widely successful use of motion pictures in direct employe showings within industrial plants during the war will be timely. These "incentive" programs reported the war. Surely the "brains" of management and public relations can figure out a way to report the fruits and costs of peace. The men are there, the necessary projection equipment already there in most cases and the facilities for swift and effective production of factual films plentiful.

UNIONS MAKE USE OF FILM MEDIUM

We do not overlook the fact that unions have employed this medium at membership meetings, particularly in the Detroit area. While the kind of subject matter which lampoons management and idealizes the shop steward as the protector of the weak and oppressed is the kind of thing best understood by the mass audience, both labor and management will do well to promote understanding of principles and the Golden Rule.

Otherwise the goose which lays the golden eggs will also go into a production decline at the expense of all concerned.

Where Are the Leaders of Industry Coming From?

★ Horizontal unions of semi-skilled and unskilled workers frown on personal ambition among their members. "The highest ambition of a member is to become a union steward" says one CIO leader.

Where does that leave workers and management? In 50 of the largest businesses in America, a study of careers of 113 men who are now top management showed that the average starting wage was \$13.10 a week.

Where will tomorrow's leaders come from if the bottom is now the top?

—OHC

FILMS FOR VETERANS

★ Seven new films for veterans—covering such subjects as medical facilities, insurance, and even the writing of letters—have been completed and released by the Visual Aids Service, Office of Public Relations, Veterans Administration.

Planned and written by the VA Visual Aids Service under the direction of Captain Joseph Beattie, the films were produced by the USDA Motion Picture Service through a cooperative arrangement between the Veterans Administration and the Department of Agriculture.

Future Assets 10 min. Discussion by typical World War II veterans on the reasons for retaining National Service Life Insurance.

Medical Service Second To None 28 min. Shows what the medical program and facilities

of the Veterans' Administration offer the doctor. Primarily a recruiting film to be used in medical schools and societies.

Hang On 11½ min. A trailer stressing the retention of National Service Life Insurance by World War II veterans.

Write Right 11½ min. Tells veterans when, why and how to write to the Veterans Administration, and when not to write.

Veterans Report No. 1 10 min. Includes three newsreel-type subjects showing how a double amputee, a blind ex-sergeant, and five students took advantage of veterans' benefits, plus the *Hang On* trailer described above.

Veterans Report No. 2 10 min. Features the choir of Sault St. Marie, Michigan, High School entertaining wounded veterans at Mt. Alto Hospital, Washington, D.C.

Service to Those Who Served 10 min. Re-

vision of the 1941 VA film giving an up-to-date pictorial summary of the activities and functions of the Veterans Administration.

Prints of these Veterans Administration films can be obtained from VA branch offices in Boston, New York, Philadelphia, Richmond, Atlanta, Columbus, Chicago, St. Paul, St. Louis, Dallas, Denver, Seattle, and San Francisco. Arrangements are being made to expand this distribution through the 16 mm film libraries now cooperating with the Department of Agriculture.

♦ World control of atomic energy is the theme of a new ten minute animated black and white film to be released this month by Philip Ragan Associates, Inc., Philadelphia, Pa. Sponsored by the National Committee on Atomic Information, Washington, D.C.

"OPEN DOOR" A Business Screen picture-text review of a significant General Motors "human relations" film now currently showing.



"We're proud of you, Jim — the children and I. It's a big step up, being a foreman."



"Things were fine for awhile. Then I began to feel I was in the middle — not one of the boys, not part of management."



"Personally, I've been in favor of a foreman's union for a long time. A guy would know where he stood then."



"I'm quitting. The foremen around here are getting a lousy deal. You don't back us up."



"The 'open door' policy means just what it says. We want you foremen to come in and talk things over."



"They really gave it to me straight — the whole story. Now I know where I stand. And I know what I'm going to do."

Selected for special mention by the Editors this month is the General Motors public relations film *The Open Door*. A full-length entertainment feature produced for GM by the Jam Handy Organization, the picture contains no mention of the Corporation other than opening and closing title frames. Originally intended for General

Motors foremen and supervisory groups, it has been as successfully shown in hundreds of other companies to whom prints were loaned. Because of its good effect on both higher management and foremen for whom it was produced, it rates as a top example of the best in current business films. We need many more like it!

Standards for Distribution

PART TWO OF A BUSINESS SCREEN REPORT ON FILM AUDIENCE MEASUREMENT NOTES ON THE RURAL FIELD

SINCE THE APPEARANCE of Part One in this series of articles on distribution methods, several sponsors have specifically asked about showings in the rural field. Of the 3,000 U.S. counties, more than 600 are now rated as especially prosperous in bank deposit statistics and other income figures. It would seem good business to make some special effort in such counties in the case of farm implements and other products or at least to lay plans for the day when such products are in need of good markets.

A Washington, D.C. group has proposed a rural film distribution development in which it is planned to "circuit" special films designed for the farm trade. This has always appealed to Washington people, especially in the War Bond film program days when officials there often wondered why such circuits weren't more widely used.

HOW THE 16MM CIRCUIT SHOULD WORK

"Circuiting" works this way: You send a 16mm sound print to a Farm Bureau secretary or County Agent who sends it on to another borrower after he has finished using it in his own region. This circuit generally groups a number of borrowers along one line of transportation or in one general area. Elimination of print return to a central point after each showing would seem to double the number of showing days available. But it doesn't work that way.

In the first place the original borrower is not a professional showman. He is in no way responsible for the care and maintenance of sponsored films and is not likely to be equipped for such care. Cellulose film is fragile and all types of projection equipment will be encountered, particularly in the rural field. Since the cardinal rule of all film use is to achieve as near perfection as possible with every screen presentation, the basic step is to insure a good print being placed in the hands of each new user.

HERE ARE SOME POSSIBLE SOLUTIONS

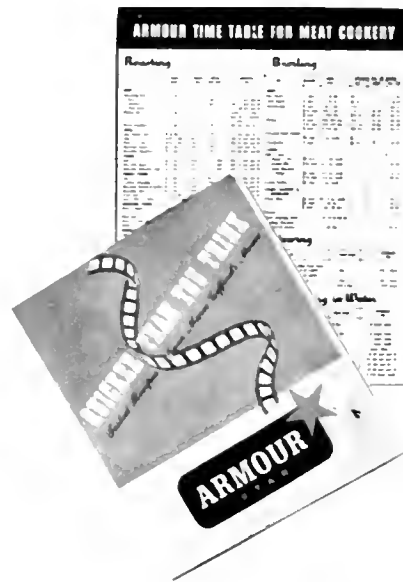
Two solutions are possible. One of these is to donate a print to the extension library of an agricultural college where it will be faithfully catalogued, handled with reasonable care on loan requests and the sponsor's interest must end right there. No use asking for audience figures or any other reports. Consider such requests as educational grants which they really are.

The second solution is to use established commercial library facilities now pretty widely established at most urban centers adjacent to the majority of prosperous, fruitful rural counties. There is a well-organized business in such service and for the average sum of \$2.50

per audience, they provide exploitation fold ers, promotional activities, bookings, advance notices *at key point which enables your representative to be present at his convenience and monthly certification of showings.* And this also includes the vital matter of professional film maintenance, shipment and storage at exchange points.

HOW TO INSURE YOUR RURAL SHOWINGS

Broad form coverage of your film distribution program is available through commercial facilities but you can add a rider on your



Literature of the sponsor may be distributed by arrangement at 16mm film showings.

policy of result-insurance by means of the advance booking notice. That means a local company representative or dealer can be present at any convenient location, arranged well in advance. It means that literature may be sent to the audience for distribution before or after the film is shown. (An example of such literature is shown on this page).

Extra bookings obtained by the County Agent or rural organization representative booking such films for use on local equipment are not charged. One distributor makes provision for such costs by a flat charge of a cent or more per person reached.

Rural churches are last realizing the advantages of religious education and community recreation

through this medium. About 1,000 of the high estimate of 5,000 16 mm sound projectors now owned by churches are most probably in rural communities where they are available for suitable programs.

THE RURAL THEATRICAL AGENCY

Finally, the rural audience is regularly reached by the exhibition of entertainment films. A permanent theatre location will most often accept good one reel short subjects of an informational and interesting type, particularly in rural towns where such shorts eliminate the necessity of a rented subject. Minute movies or outright screen advertising either related or unrelated to local dealer tieups, are a further type of rural distribution. Of the 18,000 theatres in the U.S. more than half are in small cities and towns and nearly every theatre in a downtown metropolitan area draws a good rural audience.

Entertainment exhibitors who operate traveling units or "road showing" of 16mm sound prints reach a very large and predominantly rural audience. A commercial distributor describes such showings in this way, "they occur weekly in small theatreless communities and are usually underwritten by local merchants as a trade magnet. The programs are made up of serials, cartoons, and regular feature pictures reduced to 16mm. The audiences are composed of family groups which visit the show location towns weekly for shopping and recreation.

PEAK MONTHS IN SUMMER SEASON

"This operation is greatly affected by climate. It starts about June 15 and continues to October 15 with July, August and September as peak months of activity.

"From handling this type of circulation we know of 1,000 roadshow locations."

Charges range from \$4.00 for a one-reel picture to \$6.00 for a three-reel picture for showings averaging about 600 attendance each.

These are the avenues now open through use of equipped audience facilities. It is still feasible to send a mobile unit (or several of that type) into specific areas where concentrated attention, dealer tieups and a full-scale "show" is worthy of the expenditure. Participation during the summer months in the numerous county fairs on such a basis is an evident field for large scale distribution effort.

(OVER)

(Below) Key factors in film distribution systems are these typical booking notice forms; one copy is the sponsor's advance confirmation.

The image shows two overlapping 'BOOKING NOTICE' forms. The top form is numbered 'No. 17011' and is for 'ROCKEFELLER PLAZA NEW YORK'. The bottom form is also numbered 'No. 17011' and is for '8 ROCKEFELLER PLAZA NEW YORK'. Both forms include fields for 'LOCAL UNIT', 'DATE', 'PROGRAM', 'NAME OF ORGANIZATION', 'SHOW LOCATION', and 'THEATRICAL' or 'EDUCATIONAL' checkboxes. At the bottom, it says 'WE HAVE ARRANGED TO SHOW YOUR FILM AS INDICATED ABOVE' and 'MODERN TALKING PICTURE SERVICE'.



A scene from "Marks of Merit" produced for the Brand Names Research Foundation.

ON RURAL FILM DISTRIBUTION:

(CONTINUED FROM THE PRECEDING PAGE)

FARM AUDIENCES KNOW WHAT THEY LIKE

The audience is there. Most apparently it will not soon be reached by such a medium as television and yet film material made available on television might be useable on a rural 16mm show network. A word of caution here: farm audiences are far more critical of quality and interest than you may imagine. Sure, they like "corny" pictures but that's a matter of human interest in subject matter, not production quality. Know-how in the creation, direction and production of farm pictures is shared by few in the commercial film field but those who have learned the art win large audiences for the sponsors they serve.

In closing these notes on the rural audience we should not overlook outstanding effort of the past in this field:

(1) Orchids to the Motion Picture Service of the U.S. Department of Agriculture for continued and mediating service to the American farmer through three decades. Always short of budget, never yet given the funds to do the great work still ahead, the USDA film folks have brought immense knowledge and real progress to American agriculture through all these years of devoted service.

PIONEER COMMERCIAL SHOWMANSHIP

(2) The Power-Farming Entertainments, and

(Below) Other types of report forms typical of those used by commercial services to report film showings to sponsors.

similar dealer-farmer programs of the International Harvester, Allis-Chalmers, Deere, Caterpillar and Minneapolis-Moline companies have pioneered the entire commercial film development of the rural field.

(3) To the good pictures of the agricultural field such as *The Green Hand*, *Science of Milk Production*, *Servant of the Soil*, and others too numerous to mention we extend a word of tribute. They bring inspiration and progress to the farmer and directly benefit the prosperity of all America in so doing. Both producer and sponsor can be proud of such efforts.

American Group Organizations and Their Present Membership

AMERICAN FARM BUREAU FEDERATION

15 State Bureaus 1950 County Bureaus
(Apprx. 1,000,000 families, count 4 1/10 members per family)

THE AMERICAN LEGION

15,000 posts 3,250,000 members

CONGRESS OF INDUSTRIAL ORGANIZATIONS-CIO

5,000,000 members locals being surveyed

THE AMERICAN FEDERATION OF LABOR

40,000 locals 5,000,000 members

GENERAL FEDERATION OF WOMEN'S CLUBS

15,000 locals 2,000,000 members

NATIONAL CONGRESS OF PARENT-TEACHER ASSNS.

25,000 groups 3,487,138 members

LIONS INTERNATIONAL

4,200 clubs 200,000 members

U.S. JUNIOR CHAMBER OF COMMERCE

1,518 chambers 65,880 members

GIRL SCOUTS OF AMERICA

1,109,722 members troops being surveyed

THE NATIONAL GRANGE

6,000 locals 850,000 members

BROTHERHOOD OF PATERNAL ORDER OF ELKS

1425 lodges 825,000 members

THE KNIGHTS OF COLUMBUS

3,000 councils 600,000 members

NATIONAL COUNCIL OF FARMER COOPERATIVES

4,000 locals 2,000,000 members

YOUNG MEN'S CHRISTIAN ASSOCIATION

1267 associations 1,295,396 members

KIWANIS INTERNATIONAL

2,300 clubs 150,000 members

AMERICAN FEDERATION OF TEACHERS

45,000 members chapters being surveyed

ROTARY INTERNATIONAL

3,550 clubs 180,000 members



Another scene from "Marks of Merit" now being shown to group audiences nationally.

DISTRIBUTION REPORT

Sponsor: National Tuberculosis Association; Film: *This Is TB*; Producer: Emerson Yorke Studios.

★ *This Is TB*, an 11 minute sound film produced by Emerson Yorke Studios, New York, has recently been released by its sponsor, the National Tuberculosis Association.

Second in a series of films produced for the association, *This Is TB* tells what tuberculosis is, how it is contracted, how it can be found and cured, and how to avoid it. Screen players are used to portray people in every day walks of life illustrating the story of how tuberculosis affects every one of us.

This Is TB was written and directed by Emerson Yorke and narrated by Jackson Beck. It has been endorsed by the U.S. Public Health Service and is being widely distributed on a non-profit basis to theatres, schools and other public groups.

DISTRIBUTION REPORT

Sponsor: Lincoln Electric Company. Film: *The Magic Wand*. Producer: Science Films, Inc. Distribution by: Modern Talking Picture Service to theatres.

★ Bookings are now being made by theatres all over the country of *The Magic Wand*, a ten minute technicolor film about electric arc welding photographed under the supervision of the Lincoln Electric Company of Cleveland, Ohio.

Completely free from advertising, *The Magic Wand* is an entertaining, educational short subject depicting the modern methods of joining metal by electric arc welding which have produced the lighter weight steamship, locomotive, automobile, aircraft and home appliances.

Statistics indicate that over 80,000 workers were engaged in welding work during the war and many other hundreds of thousands of men were doing war work in plants where arc welding process was a vital part of the manufacturing system. These facts will win courage theatre managers to book *The Magic Wand* because of the appeal of such a story to both men and women.

Produced by Science Films, Inc., *The Magic Wand* is being offered as a free film to theatres via Modern Talking Picture Service through

s 31 exchanges. Lincoln Electric Company has contracted for 3,000 protected theatrical showings and for additional club and school showings of a longer, 23 minute version.

DISTRIBUTION REPORT

Sponsor: Brand Names Research Foundation, N.Y. **Film:** Marks of Merit. **Producer:** Leslie Roush. **Distributor:** Modern Talking Picture Service, Inc., nationally.

As an important part of its educational campaign to promote public awareness of the value of the brand name system of product distribution, the Brand Names Research Foundation, Inc. is using *Marks of Merit*, an eighteen minute film produced by Leslie Roush. Written by Mary McCall to appeal to junior and senior high school audiences, *Marks of Merit* has been booked into 1,100 showings to date in not only schools but PTA and other club meetings. Reports received by the Foundation indicate that 87% of the audiences have been enthusiastic about the film, 7% have varied from fair to good, and 6% did not like the picture. The latter group presents for the most part adult audiences who considered the film too juvenile for their tastes.

LIMITATION OF AUDIENCE DIFFICULTY
The Foundation has discovered that the nature of the picture has a wide appeal to all groups and it has been difficult to limit showings purely to the intended audiences of students.

Marks of Merit is a family play, taking place in an average home with a cast of Grandpa, Father, Mother and Billy and Betty, the two children. Thrilled with stories of knights and chivalry, the children sadly consider the drab life of modern times and the lack of opportunity to ride forth and "win claim from all the land." Grandpa points out to them the heraldic symbols of the knights and likens them to the trade marks of today's manufacturers. He explains that the trade marks, or brand names, stand for something which the maker must live up to.

SUBJECT IS COMPETITIVE DISTRIBUTION
Marks of Merit deals with a subject rarely seen on the educational screen—competitive distribution. It is particularly valuable as an aid in courses pertaining to social science or home economics. Names of specific manufacturers are not introduced in the film.

Distribution and promotion of *Marks of Merit* are being handled by Modern Talking Picture Service. During July and August a special program is under way to book the film at summer camps. Usually lacking a large entertainment budget, camps have been most receptive to free films and Modern is achieving solid booking on all prints of *Marks of Merit*.

The Brand Names Research Foundation is a profit membership corporation for the purpose of the competitive distribution system and the dissemination of information concerning distributive economy. *

PROJECTION IN THE DEPARTMENT STORE

Showings for Shoppers

• IN-STORE FILMS SIGNS 30 DEPARTMENT STORES •

MERCHANDISING in retail stores gets a push this fall when In-Store Films, division of Cine-Television studios, launches a new program of continuous screen advertising and entertainment in approximately thirty U.S. department stores.

Hub of the program is a new console type 16 mm automatic film projector with a 21½" by 29" screen image, which will operate continuously from store opening to store closing before standing audiences estimated at 5 to 25 persons per console per performance. Film programs, averaging ten minutes each, will be 60% advertising-sponsored product demonstration or dramatization shorts of one-half to three minutes long, and 40% editorial shorts featuring consumer information.

First release will reach U.S. housewives and shoppers as a twice-monthly "Home-makers" Edition in sound and Kodachrome. Home appliance and fabric lines, always big

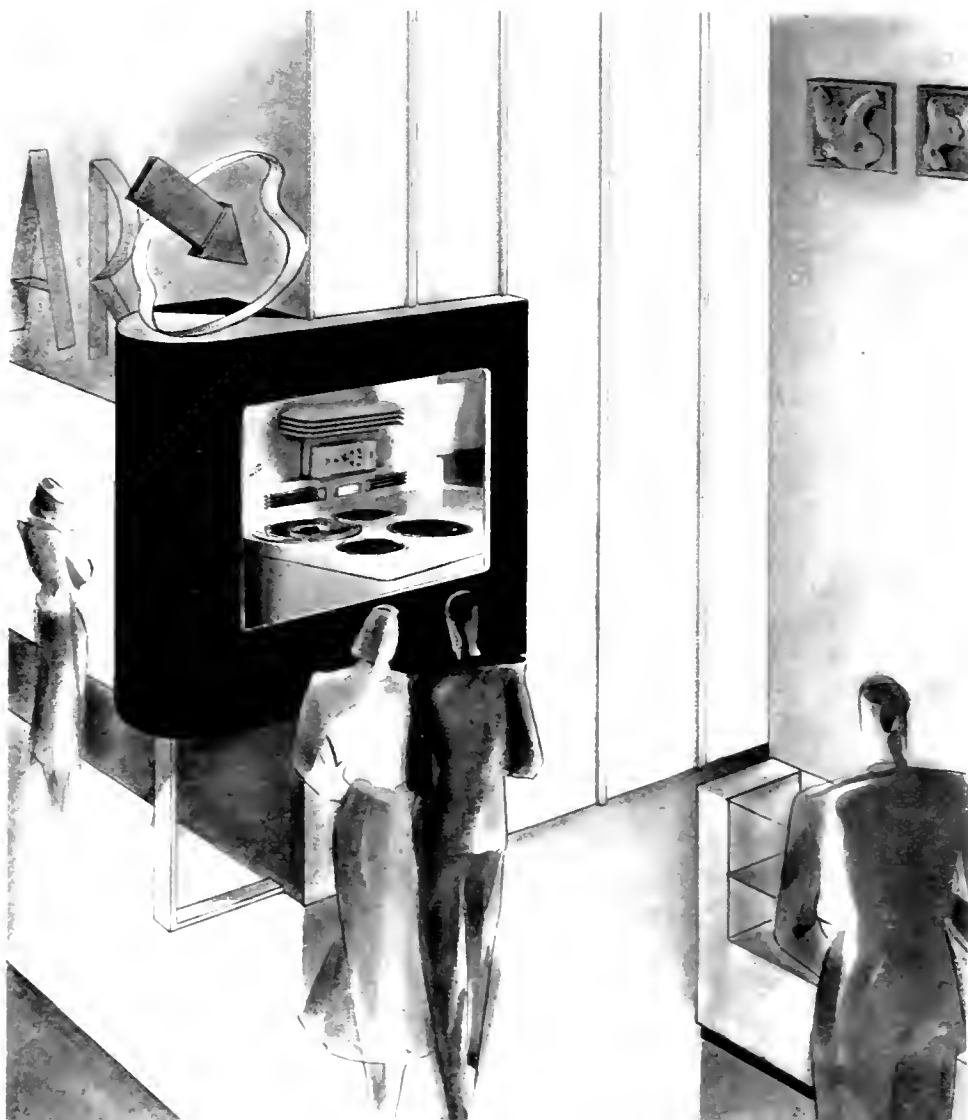
department store sellers, are definite bets for heavy use of the medium as point-of-sale advertising.

Goal for In-Store is a hundred department stores signed as subscribers, but the program will begin with about 30 stores, with additional stores joining in groups of 15 to 25, beginning next spring.

Fred H. Fidler, one-time J. Walter Thompson radio, motion picture, and television man, is the executive behind In-Store and Cine-Television studios, which he founded about two years ago after 15 years of agency work.

"This is the last selling medium to 'publish' and deliver at the point-of-sale—at the time and place of buying decision, demonstrating and dramatizing products right on the selling floor," says Fidler. "It crystallizes the effect of all the other advertising and promotion, and helps retail sales people close the sale." *

Below: Original BUSINESS SCREENS creative design for store display of continuous films.



POINTERS ON SLIDEFILM PRODUCTION

by Richard T. Borden

Before You Produce That Sound Slidelfilm

Ask Yourself Six Questions About Your Script! —

Of one thing you can be sure,

The disc and film strip with which you wind up . . . will be no better than the script with which you begin. In the sound slide film business of 1916 . . . as in the show business of Shakespeare's time . . . "the play's the thing!"

Even though you secure name voices for your recording . . . top photography, expensive art work and well-selected models for your visual sequences . . . a poor film script *still* means a poor finished production. No alchemy of production technique can change it from dross into gold.

It therefore follows that script approval time is a moment of crucial importance in the birth of a sound slide film. At *that* moment, all the top-ranking talent available to producer and client should be called in and put to work . . . to make sure that the script to be "shot" is a good script.

And that raises the question: *what makes for excellence in a sound slide film script?*

In my experience, excellence depends, among other things, upon "Yes" answers to the following six questions.

QUESTION ONE: Is It Short Enough?

◆ Fate was kind to modern business film audiences when it decreed that sound recording practice should evolve on the basis of sixteen-inch discs and recording speed no slower than thirty-three r.p.m.

It so happens that the combination of thirty-three r.p.m. and sixteen-inch disc means that one side of the largest standard "platter" plays off in about fifteen minutes.

Thus a strong temptation is created to end the average sound slide film at the fifteen minute mark . . . rather than continue it after an awkward break for record change.

MAKE SURE YOU SUCCUMB TO THAT TEMPTATION!

Fifteen minutes in the dark while canned voices talk to a visual background of still pictures that jerk by on bell signal . . . is *plenty long enough*.

So, when fifteen minutes projection time

are up, plan that the "frame" then showing on the screen will say: **THE END.**

Then, room lights UP . . . and provision in your meeting plan for someone "in the flesh" to take over for a live demonstration . . . skit . . . chart talk . . . or Q and A period.

"But," you may say, "my client insists that a *long* message be presented via the sound slide film medium . . . one much too long for completion in a single fifteen minute unit!"

In that event, make big ones into little ones! Break down that total message into several component sub-sections, which add up to what's wanted.

Then present each sub-section as a self-contained sound slide film, with its own **THE END** frame at the end of not longer than fifteen minutes. And, at the meeting when the several films are to be shown, make sure that no two of them succeed each other without a substantial intervening period of live program presentation.

QUESTION TWO: Is It Direct Enough?

◆ The sound slide film is a superb medium for the kind of presentation that gets down to brass tacks no later than Frame Number Two.

It is an extremely poor medium for the kind of presentation that sneaks up on its brass tacks by a circuitous route involving amateur dramatics and situations such as "Boy meets Girl and helps sweetheart lift mortgage on old homestead by following Sales Manager's recommended tactics for selling washing machines or operating service station properly."

If you want to use the sound slide film to greatest advantage, be ruthlessly direct.

Forget your ven to show Hollywood what it missed when it passed you up. Blue pencil clever conversational exchanges between characters introduced into the script. Skip dramatic irrelevancies of all kinds.

Instead . . . get your dramatic effect **THROUGH** directness.

A swift-to-the-point presentation can be impressive by its very incisiveness . . . by the efficient orderliness of its fact parade . . . by the detailed definiteness of its answers to the unspoken audience question: **WHAT ARE WE SUPPOSED TO DO ABOUT ALL THIS . . . WHY . . . WHEN . . . HOW?**

Seek your reward in the audience reaction "*How clear!*" rather than in the reaction "*How cute!*"

QUESTION THREE: Is It Truly Audio-Visual?

◆ The sound slide film script is *not* truly audio-visual when it is written primarily for the ear . . . when pictures are specified *afterwards* on the basis of:

"What can we show on the screen that will serve as a not-too-irrelevant decora-

tive background for the words being spoken?"

That kind of question results in the finished production turning out to be merely a phonograph record with "pictures on the side" . . . rather than a truly audio-visual tool of instruction.

Here's the kind of question that *should* be asked:

"How can we shape this script so each frame will convey important message details to the eye as well as to the ear?"

For a simple, practical test of whether or not that question has been answered successfully in a given sound slide film production, merely project the film strip *alone*.

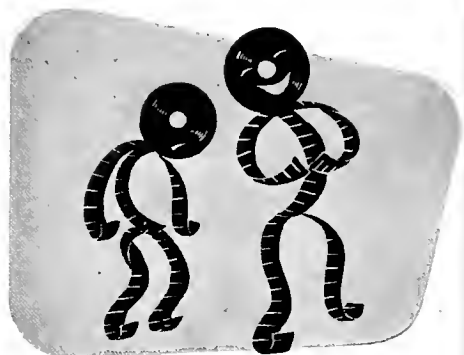
If the script on which the production is based is truly audio-visual, then the film strip shown alone, without benefit of accompanying narration on the sound disc, will *still* have both interest and instructional value.

But if the production is merely a voice recording with visual "effects," then detached showing of film strip alone will be dull and meaningless.

QUESTION FOUR: Does It Smile Often Enough?

◆ Over and over again experience on the business film firing line has proved that audiences learn longest when they laugh loudest.

This does not mean that a sound slide film presentation should digress from its most direct path of presentation, in order to drag in "funny stuff" incident to the play of charac-



ter upon character or upon far-fetched comic "plots".

It *does* mean that laughs should be built into the script *whenever they are found lying right athwart the main highway of audience instruction*.

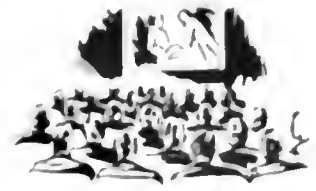
And right there is the very place where the best laughs are most frequently found . . . in the form of a cartoon analogy to visualize a heavy technical point . . . or a light bit of colloquial phrasing put into the narration while a "nuts-and-bolts" picture is showing on the screen.

Don't hesitate to build those kinds of laughs into your sound slide film script. Get them in whenever opportunity presents . . . without learning "loss of dignity".

Dignity is not won merely by a dead-pan manner. It is won, instead, by directness . . .

(PLEASE TURN TO PAGE FIFTY-SIX)





ALCOA on the SCREEN

Experience and Good Planning Make Aluminum Company Films
Among Finest in Audience Appeal and Distribution Results

WHEN IN JANUARY of this year, Aluminum Company of America voluntarily licensed the government, free of charge, to use its patents at the huge government-owned Hurricane Creek, (Ark.) alumina plant, it removed the only obstacle that hampered the government in disposing of some seven hundred million dollars worth of war-built aluminum plants to Alcoa's competitors. In so doing, Alcoa was giving practical demonstration to the public relations motion picture program it has been engaged in for several years to show how the company welcomes competition.

From 1888 until 1910 Alcoa was the only producer of virgin aluminum in the United States. During World War II its competition was negligible, while its own facilities almost tripled in size. Alcool, dignified, cool, it ruled its private empire from headquarters in Pittsburgh, an empire which included its raw material, the ships and trains to move the raw material, over half the electric power needed in its sprawling plants, and a large number of the products turned out from basic metal.

Hurdles Mark Early History

Since 1888, two years after Charles Martin Hall perfected his electrolytic process for separating aluminum from its ore, the story of Alcoa has been an industrial steepclimb, hurdle after hurdle to be overcome. The very nature of the metal which it marketed had defeated everyone before it—the most abundant metallic element, found only in combination. Alcoa had cut its eye teeth on the toughest form of industrial struggle—

trying to make business and the public accept its product.

This precedent shattering move, then, in which among other things, the vast Hurricane Creek plant went to the Reynolds Metal Company, needed some definite explanations, but Alcoa was ready with some definite answers.

America Learns About Alcoa

Since 1911 a generous part of a curious public had been learning the meaning of Aluminum Company of America; the drama of its beginnings, the saga of its rise to industrial power, and the scope of its operations. The medium motion pictures, the instrument *Unfinished Rainbows*, the technicolor story of aluminum which has played to 16,077,561 people in five years. Small mystery to these millions was Alcoa's unprecedented move to aid its own competition. They had seen the reasons behind Alcoa's expansion, had learned how much it considered itself a public service, and traced through fifty years on the screen the growth of Alcoa's only desire, to sell aluminum ingots to all who'd buy as cheaply as possible for better living everywhere.

Unfinished Rainbows, in the opinion of the editors of *Business Screens*, has been one of the best salesmen Alcoa ever had—shown throughout the U.S. in 16 mm., and released to most theaters as a 35 mm. condensed short. *Nine Worlds to Conquer*, it has cost an average of one and three quarter cents per person per showing. It has, with Alcoa's fifteen other training and instructional films which have been shown to much smaller groups because of their technical or how-to-do-it nature, rolled

up a record of 182,291 showings to an audience of 26,332,112 people.

Its excellence as a public relations film, its ability to interpret Alcoa in the light of the company's policies, is not a matter of chance. Behind it stands Alcoa's long experience with motion pictures, and the company's carefully thought-out, collective methods for guiding such films from conception through production to distribution, keeping in mind always the key objectives for which each film is produced.

What are the reasons behind such film success? Alcoa has built its film program on the premise that its industrial motion pictures may generally be divided into two types: those designed for general audience appeal that blend entertainment and information, and those designed as straight instructional films in which the interest of the audience is maintained by the knowledge of skills imparted through a combination of clear, concise narration, and the vivid portrayal of the action described on the screen.

Discoveries Mean New Horizons

Unfinished Rainbows is an example of the first type of production, and is considered by many to be one of the best business films ever screened. The theme of the film is a simple one—new discoveries mean new horizons. It depicts the search of Napoleon III for large quantities of this strong light metal to equip his army, and how he failed—how the world's greatest scientists also failed in their attempts to produce aluminum cheaply, and then how the 22-year-old Charles Martin



THE SCENE ABOVE is from *Unfinished Rainbows*. *Unfinished Rainbows* is a picture of the Alcoa series. It is a picture of the Alcoa series.

AN ALUMINUM DINNER SERVICE *de luxe nobles in Napoleonic court, as lesser countries must be content with gold plate.* A colorful scene from *Unfinished Rainbows*.

CHARLES MARTIN HALL, then a young college student, hears from a professor a challenge to youth: the need for an economical way to produce aluminum ingots.



AFTER YEARS OF STRUGGLE and failure Hall produces aluminum by his electrolytic process and finds that his dream of years has at last come true.

A DEBIOUS MANUFACTURER of kitchenware relents and an early Alcoa salesman gets an order as a secretary exults over a teakettle made from the new aluminum.

FOR MODERN YOUTH, too, there are always new horizons. A college class hears the story of Charles Hall, and sees that new discoveries mean only new opportunities.

Hall solved the problem with crude, home-made equipment in the woodshed of his father's home. As Alcoa itself says, the story of aluminum is the story of "brains, sweat, dollars, and guts," and the film brings this home forcefully.

But by no means all of Alcoa's film program is of this last type. Larger in number of productions, but much smaller in audiences reached is the technical or how-to-do-it film, slanted at technical groups, or those who are learning a particular phase in the making of aluminum.

Films of this type include such pictures as *This is Aluminum*, on how the metal is made.

"DATELINE TOMORROW" (scene below) shows how finishes for aluminum in the modern world.



fabricated and used. *Aluminum Fabricating Processes*, depicting the various fabricating methods in more detail, *DateLine Tomorrow*, a new film on the finishes for the metal, and eleven training films on welding, brazing, riveting, machining, and forming.

Alcoa develops and supervises a production by one of the most thorough methods in industrial film work. In the planning and script preparation stage, as well as in the approval of the rough cut, two machine print, and answer print, the company operates through a committee with the head of its motion picture department serving as chairman. The members of the committee are held accountable for the technical details in the picture, while the chairman reserves the right to pass on all matters of motion picture technique.

A new committee is selected for each picture and all committees are made up of individuals in the company who are experts in their particular fields. For general pictures, the members may be selected from a number of different departments so that the activities of the various departments such as operating, sales, research, developing, and engineering can be coordinated. The members in all cases are key personnel.

During all committee meetings on script preparation, the distribution of the picture, and the audience for which the picture is in-

tended are major considerations. One of the most significant factors in the success of Alcoa's film program is the fact that the distributor is consulted at the outset, and may sit in on a number of script sessions.

In one series, the how-to-do-it training films, the committee labored over their problems of script and production while a blown-up picture of a workman, affectionately referred to as Joe Zilch, kept a watchful eye on proceedings from the conference room wall, reminding technical experts, script writers, and committee members that the films had to be kept in step with the audience to which they were directed, that no step could be slighted, nor could any part be made too technical.

Like most large, and picture-wise corporations, Alcoa has used industrial motion picture producers entirely, and has not attempted to build a motion picture producing department of its own. It handles its motion picture program in the same way it and many other companies handle advertising, assuming responsibility for the material going into the script and the over-all supervision of the production. The conception of the basic idea for the picture, as well as the story continuity, may come from Alcoa or the producer, but final approval rests with the company.

All Alcoa films are produced in 35 mm, although both 35 mm, and 16 mm prints are

made for each picture. A representative of the company works with the production crew at all times, serving as liaison between the company and the producer.

Alcoa has used theatrical, non-theatrical, and road-show distribution to get the finished product before the largest number of audiences possible. *Unfinished Rainbows* had theatrical distribution in the cities and towns where Alcoa has operations, but for the most part theatrical distribution of this film was limited to a ten minute version, released under the title, *More Worlds to Conquer*.

With the theatrical distribution of both pictures now completed, Alcoa reports that they played in 8,500 theaters before an audience of 11,107,091 people. Modern Talking Picture Service handled the distribution, preparing a comprehensive brochure to aid bookings although the distributor's real work came largely through the personal contact of its branches. Included in the 8,500 theater bookings were many repeat engagements, particularly in theaters in those areas in which Alcoa was recruiting labor during World War II.

Unfinished Rainbows is also the only Alcoa film which has been used on roadshows, a form of distribution slanted for small towns and rural areas where there are no theaters. Not only was the company able to reach those sections of the country not having theaters or weekly newspapers by this method, but it was also able to keep a large number of prints in circulation during the summer months when normally non-theatrical distribution is at a low ebb. To date, there have been 1195 road-showings of *Unfinished Rainbows* to an audience of 385,266 people.

Who Distributes Alcoa's Films?

Non-theatrical distribution of *Unfinished Rainbows* is handled by Modern Talking Picture Service. The Bureau of Mines distributes certain skilled training films, and Alcoa itself, of course, distributes all of its pictures.

Modern prepares mailings of the films it distributes, while the company has a catalog issued annually, describing not only its motion pictures, but also educational booklets and visual aids as well. Chief virtue of the catalog is that it bottles up the company's educational program in one piece.

In the distribution of its motion pictures to non-theatrical audiences, Alcoa has developed some interesting figures. Adult audiences average from 100 to 110 a showing. For auditorium showings in schools the audience has been approximately 250; while for classroom showings (generally more than one show) the average has been between 110 and 130. For all types of non-theatrical audiences, for all pictures, the average has been around 200.

Mass Circulation Means Low Cost

The cost of Alcoa pictures, per person seeing the film, depends largely on the type of picture and its age. Naturally, the longer a picture is used, the less the cost, since the production cost is non-recurring, and maintenance, distribution, and print costs are not in the same proportion as production costs.

ALCOA SPEEDS TRAINING with THESE TECHNICAL FILMS



This is Aluminum by Wilding (35 min)

- This picture shows graphically how men, machinery and electricity combine to extract aluminum from the miser's crust in which it is held so tightly in the earth's crust. It describes the steps in mining bauxite, the ore of aluminum, the costly chemical processes used in refining the ore, the electrolytic production of aluminum, and highlights the principal fabricating methods.



Aluminum Fabricating Processes by Jam Handy (20 min)

- Depicts methods by which metal is cast, rolled, forged, drawn, and extruded into the basic aluminum fabricated products. Also shows methods of working, shaping, and assembling these products into useful articles of commerce.



Tube and Shape Bending by Wilding (13 min)

- Depicts bending of aluminum tubing and shapes and how to keep contour of tube or shape regular at point of bend. Use of fillers, mandrels, and other supporting devices is demonstrated in detail.

Spinning by Wilding (15 min)

- Describes three methods in use for spinning aluminum: hand, semi-mechanical, and mechanical. Points out various types of tools and chucks employed, and the importance of maintaining them. Inexperienced operators will find the section in the picture devoted to right and wrong ways of spinning particularly helpful.



How to Machine Aluminum by Jam Handy (32 min)

- In this how-to-do-it picture on machining, there is a pictorial discussion of not only the free cutting but also the soft and gummy aluminum alloys. Describes proper top and side rakes and clearances for the tools as well as a description of cutting compounds, speeds, and feeds. The picture ends with a sequence on automatic machine tool operation.

How to Rivet Aluminum by Jam Handy (26 min)

- Discusses alloys commonly used in rivets, how rivets are driven hot and cold, and the proper methods of using heat treated rivets. Different driving techniques are described in detail with properly and improperly riveted assemblies shown in close up.

How to Braze Aluminum by Jam Handy (7 min)

- The important new process of joining thin aluminum sections by means of torch, dip, and furnace brazing is shown and explained in this picture.

General Sheet Metal Practices by Wilding (20 min)

- Describes techniques employed in cutting blanks and piercing holes in aluminum sheet, explaining how to lay out the sheet economically, how to design the tools with proper clearances, precautions to observe in setting up the tools, and importance of thorough lubrication.

Dateline Tomorrow by Jam Handy (19 min)

- Points out the various finishes for aluminum—mechanical, chemical, electrochemical, electroplated, and organic,—and shows their application to aluminum products. Designed to acquaint architects, designers, buyers, and manufacturers with the many varied finishes for the metal.

Blanking and Piercing by Wilding (13 min)

- Describes practices employed in bending, hammering, heating, flanging, edging, and otherwise forming aluminum sheet, both manually and with mechanical devices.

Drawing, Stretching, and Stamping by Wilding (22 min)

- Demonstrates how to form cylindrical, rectangular, and odd-shaped parts with emphasis on tool design, clearances, radii, lubrication, and reduction per draw in single and double action presses.

Arc Welding by Jam Handy (10 min)

- Metal arc, carbon arc, and atomic hydrogen processes for welding aluminum are discussed in detail with particular emphasis on correct welding techniques.



Torch Welding by Jam Handy (17 min)

- Describes the progressive steps necessary to make a good torch weld, including the preparation of the welding surface, the flux mixture, and the manipulation of the torch

Resistance Welding by Jam Handy (12 min)

- By means of animation the principles of two types of spot welding machines are explained. The carbon electrodes and their adjustment is described, as is the preparation of the work. Test samples showing correct and incorrect welds are depicted and analyzed.



Sales counsellor and writer Dick Borden in a scene from "How to Remember Names and Faces"

Visualize Your Sales Training Job

TWO AVENUES are open to the company, department store or other sales organizations desiring to apply the practical value of audio-visual education to sales training programs. Pictures "tailor-made" to the specific needs of the user, whether motion pictures or slidefilms, are certainly most effective. But ready-made, syndicated subjects dealing with basic principles common to all selling and to human relations will be equally effective in many situations. Cost is not a factor in any case although ready-made films are extremely economical in rental and print sale.

A liberal sampling of syndicated sales training materials available nationally from commercial sources is presented on this page. Use of any of these films will brighten your next sales meeting, add a note of inspiration.

SYNDICATED SALES TRAINING FILMS

◆ To Sales Managers, Sales Training Directors and all others concerned with training men in the correct selling approach, these are indeed difficult days. With the supply-demand factor due to equalize in the visible future, and the need for competitive, capable selling again a must for marketing products, shortages of skilled, experienced salesmen continue to plague sales conferences and training.

For sales executives with such training problems, the editors of BUSINESS SCREEN have compiled this reference list of sales training motion pictures and sound-slidefilms. These are practical, earthy instruments for getting the training job done swiftly and economically. Today, you can't just *tell* your men how to sell, you've got to *show* them.

This reference list is divided into two parts—motion pictures, and sound-slidefilms. The length and source for each film is shown after the title. *MTPS* is Modern Talking Picture

Service . . . *D* is Dartnell Productions . . . *JHO* is Jam Handy Organization.

I. MOTION PICTURES

How to Make a Sales Presentation Stay Presented by (30 min) Borden-Busse (*MTPS*). Shows how a salesman can win his prospect's attention immediately; how he can hold interest in a short, effective sales story; and how he can close with an order.

How to Win a Sales Argument by (30 min) Borden-Busse (*MTPS*). Practical "That Works which Works" treatment. Discusses six key points in selling—don't do all the talking yourself; don't interrupt; don't slip unconsciously into an argumentative manner; inquire before you answer; restate your prospect's objection in your own words; concentrate on a key issue in closing.

How To Remember Names and Faces by (30 min) Borden-Busse (*MTPS*). Robert H. Nutt's five points for remembering names and faces are effectively dramatized.

How to Make Your Sales Story Sell by (30 min) Borden-Busse (*MTPS*). Five important steps in selling—vitalize sales stories with three-

A scene from "Making Your Sales Story Sell"



dimensional exhibits; magnetize your sales story with curiosity; dramatize your sales story with tests; let George do it—let your prospect be the tester; use your prospect's props.

The Autopsy of a Lost Sale by (30 min) Borden-Busse (*MTPS*). Dramatizes twelve principal reasons why salesmen lose orders: exaggeration and misrepresentation; not using all selling tools; awkward use of selling tools; lack of facts about product; not covering all important points; arguments; not justifying price; not talking prospect's language; lack of summary of important points; talking too much; not generating sufficient desire; neglect of prospect.

Selling America by *JHO*. The precepts of Ben Franklin are applied to modern selling with truly inspirational results in this general sales training picture. This film has been used before sales groups, conventions etc.

The Face in the Mirror by 28 min *JHO*. Theme of this film which stars James Dunn is that the salesman who would improve himself must learn to look at himself fearlessly in the mirror, always with an attitude of "I wonder whether a buyer would buy from me?"

II. SOUND-SLIDEFILMS

Strategy in Selling (55 min) Kit of 7 sound-slidefilms by Dartnell. Recordings—16", 33 $\frac{1}{3}$ r.p.m.

(a) *Planning the Sale*. Shows strategy used by top-flight salesmen. Example of successful sales interview where planning was used . . . four suggestions a salesman can use to plan his sale. What happen when a salesman tries to get by without a plan.

(b) *Getting Better Interviews*. Importance of an attractive appearance . . . using customers to get better interviews for you . . . planning the day's work ahead as an aid to better interviews

(c) *Making the Presentation*. The salesman who talks himself out of an order . . . keeping the buyer from getting bored . . . winning the prospect's confidence . . . a dramatized sales interview showing how not to make a presentation.

(d) *Disposing of Objections*. Handling the buyer who says things are too uncertain to order now . . . price objections, and the "want to think it over" objection.

(e) *Closing the Sale*. Helping the prospect to decide . . . use of order blanks to help close . . . thinking in terms of orders . . . ways of asking for the order . . . the right way to close a sale.

(f) *Managing Your Time*. Time, the salesman's stock in trade . . . importance of keeping time control records . . . using old customers to sell new accounts . . . budgeting prospects . . . how the average salesman loses valuable time.

(g) *The Way to Leadership*. Detailed reasons why salesmen fail . . . the advantages of being your own sales manager . . . the qualities that have enabled top-flight salesmen to stay on top . . . a review of the reasons why salesmen fail.

**"BEHIND THE COUNTER"
SLIDEFILMS ANNOUNCED**

★ The Jam Handy Organization announces the completion and availability of a series of five sound slidefilms under the general kit set title of *Behind The Counter*, designed to help instruct retail store sales personnel in store conduct and customer contact.

Material for the production of this series was carefully checked by personnel and merchandising executives of leading American department and chain store groups as well as the retail merchandising department of a university. A printed instructor's guide accompanies the films and synchronized disc records, and the teaching material covers a wide range of products including nearly every department of the modern metropolitan department store.

It has been generally agreed in retail merchandising circles that one of the primary needs in postwar retail training is a higher type of store conduct in connection with actual sales training and merchandise information. During the war, according to the Handy staff, retailers were forced into the position of employing low grade help, and with little or no chance to train or supervise it. The result has been destruction of much good will which the employer built up over years of good and courteous service. In the coming competitive "buyers' market", it is realized, this good will can only be rewon by employing and training and supervising sales personnel of the more efficient type.

Groups to which these films are best adapted include:

- a) Personnel with no previous store experience.
- b) Those with some prewar experience.
- c) Those with wartime experience (which must be corrected).
- d) Current personnel "refresher training" in store conduct.

Each slidefilm with record provides an organized lesson on one topic, and sessions may be held as often as the employer finds it convenient and best.

Titles are 1—*Friendliness Behind the Counter*, 2—*Attentiveness*, 3—*Sincerity*, 4—*Helpfulness*, 5—*Enthusiasm*.

Typical scenes from "Behind the Counter"



Two scenes from "More Power to You" illustrate situations in retail selling in this film.

Associated Stores Focus on Attitudes

● "MORE POWER TO YOU" GETS A WARM RECEPTION ●

★ Reports from member-stores of the Associated Merchandising Corporation indicate that *More Power To You*, a 16mm sound film produced for them by Caravel Films, Inc., is meeting with "enthusiastic and wholehearted response."

More Power To You is designed to focus the attention of old timers and newcomers alike on the importance of the right attitude toward the customers in the big stores. As the scene opens, two feature writers on a women's magazine meet with the editor to give their individual interpretations for an article on new developments in retail stores. The first idea is one of helicopters and television and a new era of high power department store service. The winning presentation gives the woman's viewpoint on the human side of shopping, the little courtesies and friendliness which makes shopping easier. This latter story, enlarged upon and illustrated with humorous and entertaining sequences, emphasizes that the qualities of courtesy, friendliness, thoughtfulness and enthusiasm win in every walk of life and especially so in the success of employees of the big stores.

Members of the cast include such well known actors as Neil Hamilton, Ruth Matteson, Clark Howat and Grace Valentine. *More Power To You* was written by F. Burnham MacLearv from an idea developed by

Slidefilms show employees best sales technique.

the Associated Merchandising Corporation Training Director's Film Committee consisting of Georgia Wittich, Training Director, Stix, Baer and Fuller, Chairman; Carolyn Ely, Training Director, Wm. Filene's Sons Company; Pauline Field, Training Director, The J. L. Hudson Co.; with H. M. Morriss, Store Superintendent, Hutzler Brothers, as advisor.

Alice Groves, Personnel Director at New York Headquarters of the Associated Merchandising Corporation, has said that "This film fills a timely need in reawakening retail stores to the importance of good selling. Its message is universal, and not confined to one group of stores."

The film is now being made available to qualified stores outside the Associated Merchandising Corporation Group in non-competitive territories.

Six Slidefilms on Business Letters

"A series of six sound slidefilms on the know-how of writing successful business letters "that get results and build good-will" scripted by J. E. Frailey, is made available by Dartnell Corporation for direct sale. Frailey is a business writer and organizer of Letter Clinics as well as serving companies as business correspondence consultant.

Typical titles are *Shave Off the Whiskers*, *Don't Be a Goozler* and *Think Before You Write*, all based on common practices.

All types of retail selling are benefited.





AUDITORIUM OF SOCONY-VACUUM Oil Company's new Training Center in New York is shown above. Built to provide facilities for training Socony's sales and service men, the auditorium seats 200 people, and

is designed to be simple and non-distracting to whatever program is being conducted. To accommodate varying size audiences in the room, a modern, movable screen is used.

Socony's New York Training Center

Oil Company Business Theatre Provides Facilities
For Meetings, Exhibits and Employee Training

NEWEST (and one of the best) of business theatres in New York City is Socony-Vacuum Oil Company's Training Center in the Pulitzer Building at 63 Park Row.

Built to provide adequate facilities for training Socony-Vacuum sales and service men brought from all over the world, the Training Center also supplies meeting room, exhibit, demonstration, motion picture and stage facilities for use by other departments of the company besides the training division.

The entirely air-conditioned Center consists of three main halls besides various service and storage rooms. The main entrance opens into a hall leading to an attractive lounge. The lounge, designed to achieve a home-like atmosphere, is used for rest and recreation, a home away from home, for company trainees. The room is done in rich draperies, soft chairs and thick carpets; bookshelves occupy one end of the room; paintings decorate the walls; and flower troughs are in the windows. A service pantry with refrigerator and facilities for serving lunches adjoins the lounge.

At the opposite end of the Center is an exhibit room consisting of some permanent and some changeable company exhibits, such as displays, photographs and mechanical de-

VICES. The exhibit room can be adapted to a large number of uses for any of various company activities.

The main auditorium of the Center is a functional room with a 200 seating capacity designed to be simple and non-distracting to whatever program is being conducted. The carpets are raisin color; walls are oyster white and constructed for perfect acoustics. The acoustical quality of the room is so excellent, in fact, that a public address system which was installed for use of speakers and instructors has not been used to date.

To accommodate varying size audiences in the room, a movable screen, matching the color of the carpet, is used. This serves to create for a small audience the impression of a small room, a valuable factor in focusing attention on the program.

Lighting is concealed in a dark blue center drop ceiling and controlled from the projection booth on a Standard Switchboard dimming panel.

Specially constructed lecterns are in use which light not only the speaker's notes but also his face, so that in a darkened room during a slide presentation only the speaker's face and the screen are visible. Lecterns can be located at several points in the floor which

have P.A. buzzer to projection booth, and telephone to projection booth outlets.

On the stage, which is curtained in blue velvet matching the drop ceiling, is a motion picture screen set against the back wall. Screen curtains, now hand operated, will be operated from the booth as soon as motors are obtainable. As an aid to technical demonstrations, a well has been constructed in the stage floor with outlets for water, compressed air, gas, 110 volt AC and DC, and 220 volt AC three phase. A hood can be lowered from the ceiling to take off fumes resulting from chemical demonstrations.

In a standard fire proof motion picture projection booth with escape hatch and fire prevention equipment are located a Bell and Howell Filmosound with 1,000 watt lamp, a slide projector, and various Neumade film storage cabinets, work tables, and rewind equipment, all installed by E. J. Barnes Associates, New York specialist in film equipment for business firms. The projection booth is not yet completely equipped; projection equipment for slidefilm, various size slides and opaque projection will soon be added, in addition to more film handling facilities, as rapidly as equipment becomes available. Eventually it is planned to install Filmoars for greater screen brilliance in motion picture projection.

Careful planning is evident in analysis of Socony-Vacuum's new Training Center. Actually, all departments of the company contributed to its design and all participate in its use. It represents a notable example of modern training methods and facilities.

FRANK LLOYD WRIGHT DESIGNS A BUSINESS THEATER



HARMONY IN COLOR AND DESIGN marks the eye-pleasing Johnson Wax theatre at Racine, Wis., shown above, which seats 250 people.

theater, seating 250 people, is on the mezzanine level (see cut), and is used for lectures, audio-visual presentations, and recreation. Cost of the main office building, which houses the theater, was ninety-two cents per cubic foot. Wright's description of the building "... as inspiring a place to work in as a cathedral is to worship in ..." typifies the spirit of the theater and the entire building.

♦ Typical of the newest designs in plant layout and business theaters is the Product Development and Testing Laboratory of the Benjamin Electric Co., Des Plaines, Ill. Built at a cost of \$100,000, it was dedicated in June on the occasion of the company's 15th anniversary program, and is part of a three-year plan for landscaping the grounds and modernizing the entire plant layout. Perkins and Will, school building specialists and lighting consultants, were the architects. In addition to the prime purpose of the building, which is to house the Laboratories, the building also serves as a reception center, and conference and educational meeting place.

An air conditioned conference room (see cut) provides facilities for engineering and sales meetings, foremen's meetings, and other group conferences. Primary use for the room will be as a classroom for conducting sales-training short courses for salesmen of electrical wholesalers.

BELOW ARE TWO VIEWS of the new Benjamin Electric Co. plant ... exterior design (bottom) and conference room (top).



Business Theatres

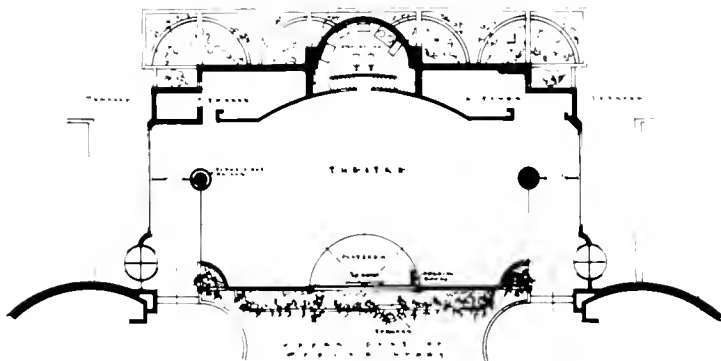
New Designs Reflect Today's Trend
Toward Better Audience Facilities

NEW DESIGNS in business theaters reflect the growing interest of industry in obtaining the most efficient motion picture and sound slide-film audience facilities available. Many corporations, large and small, are building new theaters, revamping existing ones, and striving to give the field of audio-visual communication the best possible environment. Post-war construction and expansion programs, although retarded, have given firms an opportunity to build auditoriums, projection rooms, and theaters which are based on latest materials, acoustical and lighting data—data which was not available 10, 15 or 20 years ago when many of the existing plants were built.

The trend is definitely toward eye-pleasing rooms, with all-around visual potentiality, which allow for the most effective use of films in employee training, inspirational work, or customer relations.

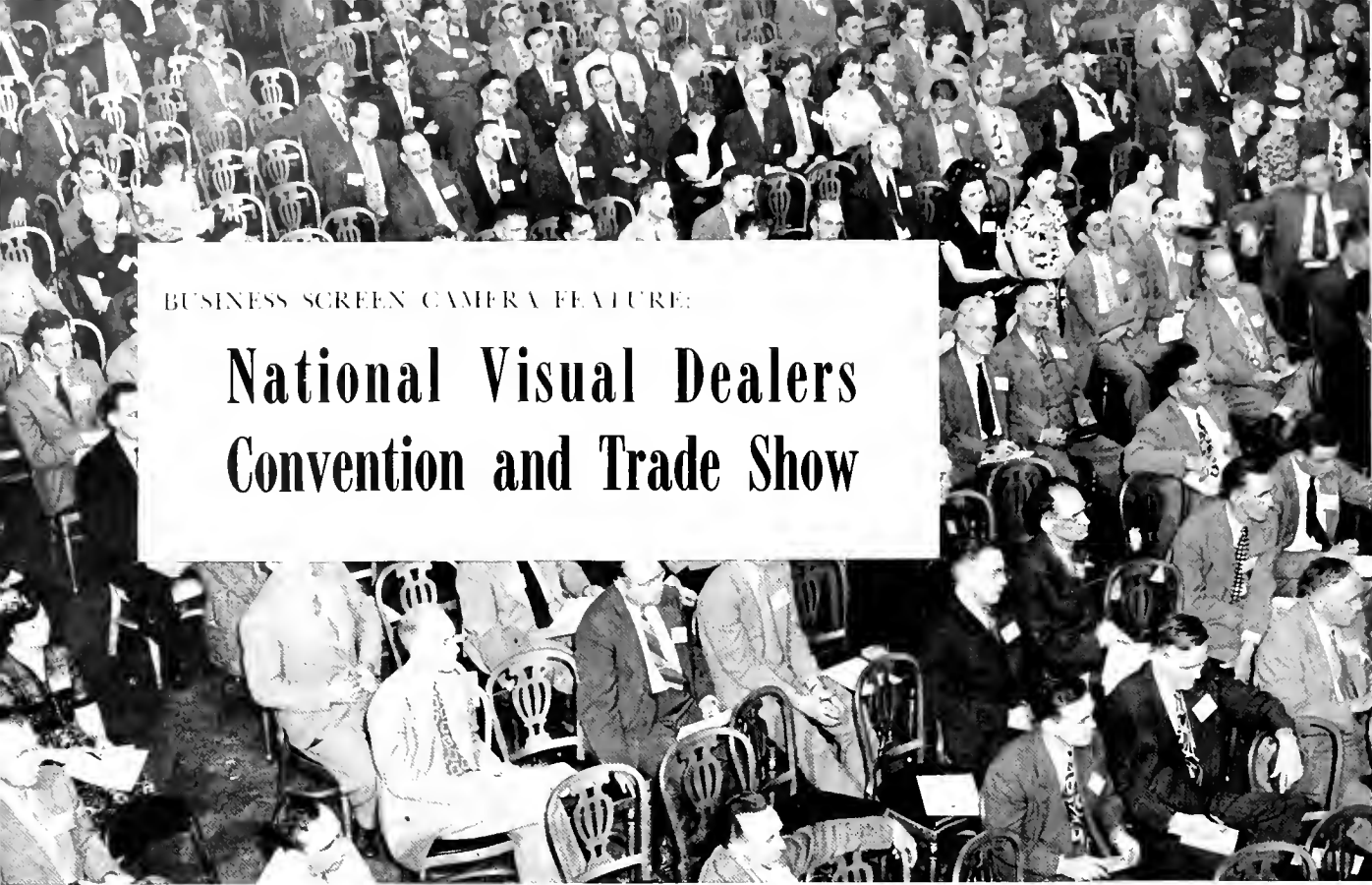
♦ An outstanding example of what can be done by intelligent planning to make a practical, pleasing business theater is the Johnson's Wax plant and modern theater in Racine, Wis. Built in 1939, and designed for Johnson by Frank Lloyd Wright, the building has attained national notice as a completely equipped modern plant. A

FLOOR PLAN (below) of the modern Johnson Wax Company theater.



BUSINESS SCREEN CAMERA FEATURE:

National Visual Dealers Convention and Trade Show



Naved's Chicago Show Attracts 891 from 27 States

EMERGING FROM THE WAR YEARS into its first period of consumer sales activity in more than five years, members and guests of the National Association of Visual Education Dealers met in Chicago last month for the most successful convention and the first trade show in the organization's history.

Limited in attendance because of the highly professional nature of the membership and low-key emphasis on trade show visitors in

light of industry reconversion problems, official records nevertheless tallied 891 persons from 27 states and six foreign countries. Special guests of the convention included authorities from the field of business, government, religious education and the school held in which dealer members offer highly specialized local service.

President-Elect for 1916-17 is Bernard A. Cousino of Toledo, Ohio, who succeeded D.

THEY CARRIED THE BALL: NAVED's Board of Directors for 1915-16, responsible for this year's Convention, pictured after its final meeting in August: (Left to right) Paul Brand, Frank Bangs, C. R. Reagan, B. F. Plimpton, President-Elect Bernard Cousino, Arthur Hebert, Secretary-Treasurer Hazel Calhoun, Retiring President D. T. Davis, Jasper Ewing, Jack Carter, J. M. Stackhouse, Floyd Wilber, Ted Foss, and Wells Alexander.



"SELL OR FOLD UP" was the message given the NAVED Convention by guest speaker Frank F. Bruch, Vice-President of Klan-Van Preterson-Dunlap Associates, and past pres., Lions International.

T. Davis of Lexington, Ky, in that office. Other officers are Tom Brandon of New York City, 1st Vice-President; Olson Anderson of Bay City, Michigan, 2nd Vice-President; and Hazel Calhoun of Atlanta, Georgia, who continues as Secretary-Treasurer.

Members of the Board of Directors are: Barton F. Plimpton, Art Zeiller, E. E. Carter, Stanley M. Atkinson, Frank Bangs, John Gunstream, Merriman Holtz, Paul Brand, E. M. Hale, Art Hebert, and Keith South.

Among the significant proposals adopted was a resolution calling for "an overall council to represent all of the commercial interests involved in the specialized field of audio-visuals.



D. T. DAVIS (right) of Lexington, Kentucky, retiring NAFED president, hands the gavel to Bernard A. Cousino of Toledo, Ohio, new president of the Association.



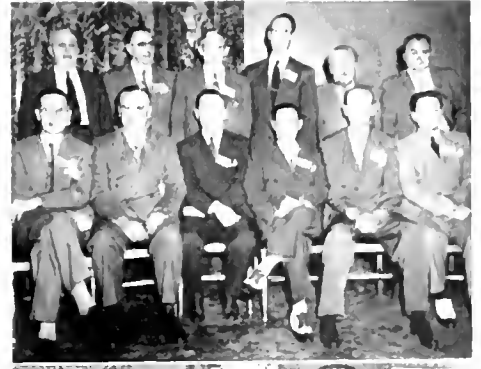
SEVERAL OF NAFED'S NEW OFFICERS are shown above with outgoing 1945-46 officers. Front row, left to right: Hazel Calhoun of Atlanta, Secretary-Treasurer (re-elected to same office); Bernard A. Cousino of Toledo, Ohio, new president of NAFED; D. T. Davis of Lexington, Kentucky, NAFED president for 1945-46; Olson Anderson of Bay City, Mich., now NAFED 2nd Vice-President. Back Row: Wells Alexander of Atlanta, 1945-46 Director; John Gunstream of Austin, Texas, new Director, Region VI; Art Zeller of Glen Rock, New Jersey, new Director, Region II, and Earl Carpenter of Cleveland, Ohio, 1945-46 Director.

THE TRADE EXHIBIT (below) at the NAFED convention attracted large crowds. BUSINESS SCREEN exhibit is in center.



NAVED DISCUSSION FORUMS

DEALER-MANUFACTURER RELATIONSHIPS were ably discussed by this panel (right, top), representing leading manufacturers, producers and sponsors. Left to right, front row: Jack Coffey, Encyclopedia Britannica Films; Bert Kleetup, SVE; Hatty Erickson, RCA; Bob Engel, DeViv, W. A. Moen, Bell & Howell, John Gunstream, Texas. Back row: John W. Anderson, President of the American Film Trade Council, O. N. Wilton of Valette; C. R. Reagan, Chairman of the Panel; F. N. Nelson, Ampro; F. A. Patty, dealer, of Bakersfield, Calif., and J. F. High, dealer, of Oklahoma City, Oklahoma.



NEW EQUIPMENT AND MATERIALS

NEW EQUIPMENT AND MATERIALS were discussed by the panel at right, second from top. Ralph Haile was Chairman of the Panel.



VISUAL MATERIALS IN INDUSTRY

THAT NAFED SHOULD ESTABLISH A CODE of Accepted Practices for 16 mm projection services to standardize and improve such services was the principal conclusion of the panel shown at the right, third from top. Under the leadership of Art Hebert of Los Angeles, Calif., this group of dealers and representatives of industrial film users worked out suggestions and methods for better service from visual education dealers to their industrial clients. Those participating included L. M. Anderson and Fred Brethauer, industrial sales managers of DeViv and Bell & Howell, respectively; E. J. Barnes, Frank Fulkerson, Bill Engleman; Harlan Hobbs of Owens-Illinois Glass Co.; Bill Bastable of Swilt and Company; Paul Lawrence, Red Hogan, and O. H. Peterson.



DEALER PUBLICITY AND ADVERTISING

IN THIS CANDID SHOT of the *Publicity and Advertising of the Dealer* panel (right, fourth from top), the group listens to a comment from the audience. Left to right: Mrs. Roa Birch of Milwaukee, Chairlady; Bill Scranton of Ampro; Austin Dunham of D. T. Davis Company; and Phil Burton, Professor of Advertising at the University of Iowa, Iowa City. At center left, Earle Hellevy of Radiant Screen, Chicago.



EFFICIENT FILM LIBRARY OPERATION

SHORTCUTS TO EFFICIENT FILM LIBRARY Operation were discussed by an audience of more than 200 persons under the leadership of Wells Alexander of Atlanta, Chairman, and this panel of leaders (right, bottom). Left to right, front row: R. B. Phillips, Ampro; Bert Willoughby, Ideal; Wells Alexander; Lucille South of Minneapolis, B. A. Aughinbaugh, Director of Visual Education, Ohio State Department of Education, Columbus. Back row: Ray Swank of St. Louis; Frank Archibald, Director, East Texas Visual Instruction Bureau, Kilgore; Jack Ralph of the National Film Board of Canada; William F. Kruse of Bell and Howell; and J. P. Nicholson of the U. S. Department of Agriculture, Washington, D.C.



CASE HISTORY: Staff Reports on Sponsor Programs in the Field

METAL INDUSTRY: CARBIDE

Sponsor: Carboloy Company, Inc. **Film:** *Everyday Miracles*. **Producer:** Wilding Picture Productions, Inc.

★ Intended for such audiences as business and other luncheon groups; technical societies; and selected groups from industry, a 25-minute sound motion picture dramatizing the story of the world's hardest metal—Carboloy cemented carbide—has recently been released by Carboloy Company, Inc., Detroit, Michigan. The picture, entitled *Everyday Miracles*, was produced by Wilding Picture Productions, Inc., in its Chicago studios with scenes shot on location at Carboloy's main plant in Detroit.

DEVELOPED FOR BROAD INTEREST APPEAL

Although the film—in the words of E. C. Howell, Advertising Manager of Carboloy Company—was “designed to familiarize the users of the hard metal carbides with what has been done with these products to date, and to stimulate interest in their further application”, the treatment of the subject gives the film a much broader appeal.

As the picture opens, a young couple are shown on a tour of a huge Chicago manufacturing plant. Eventually becoming separated from the rest of the group, the young couple inadvertently wanders into the office of the company's metallurgist. Here, as the young lady rests her tired feet, the metallurgist tells the young couple the story of the hard metal carbides—past, present and future—in a convincing manner. The background of metallurgical testing apparatus in the laboratory adds to the effectiveness of the story.

BACKGROUND ON THE PRODUCTION

Direct recording scenes are here interspersed with voice-over treatment—with the metallurgist as narrator—so that the picture assumes a staccato tempo which lightens the presentation of the carbide story. This particular section, which contains the “meat” of the film, gives an impressionistic yet human interpretation of the growth and development of the various industrial methods which have been made possible by the adoption of carbide tools, dies, and other products. Depicted in a free-flowing series of montages and clever angle shots are the innovations in both products and manufacturing processes which have resulted from applications of “the hardest metal known to science”. The picture ends on a prophetic note as the metallurgist-narrator hints at a wide variety of applications for the hard metal carbides in years to come, especially in the field of consumer goods.

Addison Richards, veteran Hollywood character actor, gives the needed touch of authenticity to the not-so-easy role of research

metallurgist who must tell an involved technical story in a manner acceptable to both technical and non-technical people. The young couple parts are pleasingly handled by a pair of Chicago youngsters—Beverly Taylor and Les Podewell—both of whom are already at home in radio and television. George Cisar, ex-night club master of ceremonies and Chicago radio personality, injects several notes of broad comedy into the film as a not-too-bright plant guide.

Distribution of 16 mm. prints of *Everyday Miracles* is being handled by Modern Talking Picture Service of New York City.



Scene from “Buffet Time” new utility film.

APPLIANCE MERCHANDISING

Sponsor: Public Utilities (Franchises). **Film:** *Buffet Time*. **Producer:** J. D. Wrather, Inc.

★ *Buffet Time*, the first of a series of twelve films to be made by J. D. Wrather, Inc., Dallas and Hollywood producer, publicizing the use of electricity, has just been released in the 16 mm field. Although several pictures on cooking and kitchen appliances have been produced in the past, *Buffet Time* contains several new features.

The first is the use of a copyrighted puppet known as *Matchless Mike*. He is used to carry the narrative through the theme of the picture. He is one foot high, and sings, talks, and acts through the entire production. A nation-wide publicity campaign is ready to introduce this feature to the electricity using public of the United States.

The next three films in this series are being prepared on subjects dealing with electrical cooking, post-war electrical equipment that will soon be available for homes, and

new uses for frozen and dehydrated foods developed during the war by the Armed Forces.

Buffet Time was made by Wrather for the electrical utilities of the United States on a franchise basis. Los Angeles' Department of Water and Power has obtained the first franchise for the area of Los Angeles County. Other districts all over the country are now being franchised.

TRAVEL and TRANSPORTATION

Sponsor: New York, New Haven and Hartford R. R. **Film:** *Let's Go Skiing*. **Producer:** Visual Arts Corporation.

★ *Let's Go Skiing*, latest addition to the New York, New Haven and Hartford Rail Road Company's impressive library of motion pictures, has recently been completed for fall and winter distribution to schools and clubs in the New England and Middle Atlantic areas.

A three reel picture, in Kodachrome, *Let's Go Skiing* was produced by Visual Arts Corporation, written and directed by F. Herrick Herrick, under the supervision of S. A. Boyer, Assistant to the President of the New Haven. It features Ben Grauer of NBC as commentator and the March of Time orchestra playing an original Jack Shaindlin score.

PROMOTES SKI SERVICE TRAINS

Release of the picture this year, after two years in production under difficult location conditions, coincides with New Haven's resumption of service to skiers with the crack *Snow Express* and *Snow Clipper* one day round trip trains to the Berkshires, and the *Eastern Slopes Express* to North Conway and *Ski Meister* to Stowe, Mt. Mansfield and Franconia. Both the latter are week-end all Pullman services. Last year, after the pressure of troop train demands had slackened in mid-winter, the *Snow Express* was operated for a short time, but full service on all four trains will be resumed this winter, thus continuing an old New Haven custom, for the New Haven originated the ski train in New York twelve years ago.

Let's Go Skiing is a fast moving story of the famous New England skiing empire enlivened with displays of technique by cele-

Opening sequence from film “Let's Go Skiing.”



FILMS IN TELEVISION

Film: Backbone of Television

—As told to the Editors of Business Screen Magazine

by Ralph B. Austrain, Vice-President, RKO Television Corp.

ADVERTISING PROMOTION

Sponsor: New York Daily News. Film: Spotlight on the Middle Millions.

★ There is considerable fun in these days in the advertising departments of New York's "quality" newspapers, the Times, Herald Tribune, Sun, and World Telegram. As one space salesman put it, "Every other day they get us in and give us a pep talk on how to counteract the effects of that damn movie."

The movie in question is currently being seen by most top drawer ad men in New York at the Daily News Little Theatre in the News Building. Titled *Spotlight on the Middle Millions* and produced by the News photographic staff, the 16mm Kodachrome film is designed to sell manufacturers and merchandisers of quality goods on using the Daily News to reach the "world's greatest market, New York's Middle Millions."

Frankly a straight selling picture, *Spotlight on the Middle Millions* pulls no punches in going after the "quality" appeal of the so-called "upper-class" newspapers. Based on an analysis of 210,000 customers of seven widely diversified businesses selling quality merchandise such as high priced shoes, motor cars and steamship cruises, the film is designed to prove the major importance of the middle income families as a source of business. The News' point is that the most quality merchandise is bought by the most people, not just by the upper income bracket. Quoting from the film: "The merchant or manufacturer who does not appreciate the full significance of this basic merchandising principle and who fails to gear his own selling program to it is closing the door on his most lucrative source of increased volume."

USE MOTION PICTURES AND GLASS SLIDES

The Daily News advertising department makes a thorough presentation of the film showing. Besides the motion picture, 2 1/4 by 3 3/4 inch slides are projected to the accompaniment of a specially prepared script angled and directed at each specific audience. Special copies of the Daily News containing the story of *Spotlight on the Middle Millions* are given to each audience. This serves to provide factual data for future reference of material contained in the film.

Most films produced for newspaper publishers have been institutional in nature; *Spotlight on the Middle Millions* is one of the first straight selling pictures to be used by a newspaper. It is considered to have been very successful, both by the News, and, ruefully, by the News' competitors!

(RIGHT) COURTESY GENERAL ELECTRIC COMPANY

EDITOR'S NOTE: BUSINESS SCREEN asked Ralph B. Austrain, executive vice president of the RKO Television Corp. and a strong advocate of film programming for television, some of the reasons why he considers film will be the backbone of television. BUSINESS SCREEN asked Mr. Austrain three questions; his replies are printed below.

1. What advantage do you think motion picture programming for television actually has over "live" television?

♦ "The use of the motion picture for the presentation of a television program immediately frees the writer, director and producer

from the shackles of the live stage. A television program using live talent naturally faces many of the same restrictions which limit stage production. All action at any given time is on a single set, or a group of simulated sets and because the action is continuous the players are held to a single costume. Offstage action can only be referred to, and not shown, unless an intermission is declared for a shift of scene and a change of costumes.

With television there can be no between the acts intermission. An intermission on a television program and its audience would promptly dial to another station. True, a system of revolving stage sets, multiple cameras

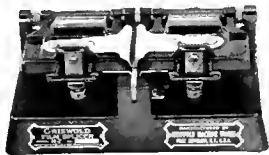


Good Splicing IS IMPORTANT — MAKE SURE OF IT — WITH

GRISWOLD FILM SPLICERS

The GRISWOLD gives you everything you want in a film splicer. It has exclusive design features that make splicing a fast, easy job and assure a clean, perfectly aligned splice right on a frame line every time. It is a sturdy precision-built instrument, good for years of trouble-free service.

GRISWOLD Splicers have long been first choice with makers and exhibitors of motion pictures in the entertainment world who know the importance of good splicing to proper presentation and film preservation. It will pay you to follow their lead and use GRISWOLDS.



GRISWOLD Splicers come in models for all film sizes. All models splice both sound and silent films. Order from your Photo Supply Dealer or direct from us if he can't supply you. Descriptive folder on request.

**GRISWOLD
MACHINE WORKS**
DEPT. A — 412 MAIN ST.
PORT JEFFERSON, N. Y.

AUDIO-VISUAL PROJECTIONIST'S HANDBOOK

Order your copy today of this illustrated, graphic manual of good showmanship and correct operation of all audio-visual equipment \$1.00 per copy from Business Screen, 157 E. Erie, Chicago

Films in Television:

(CONTINUED FROM THE PRECEDING PAGE) and quick costume changes might be employed, but the technical complications would be enormous. At best, it would permit only a very few locale changes, but would continue to impose a multitude of restrictions on both writer and producer. There can be no reverse shots for, naturally, there is no stopping the show and moving cameras and gear to a new set up. Live talent proponents are talking of as many as six cameras on one set at one time. I am wondering how they propose lighting such a set. How do they propose to light the actors so they even approach the present motion picture lighting standards?

"All of these handicaps and restrictions, however, are immediately removed when it is a live program. As for locale changes, the problem is most simple. Should the script call for an authentic street scene in Calcutta or Miami, a blizzard in Alaska, or a storm at sea, it would be available from existing extensive film libraries. The players called for in the script would perform against the background of such a scene in such a natural manner that to the television viewer it would all appear to be taken on location. When film is used, rather than live talent, this and hundreds of other proven motion picture devices can be employed to give the television program producer practically limitless freedom of action.

"One of the ever present dangers in live talent production is the 'fluff' or 'blow-up'. This will ruin any dramatic performance on television. A stage wait—just a second—can snap the emotional thread of any show. A television director must cut his show as it goes on the air—push a wrong button—fade in the wrong scene—disaster. There has never been any substitute for pre-editing. Certainly no sane advertiser would trust to any demonstration of his product before millions of pairs of eyes if there was the barest possibility of a slip. I actually saw a piece of non-breakable glass, bearing a nationally known trademark, break into a million pieces when it was subjected to a hammer test. An incident like that could laugh a ten million dollar company out of business over night."

2. Do you think the "high cost" of films produced for television will be a limiting factor to their wide-scale use in television?

♦ "I do not believe that programs on film, in order to be entertaining and good, necessarily have to be expensive beyond reason. Some radio programs today cost from \$10,000 to \$25,000 for a thirty minute period. That's a range of from \$300 to \$800 a minute. We know good film shows can be made for that much.

"Moreover, I don't think advertisers today get nearly the circulation from their radio programs they should get because good radio programs are almost never repeated. I believe it will be perfectly possible and feasible to release a program over a 'first-run' group of

television stations, and then release it at a later time to second and third run groups, thus any given locality can be thoroughly and completely covered. The Hooper rating will go well up and the 'cost-per-thousand' will go way down. The television industry can really learn a lot from the motion picture industry."

3. What about the lack of "immediacy" that live television has and films do not?

♦ "I don't wish to create the impression that there should not be any live programs. Any event whose main attraction is uncertainty of the outcome, such as sporting events, would always be done best 'in the flesh'.

"You may have read recently that Bing Crosby hopes to transcribe all his future radio shows and do none as 'live' radio. I doubt very much if this would reduce the popularity of the Bing Crosby show on the air.

"Every day as I come to my office in Radio City I see hundreds of people on line in all kinds of weather patiently waiting to get inside Radio City Music Hall and see a picture which they know was completed several months ago. The people know the middle scenes were probably shot first and the first scenes last. Yet they line up to get in. Why? It's showmanship. Television, like the motion picture, is showmanship by remote control.

"For that reason I recommend the employment of the motion picture to carry the public relations message, advertising, education and entertainment via television. I recommend the employment of the same medium that, through showmanship, has so successfully spread American culture and American ideas over the face of the entire globe."



Motion Pictures
Filmstrips
Visual Presentations

KEY FILMS

340 W. 47th St. New York 19, N. Y.
COLUMBUS 5-0862

PRODUCTION UNIT

Modern Studio, Lighting, Sound, Color
Immediate high-fidelity playback

Camera & sound men, well-equipped,
artistically and scientifically skilled

SPECIAL SERVICE: Difficult and unusual photography — microscopy — time-lapse — etc. Engineering.

ROLAB Sandy Hook, Conn.
Phone: Newton 581
PIONEERS FOR MANY YEARS



★ The "star" is the magneto shown in the inset.

Eight men, plus a couple more who didn't squeeze in, were the production crew — director, cameramen, grips, electricians. Also involved were script writers, animating artists, cutters, optical effects men, and others.

Stinting on skilled personnel is false economy. It's also asking for trouble. We operate with a sizable permanent staff of creative and technical people.

Audio's policy, we believe, is sound — to be big enough to handle any job; to stay small enough to give personal attention to every job.

Send for "A Few Facts About Audio."

AUDIO PRODUCTIONS, INC.

PRODUCERS OF SOUND MOTION PICTURES

630 NINTH AVENUE. FILM CENTER BUILDING NEW YORK 19 N Y

PEOPLE make movies

Economics Laboratory Industry Service Film

★ The Economics Laboratory of St. Paul, Minnesota is currently achieving wide distribution of an industry service color motion picture entitled, *Dishwashing Dividends*. Produced by the Pathecope Company of America, the film makes use of an interesting script and unusual photographic techniques to enliven a subject that could become dull with stereotyped treatment. It has been used successfully with varied groups, including public health officials, restaurant managers and restaurant employees.

Because the subject of dishwashing has posed many perplexing problems, the Economics Laboratory has attempted to help the restaurant industry by presenting solutions to many of the questions which have vexed the managers of dishroom operations. *Dishwashing Dividends* is an educational film, completely free of advertising. From start to finish, the only mention of the sponsor or the sponsor's products is found in the title. This, of course, has greatly facilitated its distribution and has been a major factor in its success, making it a desirable selection for conventions and meetings. Audience reception has been enthusiastic. Testimonials received by the sponsor have paid

high tribute to the accurate reproduction and effectiveness of the color used in the film.

Dishwashing Dividends is more than an exposition of methods. It is designed to be a morale builder and an attitude moulder. It depicts ideal working conditions and, by endorsing them, impresses upon workers the fact that employers are seriously concerned



Typical sequence in "Dishwashing Dividends"

with their comfort and welfare. It shows that under the proper circumstances dishroom occupations can be elevated—can, in spirit as well as in fact, be transformed from dishwasher to dish machine operator.

The film deals largely with methods, equipment and layouts for the model dishroom. Because such techniques must necessarily be characterized by cleanliness and sanitation, it

has found popularity with public health groups, governmental agencies and organizations of dietitians, stewards and caterers.

Dishwashing Dividends has also been useful in training either new or old employees. Since every step of correct dishroom operation is shown, the picture is a good medium for teaching employees the how and why of their jobs.

Without doubt, its greatest use consists of imparting information to management. Since it begins with busing and shows all the steps which follow in a model establishment, executives find it useful as an ideal with which to compare the effectiveness and efficiency of their own methods. The most modern equipment, varying from such elaborate devices as electronically controlled washing compound dispensers to improvised presoaking trays, is shown throughout the film. Problems of positioning and space utilization are considered in detail. A summary of the material covered in the film has been prepared in booklet form. Among other things, it contains a checklist of one hundred sixty-nine ideas for managers who wish to investigate their own operations.

Dishwashing Dividends brings to life the often neglected relationships between dishwashing and customer satisfaction, between dishwashing and public health, between dishwashing and employee happiness, and between dishwashing and managerial efficiency.

* * *

◆ Three new *Sportscopes*, covering the fields of baseball, hunting, and golfing, have been released by Pictorial Films Inc., New York.



RADIANT Screens offer many wonderful features...

Make Your Pictures "POP OUT" Clearly

Whether it's training movies or sales stills . . . your pictures seem to leap out of the screen with breathtaking realism. Black-and-white pictures take on added sparkle and clarity . . . color pictures sell your product in all its natural beauty. This wonderful improvement in screen performance is due to the New Radiant "Hy-Flect" screen surface. Countless tiny glass crystals embedded in the clear white screen surface reflect light instead of absorbing it.

Plus all these Wonderful Exclusive New Features

- | | |
|--|---|
| 1. Automatic Leg Opening (Pat. Pending) | 7. Automatic Leg-Lock |
| 2. Screen Leveller (Pat. Pending) | 8. Rubber-Ball Tripod Feet |
| 3. Shakeproof Safety Catch | 9. Triangular Steel Tube Construction |
| 4. Feather Touch Adjusting Handle (U. S. Patent) | 10. Automatic Leg Adjustment |
| 5. Double-Action Auto-Lock (Pat. Pending) | 11. Finger Grip Carrying Handle |
| 6. Built-In Shock Absorbers (Pat. Pending) | 12. Streamlined Design and Duo-color Scheme |

Adaptable to all projection conditions, instantly set up . . . 1947 Radiant Screens make picture projection more effective, more enjoyable.

Send for FREE Screen Guide

"Secrets of Good Projection," a 32-page booklet, gives proper screen sizes, correct projection lenses, tips for improving projection and many other valuable facts. Mail coupon for your FREE copy.

The Radiant "DL" here illustrated is portable, sturdy, compact, easily set up, quickly adjustable. The Radiant line includes Wall, Ceiling and Table Models in sizes 22" x 30" to 20 feet by 20 feet and larger.



RADIANT

BETTER SCREENS FOR BETTER PROJECTION

SECRETS OF GOOD PROJECTION

Radiant Manufacturing Corporation
1181 W. Superior St., Chicago 27, Ill.

Send me FREE copy of "Secrets of Good Projection"—also circular showing complete line of Radiant Portable, Wall, Ceiling and Table Screens.

Name _____
Address _____
City _____ Zone _____ State _____

A new and exciting "tool" for visual education . . .

Complete, originally illustrated visualizations of outstanding classics on

SLIDES and SLIDE FILMS in FULL COLOR

2" x 2" Slides and 35mm. Slide Films

New in conception and treatment, these PICTUREEEL productions afford students the opportunity of visualizing period costumes, architecture, manners, as well as the pageantry and adventure of the stories themselves in gorgeous full color. Excellent for English literature and history courses.



IVANHOE
... by Sir Walter Scott. Highlights of the story condensed into a fascinating educational production.



TREASURE ISLAND
... by Robert Louis Stevenson. As Jim Hawkins relates his experiences, the magic of the story is vividly recreated.



THE THREE MUSKETEERS
... by Alexandre Dumas. The whole panorama of 17th Century France is captured in this exciting visualization.



RIP VAN WINKLE
... by Washington Irving. Adventures of the world's most famous sleepyhead... portrayed against an early American background.



ROBINSON CRUSOE
... by Daniel Defoe. Beloved Crusoe and his man Friday learn a new way of life on the tropical island on which they are marooned.



ALICE IN WONDERLAND
... by Lewis Carroll. Exciting stories for children and adults of Alice's visits in imaginary lands.



A CHRISTMAS CAROL
... by Charles Dickens. England in the 1800's... the time when Scrooge learns the meaning of Christmas in this immortal classic.



KING ARTHUR
... by Lord Tennyson. Here is the colorful court life of medieval England under the rule of Arthur and the thrilling knights of the Round Table.



ALI BABA AND 40 THIEVES
... from The Arabian Nights. A woodchopper overhears the password to a cavern where forty thieves store their loot... and eventually becomes its owner.



ROBIN HOOD
... from mythology. The medieval hero, Robin Hood, and his companions, Little John, Friar Tuck, live again in this fascinating series.



MOBY DICK
... by Herman Melville. An accurate account of whaling in the 19th century... from one of the most popular adventure stories of all time.



THE ODYSSEY
... by Homer. The story of Odysseus' life and travels, full of astonishing scenes and the early Greek way of life.

AT YOUR DEALER, OR ORDER BY COUPON

2" x 2" Slides\$15.75 35mm. Slidefilm
Each Part\$4.25 \$9.75

	35mm. Slidefilms	2" x 2" Slides	
		Full Set	Part
IVANHOE
TREASURE ISLAND
THE THREE MUSKETEERS
RIP VAN WINKLE
ROBINSON CRUSOE
ALICE IN WONDERLAND
A CHRISTMAS CAROL
KING ARTHUR
ROBIN HOOD
MOBY DICK
THE ODYSSEY
ALI BABA AND THE FORTY THIEVES

NAME.....

ADDRESS.....

CITY..... ZONE..... STATE.....

Check Money Order C.O.D.

2"x2" Slides—full set (approximately 100 slides), \$15.75... or four parts, at \$4.25 each part.

35mm. Slidefilms (approximately 100 frames), \$9.75 complete.

PICTORIAL FILMS, Inc.

E.K.O. BUILDING

RADIO CITY 30, N. Y.

Men Who Make Pictures...

◆ Promotion for the expanded commercial production program at RKO Pathe Inc. will be handled by ALFRED BUTTERFIELD, former news editor of Pathe News. It was announced in New York recently Butterfield will also supervise publicity and advertising for Pathe News, *This Is America* and *Sportscope*.

A member of the War Activities Committee of the motion picture industry, Butterfield also served as special consultant to the Office of Strategic Services and the Office of War Information. He supervised motion picture television coverage of the 1944 political conventions for RKO Television Corporation and the National Broadcasting Company.

Already at work on commercial films, RKO Pathe Inc. has announced new studios at Park Avenue and 106th St., New York, NY.



ALFRED BUTTERFIELD

ment is his method of cutting music tracks. This is a long way from the "horse and buggy" days of music cutting and does away with the old fashioned fade-out and fade-in which generally came at an open spot.

By the new method, all action in a film is cued so that the music seems like a special score. This is accomplished by musical bridging or by cutting so that as one selection ends a new one begins and the music is continuous without breaks for the entire reel.

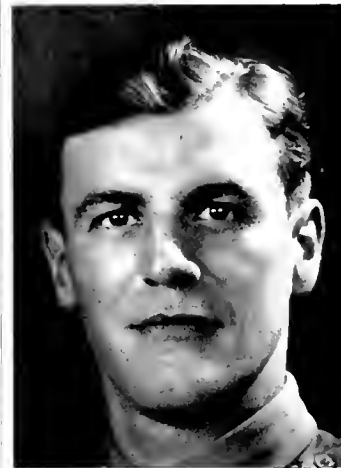
Ted Westermann Heads N.Y. Sales for Sutherland

◆ JOHN SUTHERLAND PRODUCTIONS, Inc., Hollywood producers of entertainment and business films, has announced the appointment of T. H. (Ted) WESTERMANN as sales manager with headquarters at 522 Fifth Avenue, New York City.

Mr. Westermann, well known in the business film industry, has been engaged in the writing, production and direction of motion pictures and slidefilms for the past eleven years. During the war he figured in the production of forty-one films for the Army, Navy and Office of Education.

Sutherland Productions are now in work on live action and animated films in Technicolor for the National Carbon Company and a series of pictures for Procter and Gamble through Compton, Inc. advertising agency.

T. H. (TED) WESTERMANN



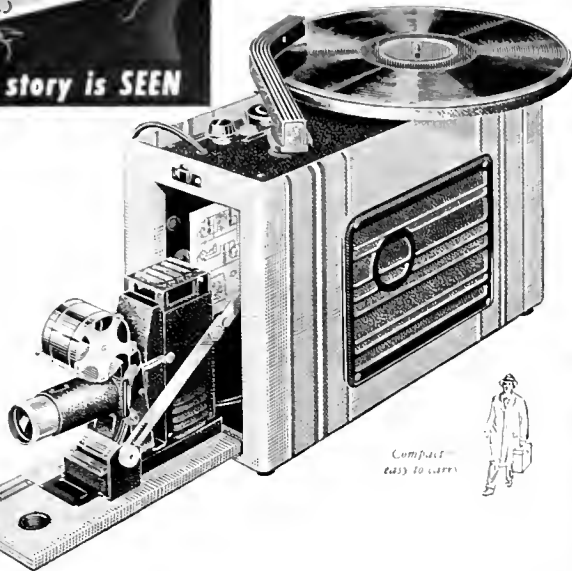
THEODORE H. MARCOVIC Marcovic with Emil Velasco

◆ THEODORE H. MARCOVIC has recently joined the staff of EMIL VELASCO, creator of film music, 1697 Broadway, New York, as head editor and music cutter. Mr. Marcovic, better known as "Ted" Marcovic, has had an interesting career in the film field. He took his B.S. degree at the University of Connecticut and, after graduate work at Columbia with the Museum of Modern Art Film Library, he joined Pathe in 1937 as assistant music director. Here he cut music tracks for newsreels, short subjects and industrial pictures. The scope of his work covered one hundred and four newsreels a year and such outstanding productions as *This Is America*, *Sportscope* and *Information Please*.

Speed being essential in this work, he established a new type of music film library based on more than one hundred and fifty classifications for quick make-up. Later he served in the army for three and a half years as film producer, director and editor. He directed subjects for *Army Navy Screen Magazine*, edited all incoming combat film and selected material for staff film reports.

Ted's most outstanding accomplish-

Your story is HEARD
Your story is SEEN



Compact—easy to carry

ILLUSTRAVOX two-way training is 40% faster

ILLUSTRAVOX sound slidefilm equipment uses dramatic pictures and spoken words to focus full attention on your training message. Trainees learn 40% faster, remember 25% longer! In all types of sales and production training, Illustravox is the one best way—least expensive, most effective!

Now is the time to lay the groundwork for the competitive days ahead. Plan to capture your share of the market with efficient, Illustravox-trained salesmen and dealers. Illustravox gets results—results that mean better business and greater profits. The Magnavox Company, Illustravox Div., Dept. BS-8, Ft. Wayne 4, Ind.

ILLUSTRAVOX

THE ILLUSTRATED VOICE

DIVISION OF THE

Magnavox

COMPANY FORT WAYNE
MAKERS OF FINE RADIO-PHONOGRAPHS

FACTS YOU SHOULD KNOW

- Illustravox pioneered sound slidefilm equipment in 1932.
- Illustravox has been field-proven by leading industrial concerns.
- Illustravox has made 75% of all sound slidefilm equipment now in use.

READ THE NEW AUDIO-VISUAL PROJECTIONIST'S HANDBOOK

Every company using audio-visuals needs this illustrated manual on good showmanship. Shows how to put on a show, whether slidefilm or movies, threading

and operation of all types of equipment, care of films, etc. Order your copy today. Only \$1.00 from Business Screen, 157 E. Erie, Chicago 11.

Films from Britain

MAN ONE FAMILY

Professors Huxley and Haldane discuss widely accepted beliefs on racial distinctions and emphasize that many so-called national characteristics are common to all mankind thus refuting the theory of the master race.

Direction and Script..... Ivar Montagu
Production and Editing..... Sidney Cole
Scientific Advisers
Professors Haldane and Huxley

TWO REELS 17 minutes



Colonial Development Films

CYPRUS IS AN ISLAND

The real Cyprus is to be found in the villages and farms, where the people till the soil in the traditional manner and only very gradually accept modern methods of agriculture.

ACHIMOTA

A co-educational and residential college in West Africa whose aim is to add the benefits of Western civilization to the best of the African tradition.

FATHER AND SON

The introduction of modern ideas on agriculture, medical treatment and navigation is broadening the views of the African young people in spite of much opposition from their elders.

PARTNERS

A partnership of the European with his skill and experience and the native African with his desire to help himself and his backward country is gradually meeting the needs of East Africa.

Pattern of Britain Films

WE OF THE WEST RIDING

The people of Yorkshire at work and at play. These solid industrial workers take a personal pride in the production of their factories and in the beauty of the hills and moors outside their towns.

FENLANDS

The history of East Anglia's marshlands from their original reclamation by Dutch engineers to their present day status as a first class agricultural area.

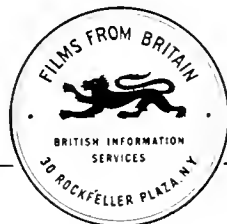
All 16 mm. Sound Films for sale or rent at the following BRITISH INFORMATION SERVICES offices

30 Rockefeller Plaza, New York 20, N. Y.
391 Sutter St., San Francisco 8, Calif.

360 North Michigan Ave., Chicago 1, Ill.
907 15th Street, N. W., Washington, D. C.

AND FROM BRITISH CONSULATES AT

Boston • Detroit • Houston • Los Angeles • Seattle



On Writing the Commercial Script

by Donald M. Hatfield*

A BOOK WAS PUBLISHED, recently, entitled *Anyone Can Paint*. By the same token, it might be assumed that anyone can write a motion picture script. Might he? It is assumed more often than you might think. Those of us in the commercial film field, on the writing end, are being made more and more aware that ours is not really a profession at all! Any ad man, anyone who ever took a short story course in college, the client's cousin from Turlock—they will all tell you that script writing is simply an extension of ad copy, short story writing, or high school themes. A few new terms, that's all. They will not only tell you, they will insist upon writing the script, and will advance apparently sound arguments for so insisting.

The advertising agency, through its account executive, will say, "This is an advertising film. We know advertising, so we should write the script." Or, "We know what the account wants; we have a copy writer with whom the account is well-satisfied. He will write the script." And when no agency is involved, chances are the client will have someone in his organization who has done some writing. Reasoning that it requires years of study and familiarity with his product to do an adequate job on the script, he will insist his man write it.

SCRIPT WRITERS THINK IN PICTURES

Now, on the surface, these are sound arguments. One might assume that a slight rewrite job, a little polishing here and there, would take care of any lacks in the script as it comes to the producing company. I submit, however, that this is dangerously fallacious on two counts. In the first place, the writer with little or no experience in the visual medium is accustomed to thinking in terms of words, not in terms of pictures. Consequently, the story is presented verbally, with the suggested visuals bearing the same relation to that story as they do in a magazine article. If such a script is allowed to go through production (and far too many are), the client receives, not a motion picture, but a story, with pictures.

Well, you may say, why isn't it perfectly feasible for the professional screen writer to lay out the visuals to fit? It is, except for two things—if he is to do a job that is at all adequate, he must spend practically as much time on research as if he had prepared the original script. He must study the problem, the product, or the plant in order to evaluate the visual material, and arrange it in the best possible continuity. Also, a "verbal" script is organized with the continuity in the narration, when it should be in the visual. Attempting to pattern the visual sequence after the verbal sequence leads either to a jumpy, disconnected motion picture, albeit with a smooth narra-

tion, or to a parallel effect, that forces the audience to divide its attention equally between the picture and the sound. Obviously, neither is satisfactory.

PROFESSIONALS SHOULD WRITE

As a case in point, agency X, with the best of intentions, wrote the script for a general institutional motion picture. While I have no way of knowing how much time was devoted to the preparation of that script, I do know that the additional research and rewrite time required before production could begin very nearly equalled the time that would have been necessary had the writing job been handled completely by the producer. To top it off, the finished job on the script was not good, mainly because the writer was obliged

to work over someone else's ideas. In consequence, agency, client and producer were far from satisfied with the finished motion picture. Subsequent jobs were turned over to the producer in the beginning, with mutually satisfactory results.

On the second count, when the client's technical expert writes the script, the material is not only mainly verbal, it tends to be far too technical for the audience it is designed to influence. All of us, I am sure, have seen films that roll along about two feet over our heads—even films that are designed for school children. Nine times out of ten, these are films based on scripts prepared by a technical expert, or by a writer who had such an expert breathing down his neck during the writing.

FILMS MUST BE VISUALIZED

What it amounts to is this—

1. A motion picture, if it is to accomplish its purpose—the visual presentation of a process, product or idea—must be based on *visual* thinking, all the way through its development.

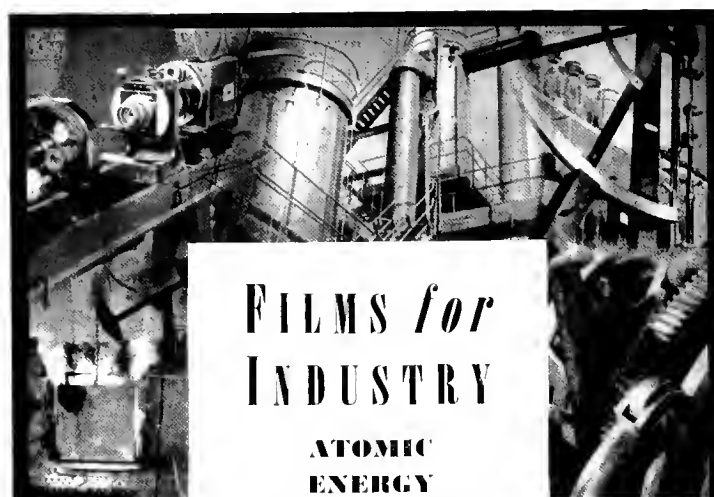
2. The pictorial continuity is fundamental, the narrative continuity is secondary—it serves merely to amplify or clarify the sequence of images on the screen.

3. The practicing script writer is accustomed to thinking in terms of visuals—he can be trusted to gear the production to the audience, and to make fullest use of the visual material available.

4. When an agency is involved in the production of a motion picture, agency and account alike would be far better satisfied with the finished job if that agency devoted its time and energy to the contribution it can make in supplying the accurate factual material so essential to good production, and in "steering" the over-all thinking in a direction compatible with the general advertising policy.

PICTURES ARE SPECIALIZED BUSINESS

The motion picture is a relatively new medium in advertising and public relations. There are bound to be many false starts and a certain amount of backing and filling. However, the sooner we come to a realization of the fact that it is a specialized business, from script to completed film, the sooner it will achieve the stature of a full-fledged industry.



**FILMS for
INDUSTRY**

**ATOMIC
ENERGY**

By means of animated drawings, the fission of uranium nuclei, which results in the release of atomic energy, can be explained so that school children can understand this phenomena.

Loucks and Norling, producers of the well known series of animated films on Electronics for the U. S. Office of Education, are now animating the explanation of the atom's composition and showing how the atom can be broken down. This will be a film everybody will want to see.

Animation—cartoon, technical and special effect—is only one of the many services of these studios that have set a high standard for the film industry.

LOUCKS & NORLING

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

* Executive staff, Photo and Sound, Inc., San Francisco, Calif.

BUSINESS SCREEN Bookshelf

(These and other books may be obtained from *Business Screen* on receipt of check with order.)

The Preparation and Use of Visual Aids by Kenneth B. Haas and Harry Q. Packer. Prentice-Hall New York, 1946. \$1.00.

◆ This new volume, scheduled for release this month, discusses just about every type of a visual aid that can be used in a training situation. Emphasis has been placed on where to find, how to prepare, and how to use these aids. Chapters on motion pictures, slidefilms, training slides, opaque projectors, maps, charts, diagrams, posters, manuals, television, and models indicate the scope of the volume. Two appendices, one on sources of printed training aids, and the other on sources of visual aids, complete the comprehensive treatment of the subject.

The authors have had a wide background in education and training. Dr. Haas is now Retail Training Director of Montgomery Ward Co. He served for several years as field representative of the Business Education Service, U.S. Office of Education. Mr. Packer, State Director of Distributive Education in West Virginia, is also a staff member of four universities, where he conducts courses on the preparation and use of visual aids.

This is an important volume in the field, and can be profitably used by anyone concerned with visual education or training.

BOOK-OF-THE-MONTH FOR VISUAL EXECUTIVES

The Art of The Motion Picture by Jean Benoit-Levy. Coward-McCann. New York 1946.

◆ For all of those who make or buy commercial motion pictures, this new volume by the Director of Films and Visual Education for the United Nations, will be a stimulating and ennobling reading experience. M. Benoit-Levy cuts through the mass of ballyhoo and intellectual vacuity too often associated with the making of man's most significant instrument of communication and unfolds the bright, hard simplicity of what should be and what is not in the making of informational motion pictures.

The volume covers the entire

motion picture field, entertainment, information, and education, but of most interest to makers or users of business films is the brilliantly done section on *The Promotional Film*.

Benoit-Levy points out that the promotional or business film had its origins in the picture poster, that it gave vitality and animation to what was inanimate. "Industrial films," he says, "are related to educational films and have the same end—to convince. This similarity of aims should be accompanied by a similarity in technique, characterized by clarity of thought and beauty of form. The film should afford real entertainment.

"Unfortunately, the making of this type of film has too often been left in the hands of incompetents . . . it is not enough merely to have a cameraman take a few yards of film. With such a method, a machine, for example, would come out as a grey, black, or white spot. The photographer would have succeeded in capturing only the shape of the machine, not its soul."

The dicta of capturing the soul of things, and not just the shape, should be in the minds of everyone who has anything to do with commercial films. The medium is too rich, the prospects too noble, for the field to tolerate mediocrity.

A GRAPHIC PICTORIAL ON SOUND a la Hollywood

Okay for Sound, Edited by Frederic Thrasher, Duell, Sloan, and Pierce. New York 1946.

◆ This profusely illustrated volume is a non-critical review of the influence of sound upon motion pictures during the last twenty years. "the new era in motion pictures," that Will Hays ushered in when he spoke from the screen in the *Don Juan* premiere in 1926. The author, professor of Education at New York University, dramatizes briefly the early experiments and development of sound, then traces this development through the cycles of production—the gangster film, the musical, the revamped classic, the best seller—which have mirrored American life and helped make motion pictures big business. A behind-the-scenes note is struck (CONTINUED ON PAGE FORTY-ONE)

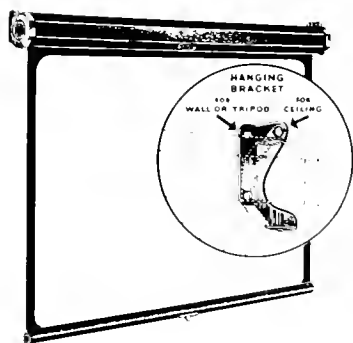


...choose a **DA-LITE** screen

THE NEW CHALLENGER

Trim, sturdy, smart in appearance—the new Challenger offers greater convenience and finer light reflective qualities than have ever before been available in a portable screen! It is just the screen for sales presentations, conventions, and small training centers where portability is so important. A new smartly-designed Octagon Case provides better protection for the screen fabric and adds years of life to the screen. "Slide-A-Matic" locking eliminates bothersome external locking devices; new Ridge-Top legs assure greater stability. The new Challenger meets all the needs of industrial users. Don't be satisfied with average presentations—make them impressive—use a Challenger!

THE NEW MODEL B



This new Da-Lite hanging screen has also been improved throughout. It has the same distinctive Octagon Case and finer Glass-Beaded fabric as the Challenger. It is ideal for sales rooms and auditoriums where a more permanent type of installation is needed.

These are only two of the many new Da-Lite screens which are available now at your dealer's. You are invited to ask for a demonstration and compare them with any other screens. Be sure to see also the famous electrically-operated Electrol for large conference halls and small theaters. Write for further information to Dept. 6B.



DA-LITE SCREEN COMPANY, Inc.
2723 NORTH CRAWFORD AVENUE, CHICAGO 39, ILLINOIS

CAMERA EYE

Items of Unusual Feature Interest
From the News of the Past Month

◆ Roughly half of U.S. advertising agencies buy and supervise motion pictures, slide films, and film strips for their clients, a survey completed by ADVERTISING AGE, newspaper of advertising marketing, discloses.

The survey was conducted among advertising agencies and national advertisers with an annual budget of \$100,000 or over to uncover cost relationships between advertisers and agencies on specialized services provided by the latter to its clients.

Only about one fifth of the national advertisers reporting in the survey stated that they use their agencies for this type of service. A smaller number of agencies reported that they actually direct and produce commercial motion pictures, slide films, and film strips. Compensation practices vary between fee basis and cost plus fifteen per cent.

Hartley's Home Remodeling Becomes Unique Film Project

★ Two years ago Irving Hartley, head of Hartley Productions, Inc., New York, bought a house in Greenwich, Connecticut. It was an average family home, the sort of house which had great possibilities but needed considerable alteration to make it the home the Hartleys had planned it to be.

As building materials were in very short supply and labor was impossible to obtain, and because Mr. and Mrs. Hartley had pretty definite ideas of what they wanted to do, "fixing up the house" became a personal family project. Mr. and Mrs. Hartley determined to buy their own materials and do the work on the house themselves.

No major alterations were contemplated, just certain changes which would make the house much more attractive and comfortable. The Hartleys planned to do the work on holidays and in the evenings, taking their time to complete the job.

After work had progressed for a few weeks and things began to show signs of improvement in the house, one of the Hartleys' friends, an executive of the Pittsburgh Plate Glass Company, happened to visit them and was struck by the idea that this personal story of the Hartleys and their

home would make an interesting film story.

So, for the past two years the Hartleys have been "fixing up the house" and a careful film record has been kept of each alteration and redecoration.

The complete film is now almost ready for release. Titled *We Decorate Our Home*, the three reel Kodachrome film will be a full presentation of the Pittsburgh Plate Glass Company.

As narrated by Mrs. Hartley, *We Decorate Our Home* shows various ways to dress up an average house through the use of common easily obtainable materials like paint and glass. Methods of treating old dirty wood surfaces to make them attractive, and such "tricks" as using mirrors behind radiators to achieve more

satisfactory heating are but a few of the nuggets of home decoration lore contained in the film.

Present plans call for distribution by the company to schools and clubs. Women's clubs, especially, should be interested in the picture. It is rumored that *THE WOMAN'S HOME COMPANION* is planning a story on the Hartleys' home which should supply some good advance publicity for the film.

Current March of Time Shows Principles of Atom Splitting

◆ A three dimensional pictorial description of the elementary principles of atom splitting, using special motion picture photography, is a feature of the current March of Time film *Atomic Power*, now being shown. The section is from a two-reel film, *Splitting the Atom*, made in the

Philips Research Laboratories in Holland during the German occupation.

The Dutch atom film, practically produced under the noses of the Nazis, was brought over to the New York office of Philips Export Corporation after the war. At the time it was being made, the Laboratory staff had no way of knowing of the work being done on the atom in this country.

As the Laboratories were not heavily damaged by two R.A.F. bombings of the plant, full scale research projects are now being undertaken.

British Informational Films Now on Equal Rental Basis

◆ Effective October 1, British Information Service 16 mm films will be available on loan at service charges of \$1.00 per reel, with a maximum charge of \$5.00 even when the subject exceeds five reels. Color films will be rented at \$1.50 per reel.

The new rates are calculated to be in accordance with peace-time scales current in the field.

A new scale of sales prices also comes into force with single reels available at \$22.00 and two-reelers at \$37.50. B.I.S. offices in New York, Washington, Chicago, Boston, Houston, Los Angeles, San Francisco, and Seattle, will continue to handle the films as will many commercial distributors.

New releases for October include: *Man One Family*, a discussion of the master race theory; *Children On Trial*, dealing with juvenile delinquency in Britain; *Father and Son*, a story set in the African colonies; and *Children's Charter*, dealing with Britain's new educational act.

"Industrial Air Power" Shows Uses of Compressed Air

◆ *Our Industrial Air Power* is the title of a new educational film on the many industrial uses of compressed air which is available for showing before students, engineering societies and other groups.

Among the sequences contained in this 25 minute, 16mm sound-color film are: *Fundamentals of Air Compression*, *Properties of Compressed Air*, *How Different Types of Compressors Work* and *How Compressed Air is Used*.



• Distinctive Films

• For Specific Purposes

• By Outstanding Personnel



PATHESCOPE PRODUCTIONS
THE PATHESCOPE COMPANY OF AMERICA, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.

Bookshelf . . .

CONTINUED FROM PAGE THIRTY-NINE

with chapters on the technical aspects of motion picture making and exhibiting.

Of particular interest to industrial film users is Thrasher's discussion of the role that industrial, sales promotional, and educational films have come to play on the current motion picture scene. He states, tritely enough, that the potentialities of the motion picture, especially in education, have hardly been seen, let alone developed, but that the field is tremendous.

Thrasher does recognize that sound, or its absence, can be drama, as well as interpret drama. He cites Pare Lorentz' *Fight For Life* as an example of the effective dramatic use of sound to convey emotion, feeling. Unfortunately, there isn't enough of such discussion in the book, and too much of the "this is a motion picture, it has sound, peace, it's wonderful" kind of thing.

A chapter on "Free Speech and Free Screen," which evidently is intended to bring the volume to a close on a rarefied plateau of social significance, only intensifies the impression that Thrasher is peering at Hollywood through rose-colored glasses. The disarming naiveté that can produce such lines as "The movies had spoken out against social injustice and had dared to present controversial issues. They had often risked box-office slumps to expose the unpleasant side of American life," is almost too much for strong men to stomach. Another statement—"the films have done more than fight alien isms, they have built a deeper understanding of American ideals," is more a statement of what Hollywood should be doing than a resumé of what it has done.

ings by theaters, civic, fraternal and welfare organizations, grade schools, high schools and colleges, labor unions, veterans groups, churches, clubs and others.

It's Wanton Murder tells the tragic story of an army veteran who came through several campaigns without a scratch, reestablished himself in business, married happily, and on a routine drive to his office was killed by a traffic signal jumper who tried to beat the red light.



Bill Ganz receives AT&T Safety Award from Guy C. Hecker, executive manager of the Association.

American Transit Association Honors Veteran Film Producer

♦ The American Transit Association paid homage in New York on August 30 "for his outstanding contribution to the cause of highway safety", to the producer of the widely acclaimed traffic safety film, *It's Wanton Murder*, which has been seen by 16 million persons throughout the United States, Canada, Puerto Rico and Hawaii since its release in May.

Recipient of the Association's special award was William J. Ganz, of New York City. He was presented the plaque at a luncheon at the Uptown Club by Guy C. Hecker, executive manager of the Association. Only once before in the 64-year history of the Association has a special award been made to an individual. This was to Lowell Thomas, noted writer and journalist, at the annual meeting earlier this year.

Mr. Hecker said that the remarkable record of showings of the film was evidence that the public is concerned about the post-war increase in traffic accidents and that the film is meeting perfectly the demand for an educational film with entertainment value. Striking evidence of this, he said, is the fact that first-run theaters in such cities as Trenton, N. J., Philadelphia, Washington, D.C., and Birmingham, Ala. are now using the film.

The film is available without charge from local transit companies in each city. It is supplied as a community service for show-



Richard T. Borden in a scene from one of the Borden & Busse series.



Time to Put the SELL
Back into Selling!

with BORDEN & BUSSE SALES TRAINING FILMS

• TYPICAL SOUND MOTION PICTURES AVAILABLE •

- 1. MAKING A SALES PRESENTATION STAY PRESENTED**—Thirty-minute talking motion picture dramatizing the four-step organization formula: HO-HUM! WHY BRING THAT UP? FOR INSTANCE! SO WHAT? Also dramatizes the principle: SERVE A COURSE DINNER . . . NOT GOULASH!
- 2. HOW TO WIN A SALES ARGUMENT**—Veteran salesmen or the rawest recruits find in this 30-minute sound film the proved method to prevent arguments that usually stand in the way of the order.
- 3. HOW TO MAKE YOUR SALES STORY SELL**—The "eyes" have it in this film. Borden and Busse made it to teach Salesmen to let "George" sell himself . . . with proper direction, of course.
- 4. HOW TO REMEMBER NAMES AND FACES**—The most important thing in the world to Mr. Prospect, is Mr. Prospect. This film teaches your man how to remember Mr. Prospect's name.
- 5. THE AUTOPSY OF A LOST SALE**—The logical convincing character of this talking picture by Borden and Busse makes an impressive demonstration in the art of modern selling.

These and other films are available now for your sales training program. Write today for full information, rates and descriptive literature.

HEADQUARTERS
9 Rockefeller Plaza
New York 20, New York



MIDWESTERN OFFICE:
142 E. Ontario St.,
Chicago 11, Illinois

MODERN TALKING PICTURE SERVICE, INC.



NEW PRODUCTS

THE BUYER'S GUIDE TO THE LATEST IN AUDIO VISUAL EQUIPMENT

Increased Eye-Appeal for Natco's New Sound Projector

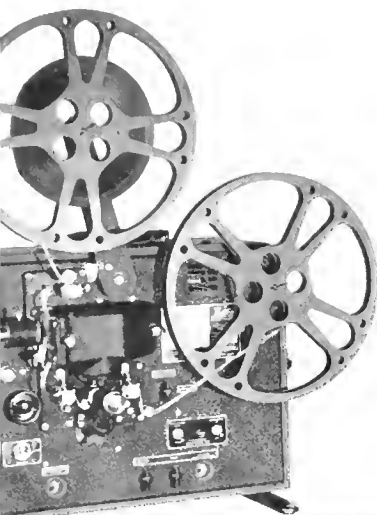
◆ A new 16mm sound projector model has been announced by NATCO, Inc., of Chicago, model 3015, a streamlined and improved version of the model "G". Increased eye-appeal, and structural changes that conform to the improved eye-appeal are features of the projector.

Model 3015 retains all of the desirable features of model "G", such as simple film threading, effortless service, and fine sound quality. In addition, all functionally tested features of the model "G" are retained in model 3015. These include direct sound scanning, independent floating idler rollers that maintain equalized film tension on sound drum, and a cooling system that provides cool operation even with a 1200 watt projection lamp.

Improvements feature increased eye appeal—affording greater user incentive—and in structural changes that conform to the needs of the improved eye appeal. The model 3015 projector is housed in a streamlined red morocco leatherette case, and the speaker is built into a matching case. Both cases have the rounded contour corners. Structural changes consist of a full-depth main-mounting panel, improved mounting of all components into the case, and a new easily removable back cover.

Model 3015 is also equipped with a 25 watt amplifier, thus insuring ample sound for the auditorium.

Natco's new 16 mm. sound projector, model 3015, is shown below; see description above.



(Above) Ampro's new 2" x 2" slide and slidefilm projector.

Faster Operation Highlights Ampro's Slide Projector

◆ A new 2" x 2" slide projector, called AMPROSLIDE, is presented by AMPRO CORPORATION of Chicago. Important basic improvements, it is said, stamp this projector as a postwar model long-awaited by cine fans.

Easier, faster operation is emphasized, the result of a new automatic snap-action, self-centering slide changer. Developed by Ampro technicians, this slide changer is said to embody patent-

ed features that assure instantaneous hair-line focus, perfect alignment of slides on the screen, and the interchanging of glass and ready mounts without re-focusing. It can be operated with one hand, and the fingers need never touch the slide surface. Additional time is saved by the convenient case that quickly lifts off for easy accessibility and by a new up-and-down tilting device.

The manufacturer believes that these features of simplified operation have tremendous sales possibilities. For the company points out that persons showing slide film usually have to talk continuously, explaining the scenes, and thus want to be free of distracting operating details.

Other salient features of this new slide projector are: F 3:5 anastigmat projection lens, 5" focal length with convenient knob for hair-line focusing, new condenser design that combines maximum brilliance with cooler operation, 300 watts of uniform light with effective heat dissipation and minimum light loss, and pointer aperture to permit use of pointer with slides.

MAURER ANNOUNCES NEW 16MM PROFESSIONAL CAMERA

◆ The new MAURER silent professional 16mm camera, which was introduced to the Semi-Annual Conference of the Society of Motion Picture Engineers last spring (BUSINESS SCREEN, Issue Four, Volume Seven), is now coming off the production line in increased quantities and deliveries are being made regularly by J. A. MAURER, Inc., of Long Island City, N.Y.

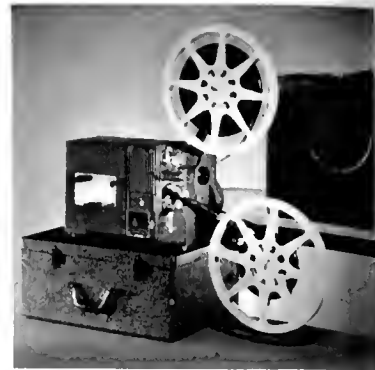
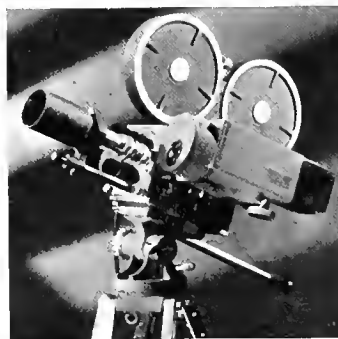
The new camera embodies several features which are unusual in 16mm professional equipment and others which have been redesigned for increased operational efficiency.

Taking a 200 foot, 400 foot or 1200 foot double magazine, the Maurer camera operates either by motor or spring drive, utilizing gear instead of belt. This enables either forward or backward film take-up without the necessity of changing a belt and facilitates greater ease in creating effects in

the camera. Either single or double perforated film may be used.

Standard equipment on the new Maurer (originally announced as optional) is a dissolving shutter with a maximum opening of 235° which gives an exposure of 1/50 second. Fades and dissolves of any length may be made manually by the controllable shutter opening.

The Maurer 16 mm. camera.



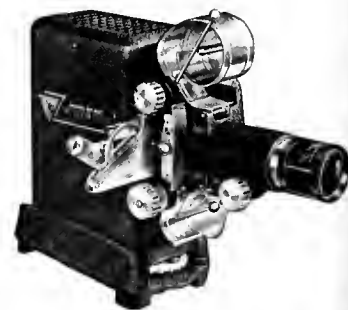
Eastman's 16 mm. sound Kodascope is shown above in its new dress of black Kodadur.

Two New Cases Now House Eastman's Kodascope

◆ The "ES-10-N," Kodak's 16 mm Sound Kodascope is now making its appearance in new dress—two convenient, smartly engineered units, instead of one.

Designed for versatility and carrying ease, the new cases now hold—one, the speaker unit, fifty feet of cable on Cordomatic reel, 1600 foot take-up reel, spare projection and exciter lamps and fuse, power cord, and oiling outfit . . . and, in the other case, the projector itself plus the reel arms.

Case one—the speaker unit—weighs approximately 25 lbs. And case two, the projector, weighs approximately 47 lbs. Both cases are finished in black boar-grain Kodadur.



(Above) Three Dimension Model DP 300 described below.

Three Dimension Announces New Slidefilm Projector

◆ THREE DIMENSION COMPANY, 500 North Dearborn Street, Chicago 10, Illinois is announcing its new 2" x 2" slide and slide-film projector, the MODEL DP 300. It is claimed to have several greatly advanced improvements in design which make for easier and more efficient operation.

With this unit, changing from slidefilms to slides takes only 2

(CONTINUED ON PAGE FIFTY-THREE)



(Above) Birds-eye view of National Industries (Natico) Chicago plant.

Automatic Billboard Projector Made by Picture Recording Co.

◆ Chicago's Picture Recording Company has a 1000-watt Automatic Billboard Projector, tested on a main-travelled road west of Milwaukee last year, which is now being installed in Waukesha, Wis. to be used as a demonstration unit for several of the large automobile manufacturers who have shown great interest in the program. The projector has 16 pictures in a patented glass disc, with a picture change being accomplished every 6½ seconds. A projection lamp, made especially for Picture Recording, has a 200 hour life, although tests have been made which double the rated lamp life by using an efficient cooling system.

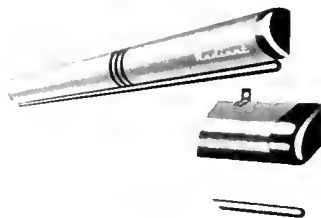
An adjustable Inter-Matic time switch controls the operation of the unit during any desired period of the day or night. The projector is equipped with a Wollensak coated lens, and can handle focal lengths of 3, 4, 5 or 7 inches. When used as an outdoor Billboard Projector, it is housed in a waterproof metal case containing pre-heating units to insure proper operation regardless of weather conditions. Tests have been made proving successful operation in temperatures

Automatic Billboard Projector



from 135 degrees F. to 50 degrees below zero.

Picture Recording Company is also showing a store type display cabinet, with a screen size of 18 inches by 24 inches, and an overall height of 6½ feet. The cabinet contains a Model 70 projector with a 750-watt lamp. An interesting merchandising angle with this product is the fact that Picture Recording Company has equipped 100 Health Spot Shoe Shops with these store projectors, each containing a visual program in Kodachrome.

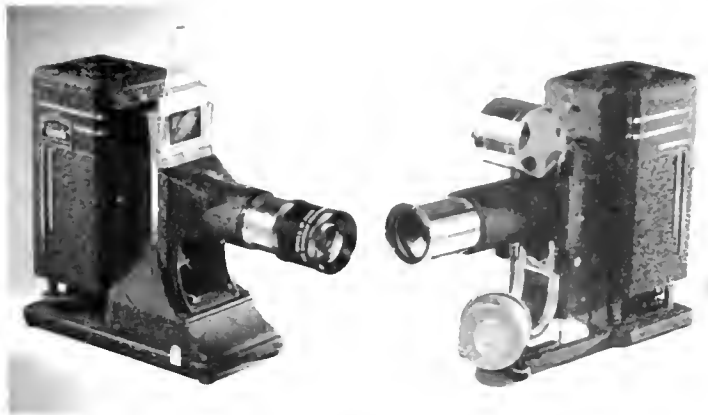


New Radiant "EC" Screen

Radiant Announces a New "EC" Wall and Ceiling Screen

◆ Continuing research for better projection facilities is exemplified again in the new Radiant "EC" wall and ceiling screen developed by the Radiant Manufacturing Corp., Chicago. The screen, designed for showings to large audiences in auditoriums, institutions, gymnasiums, churches, clubs, industrial plants, conventions, and hotels, is available in eight sizes, from 6'x8' to 12'x12'.

The new "EC" has seven advanced features according to the manufacturer: 1) either wall, ceiling or tripod installation; 2) hanger brackets; 3) heavy duty, spring roller; 4) dustproof metal housing; 5) reinforced metal end caps; 6) duocolor combination; and 7) balanced pull cord plus glass-beaded Hy-Hect screen fabric.



SVE Tri-Purpose Projector Model AK

THE MODERN PROJECTORS



For Visual Presentations

More and more of America's leading business firms are using SVE slide and filmstrip projectors for their sales and training programs. They have found that a good projector is the first requirement for an effective presentation, and so they "look to SVE" for the best in projection equipment. The 300 WATT MODELS meet every need for smooth showings — bright, sharp screen images, faultless operation — the AK for showing 2" x 2" black and white or Kodachrome slides, or the Model G for single-frame filmstrips.



There is also the 300 watt SVE Tri-Purpose projector which projects single frame filmstrips, double-frame filmstrips, and 2" x 2" slides.

These modern projectors are light, portable, and simple to operate — SVE quality products that will always serve you well. There is a wide choice of objective lenses to meet your needs. Available for prompt delivery. Ask for complete projector catalogs.

The proper projector model to meet the requirements for your particular filmstrips, sound slidefilms, or 2" x 2" Kodachrome slides can be supplied by your Industrial Film Producer. Ask us for the name of the Producer nearest you.

SOCIETY FOR VISUAL EDUCATION, INC.

A Business Corporation

100 EAST OHIO STREET • CHICAGO 11, ILLINOIS

PROGRAM PICTURES of the Month

New Short Subjects Available For Current Film Programming

New Employee Relations Film Shown at Canadian Press Dinner

◆ Six French educational and documentary shorts will be released early in October by A. F. Films, Inc., New York branch of Les Actualites Francaises.

Second in a series of French films being distributed in the U.S., all the new shorts were produced in France during the past year and will be available in either English or French narration on 16mm.

Rosalind Kossoff, director of A.F. Films, Inc., has announced the following titles for the October release:

The Sunken Fleet—one reel, shows the careful and precise underwater work necessary for raising the sunken French merchant marine.

The Glass Bell—one reel, an enacted film on the causes of fascism, designed for audience discussion.

Caverns Measureless To Man—two reels, the first motion picture camera record of the new science of speleology—the exploration of caverns and abysses beneath the surface of the earth.

The Devil's Needles—two reels, the adventure of scaling the famous sheer rocky cliffs of the Alps. (Ed. Note: This film should have great appeal to the many thousands who have recently read the excellent new novel *The White Tower*. It will be interesting to see if some tie-up can be arranged.)

Road—The Island Of Crusaders—one reel, visiting among the people of this tiny island off the coast of Syria who still retain the working habits and customs of the time of the Crusaders.

Mecca—two reels, the first photographic record of the yearly pilgrimage to Mecca filmed by a Moslem cameraman who received special permission to do so.

RKO Pathe Films Idaho Demonstration for Pathfinder

◆ The celebration of *Know Your Own Strength* week in Nampa, Idaho is the subject of an RKO Pathe production for *Pathfinder Magazine*, currently being photographed under the direction of John DeMott in Nampa.

Determined to prove the strength of the small town market in the pattern of a nation's business, the town of Nampa is holding a week-long demonstration of nationally advertised merchandise, with the assistance of national manufacturers and *Pathfinder Magazine*.

Recording the story in film form, RKO Pathe is producing a two-reel documentary subject for subsequent exhibition to business men and advertisers throughout the country.

Pictorial Signs Contract to Distribute Nu-Atlas Shorts

◆ PICTORIAL FILMS, INC., New York City has recently signed a contract with Nu-Atlas Films of New York, producers of musical short subjects for RKO release. Under this contract Pictorial purchased exclusive world-wide distribution rights to 23 one-reel musical films which they plan to release under their Home

Movie PICTOREEL line, in 16mm., black-and-white.

Pictorial has also signed a separate contract for the exclusive world-wide distribution of the same one-reel shorts, on 35mm., with Excelsior Pictures Corporation, New York.

These pictures will be released during the fall season and complete listings will be made known at that time.

New Slidefilm Announced to Aid Job Instruction

◆ To help businessmen, and especially retailers, cut down on the waste of time, money and talent that comes from poor job instruction, the business magazine, *Syndicate Store Merchandiser*, has produced a 35mm sound-slide film, *How to Teach a Job*, presenting four easy-

to-use steps for successful training. This new ten minute film takes the pattern already in use in military and industrial training and applies it specifically to fit the needs of retailing.

The four step plan is shown in operation from the stock room to the office as used by a manager, his assistant, and a salesgirl. Its adaptability to any training situation anywhere is demonstrated and the need for this type of planned training is pointed up by a sequence showing the results of faulty job instruction.

How to Teach a Job is now ready for distribution. Further details about this film may be secured from the Visual Training Division of the *Syndicate Store Merchandiser*, 79 Madison Avenue, New York 16, New York.



**KEEP
PAGE**

**WITH YOUR
PRODUCTION DEMANDS**

USE THE PROVED TRAINING MEDIUM

MOTION PICTURES

No matter how detailed or technical your problem, PHOTO & SOUND is prepared to reproduce it for you, in color or black-and-white, at an overall cost which you can readily fit into your training budget.

What they SEE they will keep!
What they HEAR they will remember!

FOLLOW THE LEAD OF THESE PROGRESSIVE INDUSTRIES:

Pacific Gas & Electric Company
Leslie Salt Company **Cutter Laboratories**
The Paraffine Companies **Besler Corporation**
and many others

PHOTO & SOUND, INC.
141 New Montgomery • San Francisco 5

TECHNICAL: B & H Engineers Design Tolerance Eqpt.

◆ Add to your list of incidental intelligence the new ball-grading machine designed by Bell and Howell engineers and used at that company's Lincolnwood plant. The machine sorts and grades the tiny steel balls used in bearings on B & H projectors, and is accurate to within the amazing tolerance of .00002°.

Although the balls are graded to close tolerances before delivery to B & H, company engineers have insisted on even closer measurements in order to effect maximum uniformity among all the balls used in any one bearing assembly.

Before being placed in the grading machine, each group of balls gets four successive cleaning baths, to remove any trace of oil or other foreign matter which might cause erroneous measurement. Upon being placed in the glass-enclosed grading machine and sorted, the balls are guided into numbered chutes, the ends of which are connected to glass vials by means of flexible tubes. The various vials are carefully labeled, and their contents kept separate, so that only balls of the same size are used in assembling any one bearing. Following grading, the balls are re-lubricated with high-grade acid-free oil, and the vials then are sealed and marked with the size numbers.

SITUATION WANTED

Film distribution executive with 16 years experience, last five years with Army Pictorial Service, desires appointment with national distributor. During war designed, organized and supervised system of 83 Army film and equipment exchanges with highest record of performance. West coast preferred.

Write Box 83

BUSINESS SCREEN
157 E. Erie St., Chicago 11

Swift Releases "Red Wagon" for General Public Showing
 ♦ "Red Wagon," a 16 mm. full color motion picture of the life of Gustavus Franklin Swift and the development of the meat industry, has been released for public showings by Swift and Company.

Over 150,000 Swift employes and their families saw the original feature length picture, a 45 minute sound version of which has been edited for public showings.

John Whiney, Hollywood leading man, plays "Steve" Swift, Cape Cod lambock who pioneered in bringing Western dressed beef to Eastern markets via the first refrigerator cars. His bride, Ann Higgins, is played by Barbara Woodell, of Broadway and Hollywood. These two head a cast of 16 feature players and nearly 100 extras who required 500 costume changes and 30 sets to portray the period of industrial expansion and the opening of the west in the 19th century.

International Council Holds 3rd Visual Education Workshop

♦ The Third Annual Workshop in Visual Education, sponsored by the Department of Visual Education of the International Council of Religious Education, was held

at Green Lake, Wis., September 2 to 7. About 250 people participated, representing all of the major Protestant denominations in this country together with representatives from Canada, England, and Australia.

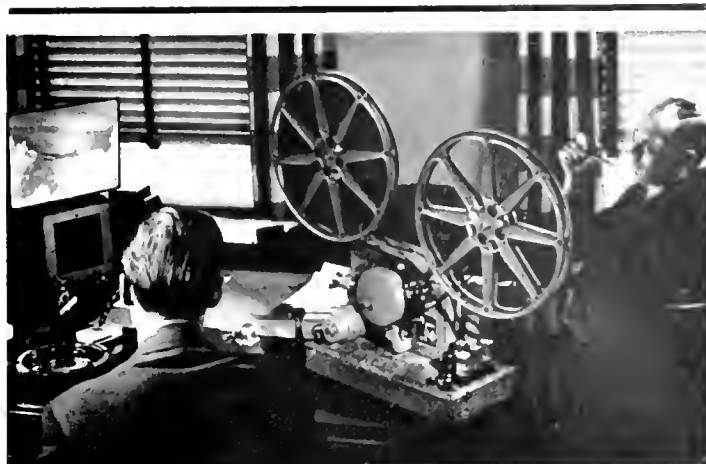
Reports were given of progress in getting audio-visual equipment and materials into the 250,000 churches of this country, and the churches of Canada, England, and the Orient.

O. H. Coehn, Editor and Publisher of BUSINESS SCREENS, addressed the Workshop on Industrial Films.

Film Counselors Open N.Y. Advisory Agency for Sponsors

♦ Offering a film advisory service to manufacturers, advertising agencies and public relations firms, FILM COUNSELLORS, consultants on films for industry, has opened offices at 366 Madison Ave., New York City.

The new organization does not undertake the actual production of films, but offers three major services: surveys to study the possible application of films to an advertising or training problem; supervision of film production; and film distribution and utilization planning.



A Truly Mechanical BRIEF CASE for Your Salesmen, Now!
 And at LOW COST — with

MOVIE - MITE

16 mm. Sound-on-Film Projector

PORTABLE—Weights only 27½ lbs. complete.

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

STANDARD FEATURES—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

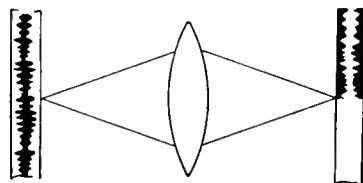
Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable ply-wood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.

See your Industrial Film Producer for demonstration and delivery information



Write for Interesting Folder

"It Makes Sense"



SOUND PRINTING WITHOUT CONTACT!

16MM. SOUND PRINTING demands the utmost in refinement of apparatus and care in handling. The rate of film travel through the 16mm. projector is such that high quality reproduction from sound prints depends on *resolution*—the transfer of the negative image to the positive sound track with a minimum of loss.

PRECISION solves this problem by printing from negative to positive, using the *optical* method. There is no contact—and no danger of slippage—between the two films. As a result, the high frequencies of the original are preserved and the sound is clear and crisp. In addition, all sound tracks are printed as a separate operation, assuring individual attention and superlative results. We have specialized in this medium since 1937, using equipment designed and built particularly for us by J. A. Maurer, Inc.

16mm. Color or Black and White Duplicates—from 16mm. or 35mm.

PRECISION FILM LABORATORIES

A Division of J. A. Maurer, Inc.

21 West 46 Street, New York 19, New York

© 1945  "KEEP YOUR EYES AND EARS ON MOVIE-MITE"
MOVIE-MITE CORPORATIONS
 1103 EAST 15TH ST. KANSAS CITY 6, MISSOURI

DuMont Recorder for Audio and Video

TELEVISION HAS LONG NEEDED a system of recording for future use both audio and video portions of television broadcast.

While disc transcriptions have readily provided a simple method of radio sound recording, the problem of successfully filming the video portion has been considerably more difficult to achieve to get shadow detail on the film light intensity had to be increased to such a point that highlights became extremely fuzzy, film used in first experiments had not sufficient resolution to yield quality results; and available 16mm cameras were not too well adaptable to television transcription use.

After three years of intensive research and development, DuMont engineer Harry C. Milholland believes that he has most of these obstacles licked, and DuMont Laboratories, Inc. has begun tooling for production of the telerecorder with expectation of placing some on the market by the latter part of 1947.



HARRY C. MILHOLLAND

Milholland declared, "We can do the same show as live television with a film record for a mere fraction of that cost, and at the

same time get equal production, audio and video quality for re-use as a network show."

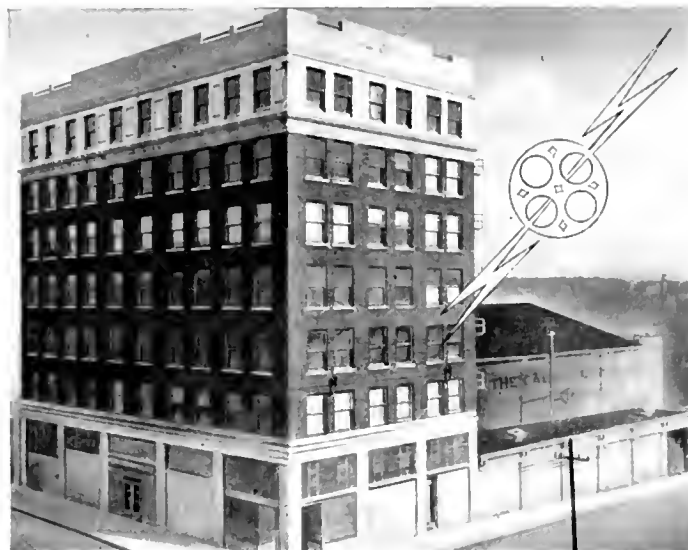
The saving in cost seems to result principally from the elimination of film editing and optical effects, which are done electronically during the show by the television director. Where the motion picture must be processed, cut, edited, recorded, rerecorded and effects added before a final print is available, the television film recording need only be processed and is then available for immediate use. Actually, if necessary, the film need only be processed once to negative for rush use such as in a rebroadcast of a spot news item, for the polarity of the iconoscope may be reversed in televising from film, thus producing a positive screen image. However, this method does not produce optimum quality and fine grain posi-

tives will ordinarily be used.

The DuMont telerecorder consists of two specially built 16mm cameras, each focussing on monitor tubes controlled by a video operator located at a control console between the two cameras. Each camera is capable of recording thirty minutes of television broadcast. Only one will be used at a time, but the second will be available for immediate use as a switchover in case of mechanical failure with a loss of no more than two feet of recorded film.

One cameraman controls the mechanical operation and reloading of the two cameras. A sound man, meanwhile, is recording the broadcast on film which can be used for a repeat broadcast in sync with the video film or recorded onto a positive print containing both sight and sound.

While it is doubtful if the telerecorder will completely revolutionize existing systems of television network programming and the use of direct photographed motion pictures, it will probably be a most valuable accessory to telestations and a great help to television sponsors.



OUR CLIENTS BUILT A BUSINESS



Sound Stage of 8000 Sq. Feet
Recording Studio with Seven Channels
Lab Capacity of 112,000 16mm feet per day



Specializing in.....

... complete production of sound motion picture films .. for industry and education

... recording studio, editing and laboratory facilities .. for other film producers and photographic departments of other industries

... superior 16mm duplicates with or without optical effects .. black and white or color

... full information upon request

Producing films by the 16mm method for 15 years!

The CALVIN Co.
1105 EAST 15TH ST., KANSAS CITY 6, MO.

Electrical Workers Release Political Action Film

◆ A better America through intelligent political action operating through Democratic methods is the theme of *Deadline for Action*, a 10 min. 16 mm. sound film showing the role labor can play in building a better Congress, which was released by United Electrical Workers, CIO, this month.

The film tells the story of Bill Turner, a union man facing the first postwar year, his share in labor's progress and the threats to that progress represented by a reactionary Congress.

The larger issues of the film will be brought into close relations with local elections by trailers giving the voting records of local candidates.

DeVry Prexy Is Low Score Winner at Golf Tourney

◆ W. C. (BILL) DEVRY, President of DEVRY CORPORATION, dropped an eagle three on the tough par-five 18th hole at Chicago's Nordic Hills Country Club, August 31, and walked off with top honors in DeVry's annual golf tournament. Bill's tally of 76 was low in the eight foursomes that participated in the meet.

Men Who Make Pictures. . .

◆ **ROBERT B. WESLEY**, President of Atlas Educational Film Co., Oak Park, Illinois, has announced the addition of three new members to the key personnel of the company.

TOM PERSONS with a record of 35 years in the motion picture industry has joined Atlas as Director of Photography. Persons has specialized for more than ten years in commercial motion pictures, after extensive experience in theatrical production. Before entering the commercial field, he spent considerable time as film cutter for Walter Wanger and was associated with various other west coast studios in production management.

In addition to a number of years spent operating his own picture business, Persons has served as studio manager for leading business film producers.

C. HENRY NATHAN has joined the Creative Staff at Atlas, bringing with him a wide background of experience as writer and director. In addition to motion picture, newspaper and publicity work, Nathan has written numerous radio shows, along with directing and acting while associated with National Broadcasting Company, Columbia Broadcasting System and Mutual. During the war, he served for nearly four years as Inspector of Naval Material with the U. S. Navy.

With Bachelor's and Master's degrees



Robert Wesley, President of Atlas Educational Film Co.

in Journalism and Speech from Northwestern University. Nathan has engaged in theatrical work as writer, director and actor, in summer stock, community and little theater organizations. In radio, he has been associated with such shows as Helen Trent, Ma Perkins, Woman in White, Backstage Wife, Curtain Time, Crime Files of Flammond, Movie Personalities, Wings of Destiny, The First Line, etc.

G. M. GILBERTSON, known as "Gil" to

scores of slidefilm and motion picture users, is now Art Director at Atlas, and in charge of all animation. Formerly executive in charge of animation at Burton Holmes Films at the beginning of the war, he left that company to go back into business for himself. He has had 25 years of experience in the art field, most of it in commercial films.

While operating his own commercial art studio, Gilbertson specialized in art and layout for booklets, manuals, and various visual materials for training programs, including slidefilms. He will have a large part in development of the new Atlas policy to provide a complete service for clients in planning sales training and product promotion programs. In addition to films to implement these programs, Atlas will create and develop additional visual and functional tools, such as manuals, meeting guides, charts, etc., the appropriate media in each case depending upon analysis of client objectives.

Former Radio, Ad Executive Joins Simmel-Meservey

◆ **Lt. COL. DOUGLAS MESERVEY**, General Staff Corps, U.S.A., and former radio and advertising executive, has joined **SIMMEL MESERVEY**, of Beverly Hills, California, producers of educational films and recordings.

Colonel Meservey served as Military Governor of Bremen, Germany, following duty in Africa, Italy, England, and France. Prior to his Army service, he

was deputy director of the OWI Domestic Radio Bureau, program executive of the National Broadcasting Company, and advertising manager for DuPont Cellophane.

His decorations include the Bronze Star, Army Commendation Ribbon, and Croix de Guerre, and he has been recommended for the Silver Star and Legion of Merit. Col. Meservey is a graduate of Stanford University and studied law at Harvard Law School.

Willis Brott Named to Head Eddie Albert Sales Offices

◆ Establishment of a national sales organization headed by **WILLIS H. BROTT**, with key offices in Chicago, New York, and Washington, D.C., is being initiated for **EDDIE ALBERT PRODUCTIONS**, **REMY HUBSON**, president, announced recently.

Brott today assumed the new post of vice-president in charge of sales for the Albert company after resigning as general salesmanager for the **Armour Research Corporation** in Chicago.

Albert also announced that it has contracted to produce an industrial featurette for **A. T. & T.**, through its affiliate **Bil and Cora Baird**. The film will employ Baird marionettes, and will be made in New York.

◆ Read the new **Audio-Visual Projectionist's Handbook**. Illustrated manual on good showmanship only \$1.00 per copy from **BUSINESS SCREEN**, 157 E. Erie, Chicago (41).



Introducing THE D.P. 300 PROJECTOR

For 2" x 2" Slides and Slidefilms

Engineered by an organization with 18 years of experience in the visual education equipment field, the new DP 300 Projector sets a new standard of quality and simplicity in projection. See your Visual Education Dealer or write for descriptive circular No. 95.

PRICE

With 5" Anastigmat Lens
Without case \$77.50
With case \$86.00
(Coated lens \$6.00 extra)



THREE DIMENSION COMPANY

500 NORTH DEARBORN STREET

CHICAGO 10, ILLINOIS

**Eastman Kodak Announces
New Color Film Stock**

◆ A new color film stock was announced last month by Eastman Kodak Co. at the 55th Annual Convention of the Photographers' Association of America in Chicago.

Known as Kodak Ektachrome Film, the new sheet film is intended for simple processing by the photographer himself in his own workroom. Developed during the war for the armed forces, general announcement and distribution of the film were delayed until the developers normally required for color processing could be perfected to a point where they would be as safe to handle as ordinary black-and-white developer.

**Railroad Men Gather
For Ski Film Premier**

◆ Six hundred railroad executives, recently gathered at Bretton Woods, New Hampshire, for a confab, witnessed the premier showing of *The Snow Train*, a two reel color film produced by Visual Arts Corporation for the Boston and Maine Railroad.

Photographed in various winter resorts throughout upper New England, *The Snow Train* was selected from many thousands of feet of ski scenes and presents some of the best winter skiing footage ever made in color. *The Snow Train's* photography was by Boston and Maine's own staff on the spot for production by F. Herrick Herrick. Narration is by John Griggs of CBS.

**New Sure-Fit Motion Picture
Produced by Eshbaugh**

◆ How to choose and fit slip covers is the theme of the Sure-Fit Products Company's new motion picture *Ready Made Magic*. Narrated by Alois Havrilla and filmed in Kodachrome by Ted Eshbaugh Studios, New York, *Ready Made Magic* features lovely Frances Woodward as a housewife confronted with the problem of how to dress up her living room. Her visit to a Sure-Fit dealer illustrates how to pick slip covers that fit all styles of furniture and the varieties of colors and materials available in the Sure-Fit line. Other sequences show how to fit slip covers to furniture correctly.

Ready Made Magic was introduced to 700 members of the furnishing trade and press at a business luncheon last month.

Capital Film Productions

224 Abbott Road
East Lansing, Michigan

**Producers of custom designed commercial,
educational and industrial motion pictures
and slide films.**



Edward C. Logelin, Jr., U.S. Steel public relations staff member, who has been named Director of Public Relations, U.S. Steel Chicago area subsidiaries.

**U.S. Steel Names Logelin
as Public Relations Executive**

◆ Edward C. Logelin, Jr., U.S. Steel public relations staff member who has aided in production of the company's motion pictures, including *Behind the Annual Report*, which pioneered in presenting statistical data in dramatic form, was named director of public relations, U.S. Steel subsidiaries, Chicago district, last month. He succeeds Arthur C. Wilby, who was elected Vice President, U.S. Steel Corporation of Delaware.

Logelin has been principal assistant to J. Carlisle MacDonald, Assistant to Chairman of the Board, U.S. Steel Corporation since 1913. He has been with U.S. Steel since 1930 when he began in the advertising department of Universal Atlas Cement Co.

**SMPE to Grant Awards for
Achievement in Sound**

◆ The award of seven citations to individuals, equipment firms, and motion picture producers for outstanding achievement in the field of motion picture sound will be one of the highlights of the sixtieth semi-annual convention of the Society of Motion Picture Engineers in Hollywood, California, October 21 to 25.

The citations will be presented at a dinner-dance in the California Room of the Hotel Roosevelt October 23, and will be made in celebration of the twentieth anniversary of sound.

A get-together luncheon will open the convention Monday, October 21, with an outstanding figure in the motion picture industry, yet to be named, speaking.

**For BRIGHT MOVIES
look for this mark of
Quality**

**RADIANT
PROJECTION
LAMPS**

RADIANT LAMP CORPORATION
300 Jelliff Ave., Newark 8, N. J.

PROJECTION • SPOTLIGHT • FLOODLIGHT • EXCITER • MOTION PICTURE PRODUCTION

Michigan Retail Institute Program

★ The Michigan Retail Institute is a recent addition to the growing list of organizations using sound slidefilms in the retail training field. Capital Film Productions of East Lansing, Michigan, has produced a 30-minute feature for the Institute designed to present more forcefully to high school youth the opportunities awaiting them in selling, non-selling and executive positions in retail stores. In this film, Otis F. Cook, managing director of the Institute, believes that he has found the solution to the problem of getting students to assimilate and remember a substantial portion of the matter dealing with retailing when presented orally.

The subject is titled *We Choose Retailing*. Shortly before its premiere showing, it was the subject of an article in the American Vocational Journal, which resulted immediately in a large number of requests for loan, rental and purchase from high schools, colleges and state departments of education in practically every state in the nation. At present, 25 copies of the film are working daily and a lengthy waiting list is rapidly growing.

We Choose Retailing was prepared with the

aid of the Michigan State Board of Control for Vocational Education and J. R. Hunter of Capital Film Productions, and is a true, unbiased, factual presentation in sufficient detail to meet the objectives set. It presents graphically the opportunities for both men and women in retailing, and is designed to hold the interest of the student, the high school faculty, parent groups, service clubs and chambers of commerce. It has a definite place in occupation classes, homemaking and social studies courses.

A personnel department interview in *We Choose Retailing* presents an opportunity for an employment manager to discuss specific job opportunities for beginners in retailing, and offers a natural opening for charting the line of promotion from initial jobs to positions of responsibility. The film takes the high school students behind the scenes in retailing and helps them to plan their futures as a store executive expands his remarks to include many other phases of the industry, in addition to department stores.

The film answers many questions: How important is retailing? What advantages does retailing offer one? What are the promotional opportunities? What are the qualifications for success in the field? What training should one have, and what will he get on the job? Where does one start? Is it always necessary to have sales experience to succeed? Are retailers interested in an employee's success? Is

it possible to plan a step-by-step career in retailing?

Throughout the film the Harrison Company is simply representative of a typical, well-operated department store in a typical American community of medium size. Scenes were photographed in 26 stores in eight villages, towns and cities in Michigan; the Harrison store is the composite result. None of the stores, departments or street scenes is identified.

This visual material has been so planned and produced that it can either be integrated with any training program the retailer may now have or be made the basis of such a program by the building up of additional policy material as established by the employer himself. The series of five soundfilms and records sell for \$150. (FOB Detroit) including the instructor's manual.

ECONOMICS FOR THE LAYMAN

◆ *Economics, a Graphic Outline*, a basic film tracing the economy of mankind from its cave-man phase to the present day, is to be released this month by Philip Ragan Associates Inc., Philadelphia, Pa. Sponsored by Standard Oil Company, (N.J.), the film traces man's economic development through barter, the introduction of money, and the industrial revolution to the present. At every stage of development, the individual is shown as the heart of the economic system.



Now Made by a Leader in STAINLESS STEEL Fabrication

Corrosion-resistant *stainless steel* is a "must" in developing machine construction. And Solar has been a leader in the fabrication of hard-to-work stainless steel for 15 years... your assurance of expert workmanship.

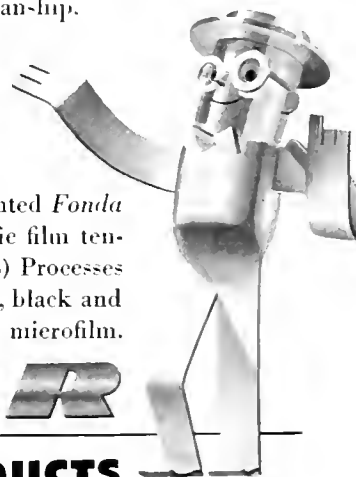
PLUS 3 ADDED ADVANTAGES: (1) Patented *Fonda driving principle* providing automatic film tension. (2) Almost any speed range. (3) Processes any type film... 35mm, 16mm, color, black and white, positive, negative, reversal or microfilm.

FONDA FILM PROCESSING EQUIPMENT DIVISION

SOLAR

SALES OFFICE: 8460 SANTA MONICA BLVD., LOS ANGELES 46, CALIFORNIA • FACTORY: SAN DIEGO

STAINLESS PRODUCTS



All-Scope Pictures inc.

A NATIONAL ORGANIZATION

QUALIFIED BY PROFESSIONAL EXPERIENCE

PRODUCERS
OF
INDUSTRIAL AND EDUCATIONAL FILMS

Inquiries Invited

1209 TAFT BLDG. • HOLLYWOOD 28 • CALIFORNIA
Telephone HOLLYWOOD 8298

Your Picture...Your Music!

You are justly proud of your picture. Why not be proud of its music? Make it all yours with original music composed for your particular needs.

The value you can add in appeal and audience interest is far greater than its cost. A little more than film library material, yes, but the result is a distinguished production and it is "all yours."

PROOF FOR THE ASKING

A simple request on your company letterhead will bring a 16mm sound print of recent Velazco "originals" from leading business films.

LOOK, LISTEN, DECIDE

emil VELAZCO

INCORPORATED

1697 Broadway, New York 19 • Phone: Circle 7-5097

BUSINESS SCREEN EXECUTIVE



Executives of the Victor Animatograph Corporation and some of its distributors who served on discussion panels at the Victor conference in Chicago last month are shown above. Left to right: C. A. Evcis; S. G. Rose; H. C. Grubbs; W. H. Utz; E. H. Stevens. Standing, left to right: E. V. Burrows; Arthur Zeiller; W. E. Kellogg; R. M. Albrecht; Lewis Day; Eldon Imhoff; Govind R. Amonkar; A. J. McClelland; G. H. Mitchell; C. M. Hadden, and H. O. Jones.

Victor Holds National Distributors Sales Meeting

◆ Only seventeen per cent of the 350,000 U.S. public schools own projectors, and on a classroom basis, only six per cent are equipped. A. J. McCLELLAND of Victor Animatograph Corp., Davenport, Iowa, told over 100 distributors from all parts of the nation at a Victor distributors' convention August 8 at Chicago's Hotel Continental, following the NAVED convention.

There is practically no limit to the growth of the 16mm field, McClelland stated, pointing to the industrial field with its 2,800,000 large and small plants, and the various institutional markets, other than education and religion, the entertainment field, social agencies, the home market, and others.

"Don't forget that 13,000,000 G.I. Joes know the value of 16mm motion pictures," he said. "Ours is an industry with a future."

LINCOLN V. BURROWS, director of distribution for Victor, serving as chairman for the conference, told the meeting that the 16mm. industry was becoming big business; that there were rich, untapped markets. He urged a close study of the various fields open to the industry's products and the proper exploitation of the markets.

The convention gave a standing ovation to ALEXANDER F. VICTOR, president and founder of the corporation, following his presentation by S. G. ROSE, executive vice president, who praised him for contributing so greatly to the development of the industry.

LAW DAY, advertising manager of the corporation, disclosed plans for largely increased advertising and general promotion expenditures, including many new dealer and distributor helps. Others on the program who discussed specific problems and sales promotion

were DICK UTZ of Coast Visual Education Co., Los Angeles; P. RAY SWANK, Swank Motion Pictures, St. Louis; C. A. FAIRS, Sunray Films, Inc., Cleveland; C. M. HADDEN, Hadden 16mm Film and Projection Service, Louisville, Ky.; ELDON IMHOFF of VICTOR; HORACE JONES, head of the Victor eastern offices; GEORGE H. MITCHELL, the George H. Mitchell Company, Dallas; WILLIAM KELLOGG, Victor service manager; HARRY GRUBBS of the Victor west coast offices; E. E. CARTER, National School Supply Co., Raleigh, N. C.; ARTHUR ZEILLER, Newark, N. J., and ED STEVENS, Stevens Pictures, Inc., Atlanta.



P. J. Patel, of Patel, India, Ltd., Bombay, India, who visited Ampro recently.

Patel Visits Ampro's Plant; Discusses Future Sales Plans

◆ Predicting a boom in the sales of 16mm. sound and silent motion picture equipment in India, P. J. PATEL of Patel, Ltd., Bombay, India, visited Ampro's Chicago plant recently to discuss forthcoming sales plans with HARRY MONSON, vice-president, and general sales manager.

Mr. Patel, whose company holds a distributorship in India, was on an extensive purchasing trip.

China's Visual Education Program Expanding Widely

◆ The Chinese in Shanghai and other Coastal cities will provide an extensive market for American produce whenever goods in sufficient quantities become available, according to HARRO ZEPPELIN, manager of the China Branch of the Western Electric Company of Asia and Western Electric Company, Ltd., of the Orient. Mr. Zeppelin returned to New York recently after seven eventful years in Tokyo and Shanghai, four of which he spent "in custody" of the Japanese.

The Chinese Government, according to Mr. Zeppelin, plans to develop an educational film program particularly in small towns where the people are more tradition bound. The Government hopes to build and equip theatres and produce their own films stressing scientific agriculture, hygiene and Chinese history. The program faces enormous technical difficulties, however, chiefly the lack of electricity in rural areas.

During the occupation, the puppet government took over the film industry and called it "The China Company". It "dosed" the people with old Chinese and Japanese films made in Manchukuo.



E. S. LINDFORS

E. S. Lindfors Appointed Bell & Howell Vice-President

◆ Following an extensive period as a traveling representative and district manager for BELL AND HOWELL, E. S. Lindfors recently was appointed a vice-president of the concern, and is located in the New York office.

A graduate of the University of Minnesota, Lindfors first became associated with Bell and Howell in 1936, and subsequently handled his company's affairs in several areas of the country. In announcing the appointment, B & H president J. H. McNEUB paid tribute to Lindfors' outstanding knowledge of the photo equipment field.

Peterson Represents DeVry at Lutheran Laymen's Convention

◆ ELOR PETERSON, Director of DeVry's Educational Film Library, represented the DEVRY CORPORATION at the Lutheran Laymen's League Convention, August 10 and 11, at the Powers Hotel, Rochester, N. Y. DeVry displayed its current models in Projected Teaching Aids Equipment.



(ABOVE) H. Wilson (left), Ampio service director shows dealer Elmer Swane of Western Stationers, Rapid City, S.D. key service pointers.

(BELOW) Ampio distribution in Belgium is handled by Leon Descamps (left) shown with Harry Monson (center), Vice-President of the Ampio Corporation.



MOTION PICTURES

SLIDEFILMS

SARRA,

INC.

NEW YORK

CHICAGO

HOLLYWOOD

SPECIALISTS IN
Dramatizing
THE ORDINARY

When presented properly, using the many attention-holding methods known to Mode-Art's skillful script writers, the most common subject becomes intriguing . . . retaining the attention of the audience throughout the film showing.

There's nothing so ordinary that a bit of Mode-Art showmanship can't present it in an interesting manner on film. May we show you what can be done with your products? There's no obligation.

MODE-ART PICTURES
INC.

1022 FORBES STREET
PITTSBURGH, PA.

James L. Baker, President



OUR TWENTY ONE YEARS OF EXPERIENCE PLUS COMPLETE FACILITIES ARE YOUR GUARANTEE OF SATISFACTION IN THE PRODUCTION OF A SOUND SLIDE FILM OR MOTION PICTURE.

ROCKETT FILMS

6063 SUNSET BLVD • HOLLYWOOD 28, CALIF.



Foreign friends visit Victor executives at Davenport, Iowa. Left to right: W. E. Kellogg, Victor Service Manager; Govind Amonkar of Bombay, MGM representative for all India; Roy Kind, of Melbourne, Australia, Executive of Pyrox Pty., Ltd.; and L. V. Burrows, Director of Distribution for Victor.

Victor Corporation Host To Foreign Visitors

◆ VICTOR ANIMATOGRAPH CORP., Davenport, Iowa, was host to several foreign visitors recently. GOVIND AMONKAR of Bombay, MGM representative for all India, and ROY KIND of Melbourne, Australia, executive of PYROX PTY., Ltd., whose firm is shortly to become a manufacturing affiliate of the Victor Company, visited W. E. KILLOGG, Service Manager, and L. V. BURROWS, director of Distribution for the Davenport corporation.

Other recent visitors to the Victor plant and home office have included, B. N. GUPTA of New Delhi, India, managing director of a cooperative production and marketing center there, and CAPT. CECH GIMLEY of the Australian Army, MGM's representative in Australia, New Zealand, and other South Pacific islands.

W. D. Hillyer (below), who has been appointed Assistant Advertising Manager for Bell & Howell in Chicago.



Radiant's Booklet on Good Projection In Great Demand

◆ HARRY F. ELLER, President of Radiant Manufacturing Corp., Chicago, manufacturers of Radiant Projection Screens, reports that their booklet, *Secrets of Good Projection*, is being distributed at the rate of over 3500 copies per month through direct consumer inquiry and the Radiant dealer organization.

"Predicated on the theory that regardless of what motive a photographer—amateur or professional—has for taking his pictures," Mr. Eller says, "his ultimate purpose is to present them for interested audiences. And yet, he often projects his valued film on materials that absorb light and rob the pictures."



For 16mm. Film—400 to 2000' Reels FIBERBILT Cases are approved for Service by the Armed Forces, for shipping of 16mm. film.



Everything in Projection

35mm PROJECTION
16mm MAZDA PROJECTION
8mm PROJECTION
2x2 SLIDE PROJECTION
SOUND SLIDE PROJECTION
TURNTABLE FURNISHED

16mm ARC PROJECTION
16mm SILENT PROJECTION
STANDARD SLIDE PROJECTION
FILM ROLL PROJECTION
OPAQUE PROJECTION
MICROPHONE FURNISHED

The World's Largest 16mm Sound Film Library of Commercial, Educational and Entertainment Films

16 Offices READY TO SERVE YOU

- 2024 Main St., Dallas, Texas
- 714 18th St., Denver, Colorado
- 926 McGee St., Kansas City 6, Mo.
- 2408 W. 7th St., Los Angeles 5, California
- 18 So. Third St., Memphis 3, Tenn.
- 132 S. Miami Ave., Miami 36, Fla.
- 5 Boylston St., Cambridge, Mass.

- 826 Baronne St., 2nd Floor, New Orleans 13, Louisiana
- 8th & Hennepin St., Minneapolis, Minnesota
- 915 S. W. 10th Ave., Portland 5, Oregon
- 108 W. 8th St., Chattanooga 2, Tenn.
- 219 E. Main St., Richmond 19, Va.
- 52 Auburn Ave., N.E., Atlanta, Ga.
- 1370 S. Beretania St., Honolulu, T. H.

and

Bertram Willoughby Pictures, Inc., Suite 600,
1600 Broadway, New York City 19, New York

IDEAL PICTURES

28 - 31 E. 8th St., Chicago, Illinois (Home Office)

FOR THE SAFETY OF YOUR FILM

Film soon dries out, becomes brittle and scratched, breaks in use and is worthless, unless properly protected from dirt and unfavorable conditions of humidity.

PROTECT YOURS IN

- ★ DUST PROOF
- ★ HUMIDIFIED
- ★ FIRE PROOF

Neumade

FILM FILING AND STORAGE CABINETS

Maximum storage in minimum space. Tight, heavy gauge steel construction. Indexed for instant location of desired reels. Over 50 models—a variety of types and capacities to meet all requirements.

Write for free literature on complete line of 16mm equipment

- REWINDS
- FILM CLEANERS
- REELS
- SPLICERS
- SHIPPING AIDS
- CANS

"This
Is Our
30th Year!"



Reports by key personnel in the company's sales, service, films, engineering, advertising, and sales promotion divisions highlighted Bell & Howell's session for visual education dealers last month in Chicago. (Above)

B & H Tropicalization Process Available to Filmsound Owners

◆ If you have a B & H Filmsound and live in an excessively humid part of the U.S., you'll be interested to know that the "tropicalization" process, developed by B & H during the war to render military and naval sound projects resistant to fungus and moisture, is now available to individual owners of Filmsound projectors. The treatment includes the coating of projector and amplifier components and wiring with a special fungus-inhibiting material.

John Kleene has served the U.S. Army for the past four years and was engaged as an Ordnance Technician on the Ledo Road project in the China-Burma-India theater.



A. C. Travis Jr. (above), who has been elected vice-president in charge of sales, Reeves Soundcraft Corporation, New York.

Florez Inc. Names Kleene, Lamb to Editorial Staff

◆ Appointment of LEWIS A. LAMB and JOHN KNOWLTON KLEENE to the editorial staff of FLOREZ, INC., promotional and training specialists, has been announced by THOMAS J. AYRES, editorial manager of the organization.

During the war Mr. Lamb served as Lt. jg. with the Film Section, Special Devices, U.S. Navy, Washington, D.C., where he assisted in the production of many Navy training film projects. Prior to the war he was engaged in the development of displays for Stensgaard & Associates and made industrial layouts for the Creamery Package Machinery Corporation. Later he was associated with the Jam Handy organization in a production capacity. He is a graduate of the University of Oregon, and a native of Chicago, Ill.

(Below) Lewis A. Lamb (left), and John K. Kleene, who have joined the editorial staff of Florez.



Three Dimension . . .

(CONTINUED FROM PAGE FORTY-TWO) seconds; it is no longer necessary to realign the condensers, and there is no loss of light; pressure plates have been eliminated. Slides are automatically centered regardless of variations.

Knight Type Titles

give "voice" to the silent screen . . .

THE KNIGHT STUDIO

Type Titles for Motion Picture and Slidelfilm Producers

341 E. OHIO STREET · CHICAGO 11, ILL.

TRADE MARK

Neumade

PRODUCTS CORP.

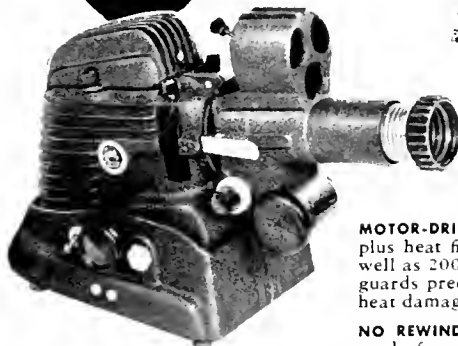
423 WEST 42ND STREET NEW YORK, N.Y.

BLOWER COOLED AND LIGHT WEIGHT, TOO

Triple Purpose

FILMATIC

SLIDE AND FILM STRIP PROJECTOR



USE 3 WAYS . . .

- For Single Frame Slidelfilm
- For Double Frame Slidelfilm
- For 2 x 2 (35 mm) Kodochrome or Black and White Slides

MOTOR-DRIVEN FORCED AIR COOLING plus heat filter permits use of 300 as well as 200 or 100 watt lamp, yet safeguards precious slides or film against heat damage.

NO REWINDING NECESSARY . . . film is ready for showing right after use.

SMOOTH PRECISE FOCUSING to hairline sharpness.

ANASTIGMAT PROJECTION LENS (5" f:3.5).

EASILY ADJUSTABLE for either horizontal or vertical pictures.

MANUMATIC SLIDE CARRIER automatically stacks slides in sequence.

MORE BRILLIANT PROJECTION!

GREATER SLIDE PROTECTION!

MORE CONVENIENT OPERATION!

The GoldE Filmatic enables you to make the most effective use of all three types of still projection material. Can be changed from film to slide showing in a jiffy!

GoldE Manufacturing Co.

Dept. B, 1220 West Madison St. Chicago 7, U. S. A.

• CONNECTICUT •

Audio-Visual Corp., 53 Allyn St., Hartford.

• DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transport Bldg., Washington 6.
Paul L. Brand, 2153 K St., N. W., Washington 7.

• MAINE •

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

• MARYLAND •

Folkemer Photo Service, 927 Poplar Grove, Baltimore 16.
Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.
Stark Films, 537 N. Howard St., Baltimore 1.

• MASSACHUSETTS •

Jarrell-Ash Company, 165 Newbury St., Boston 16.
Stanley-Winthrop's, 5-7 Revere Rd., Quincy 69.
Audio-Visual Corp., 116 Newbury St., Boston 16.

• NEW HAMPSHIRE •

A. H. Rice and Co., Hollis, N. H.

• NEW JERSEY •

Art Zeiller, 868 Broad St., Newark 2.

• NEW YORK •

Hallenbeck & Riley, 562 Broadway, Albany 7.
Wilber Visual Service, 240 State St., Albany. (Also New Berlin, N. Y.)
Buchan Pictures, 79 Allen St., Buffalo.
Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.
Brandon Films, Inc., 1600 Broadway, New York 19.
Catholic Movies, 220 W. 42nd St., New York.
The New York I. T. & T. Co., 25 W. 45th St., New York 19.
The Jam Handy Organization, Inc., 1775 Broadway, New York 18.
Institutional Cinema Service, Inc., 1560 Broadway, New York 19.
King Cole's Sound Service, 340 Third Ave. at 25th St., N. Y. C. 10.
Otto Marbach, 630 9th Ave., New York.
Nu-Art Films, Inc., 145 W. 45th St., New York 19.
S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18.
Sullivan Sound Service, 475 Fifth Ave., New York 17. 29 Salem Way, Yonkers. 34 Palmer, Bronxville.
Y.M.C.A. Motion Picture Bureau, 347 Madison Ave., New York 17.
John E. Allen, Inc., Box 383, Rochester 7.
Marks & Fuller, Inc., 332 E. Main St., Rochester 4.
Ideal Motion Picture Service, 371 St. Johns Ave., Yonkers 4.

These qualified visual education dealers offer the finest in products and services for the use of training and informational aids; including film subjects, screens, projectors and accessories. Projection facilities are also available. Address inquiries concerning listings on this page to Readers Service Bureau, Business Screen, 157 E. Erie St., Chicago 11, Ill.

• PENNSYLVANIA •

J. P. Lilley & Son, 277 Boas St., Harrisburg.
Also 152 Pine St., Williamsport.
Karel Sound Film Library, 410 Third Ave., Pittsburgh 19.
Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7.
Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

• RHODE ISLAND •

Audio-Visual Corp., 268 Westminster St., Providence.

• WEST VIRGINIA •

J. G. Haley, P. O. Box 703, Charleston 23.
Apex Theatre Service & Supply, Phone 24043 Box 1389
Huntington.

• ALABAMA •

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1.
John R. Moffitt Co., 19½ S. Perry St., Montgomery.

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
Orben Pictures, 1137 Miramar Ave., Jacksonville 7.
Ideal-Southern 16mm Pictures Co., 132 S. Miami Ave., Miami 36.
Stevens—Pictures, 9536 N. E. Second Ave., Miami.
Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

• GEORGIA •

Calhoun Company, 101 Marietta St., Atlanta 3.
Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N.E., Atlanta.
Strickland Film Co., 141 Walton St., N. W., Atlanta 3.

• KENTUCKY •

D. T. Davis Co., 178 Walnut St., Lexington 34. (Also Louisville.)

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.
Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.
Stirling Motion Picture Co., 2005 Ferndale Ave., Baton Rouge 15.
Ideal Southern Pictures Co., 826 Barrone St., New Orleans.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• NORTH CAROLINA •

Carolina Industrial Films, 125 W. First St., Charlotte 2.
National Film Service, 14-20 Glenwood Ave., Raleigh.

• SOUTH CAROLINA •

Calhoun Company, 1110½ Taylor St., Columbia 6.

• TENNESSEE •

Ideal Pictures Corp., 18 S. 3rd St., Memphis.
Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.
Southern Visual Films, 687 Shrine Bldg., Memphis.

• VIRGINIA •

Walker C. Cottrell, Jr., 408-10 E. Main St., Richmond 19.
Ideal Pictures, 219 E. Main St., Richmond 19.
National Film Service, 309 E. Main St., Richmond.

• ARKANSAS •

Arkansas Visual Education Service, Conway.
Grimm-Blacklock Co., 719 Main St., Little Rock.

• ILLINOIS •

Father Hubbard Educational Films, 188 W. Randolph St., Chicago 1.
Ideal Pictures Corp., 28 E. 8th St., Chicago.
Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.
McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4.
Midwest Visual Equipment Co., 4509 N. Damen Ave., Chicago 25.
Y.M.C.A. Motion Picture Bureau, 19 So. La Salle St., Chicago 3.
Stinson Projector Sales, 521 S. Lombard Ave., Oak Park.

• INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

• IOWA •

Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids.
Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

• KANSAS-MISSOURI •

Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas.
Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)
Erker Bros. Optical Co., 610 Olive St., St. Louis 1.
Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.
• MICHIGAN •
Olson Anderson, 1113 McKinley Ave., Bay City.

Cosmopolitan Films, 3248 Gratiot Ave., Detroit 7.

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.
Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• MINNESOTA •

Film Preview, 1504 Hennepin Ave., Minneapolis.
National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• NEBRASKA •

Church Film Service, 2595 Mander-son St., Omaha 11.

• OHIO •

Lockard Visual Education Service, 922 Roslyn Ave., Akron 2.
D. T. Davis Co., 911 Main St., Cincinnati 2.
Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.
Fryan Film Service, Film Bldg., Cleveland 14.
Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.
Film Associates, 429 Ridgewood Dr., Dayton 9.
Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.
Murray Motion Picture Service Co., 879 Reibold Bldg., Dayton 2.
Twyman Films, Inc., 29 Central Ave., Dayton 1.
Martin Sound Systems, 50 Charles Ave., S.E., Massillon.

• WISCONSIN •

Photoart House, 844 N. Plankinton Ave., Milwaukee.
Gallagher Film Service, Green Bay.

• CALIFORNIA •

Donald J. Clausonthe, 1829 N. Craig Ave., Altadena.
Camera Craft, 6764 Lexington Ave., Hollywood 38.
Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.
Ideal Pictures Corp., 2408 W. 7th St., Los Angeles.
Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.
Ralke Company, 829 S. Flower St., Los Angeles 14.
Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14.
Training Aids, Inc., 7414 Beverly Blvd., Los Angeles 36.
Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11.
Hirsch & Kaye, 239 Grant Ave., San Francisco 8.
Photo & Sound, Inc., 141 New Montgomery, San Francisco 5.

WESTERN STATES

Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.

Y.M.C.A. Motion Picture Bureau, 351 Turk St., San Francisco 2.

• COLORADO •

Evangel Picture Service, 420 S. W. Washington St., Portland 4.

Ideal Pictures Corp., 1739 Oneida St., Denver.

• OREGON •

Ideal Pictures Corp., 915 S. W. 10th Ave., Portland.

Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5.

Screen Adettes, Inc., 611 N. Tillamook St., Portland 12.

• TEXAS •

The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.

National-Ideal Pictures, 2024 Main St., Dallas.

Visual Education, Inc., 12th at Lamar. Austin. Also, 602 N. St. Paul, Dallas 1; 4431 Foard St., Ft. Worth; 3005 S. Main, Houston 4.

Y.M.C.A. Motion Picture Bureau, 1700 Patterson Ave., Dallas 1.

• UTAH •

Audio-Visual Supply Co., 1122 E. 8th South, Salt Lake City 2.

Evangel Picture Service, 426 Peyton Bldg., Spokane 8.

• WASHINGTON •

Evangel Picture Service, 237 East 1st South, Salt Lake City 1.

Rarig Motion Picture Co., 5514 University Way, Seattle 5.

• HAWAII •

Motion Picture Enterprises, 121 S. Beretania Honolulu, T. H.

• CANADA •

Arrow Films Limited, 1115 Bay St., Toronto 5, Ontario.

General Films Limited
Head Office:
1534 Thirteenth Ave., Regina, Sask.

Branches:
535 W. Georgia St., Vancouver, B. C.

810 Confederation Life Bldg., Winnipeg, Man.

156 King St., West, Toronto, Ont.

1396 St. Catherine St., Montreal.

760 Main St., Moncton, New Brunswick.

H. de Lanauze, 1027 Bleury St., Montreal, Quebec.

• MEXICO •

E. M. A. S. A. Head Office, Studio and Distribution: Reforma

146, Mexico City.



FLOYD PETERS

Former Red Cross Executive Joins Swank Pictures, St. Louis

◆ FLOYD PETERS, former motion picture director for the midwest area of the American Red Cross, has been named General Manager of SWANK MOTION PICTURES, ST. LOUIS, MO., it was announced recently by RAY SWANK, president.

Peters has been associated with the motion picture industry, theatrical and non-theatrical, as an executive for the past eighteen years.

Procter & Gamble Uses Filmo for Micro Movies of Soap

◆ To determine exactly what happens when human hair is washed with various soaps and other cleansing agents, the Research Department of the PROCTER & GAMBLE Co. here recently made a series of photomicrographic motion pictures. No camera lens, as such, was employed in this work, the optical system used being that of a Bausch & Lomb microscope, which was teamed with a Filmo Auto Load 16mm motion picture camera operated at 16 and 24 frames per second.

Rapid and critical focusing upon a single hair was effected by means of the regular Bell & Howell Direct Focuser, and a special mechanical stage permitted action sequences to be filmed while various solutions were circulated around the hair inside a glass cell. Considerable advancement in the study of soap action is expected as a direct result of this research, with ultimate benefit to the consumer.

PHOTOGRAPHER

Large Cincinnati Manufacturer with well organized photographic department needs young man, under 35, for industrial motion picture and still work. Must be experienced. Excellent opportunity. State age, education, experience, salary. Replies in confidence.

Write Box 68
BUSINESS SCREEN
157 E. Erie St., Chicago (11)



The Seal of Quality Since 1913

Now

- additional modern equipment
- expanded studio facilities
- increased staff of specialists

ATLAS EDUCATIONAL FILM CO.

1111 SO. BLVD., OAK PARK, ILL.
TEL: AUSTIN 8620

**WHERE--
to find**

**HOW--
to prepare**

**HOW --
to use**



"The Preparation and Use of

Visual Aids"

by Kenneth B. Haas and Harry Q. Packer
225 pages profusely illustrated \$4.00

SEND FOR YOUR APPROVAL COPY

Prentice-Hall, Inc., Industrial Dept., 70 Fifth Ave., New York 11, N. Y.

You may send me for five days' free examination The Preparation and Use of VISUAL AIDS. At the end of that time I will remit \$4.00 (plus 10c postage and packing) or return the book for full credit.

Name _____
Firm _____
Address _____

Slidefilm Production-

(CONTINUED FROM PAGE TWENTY)
combined with freedom from pomposity and a willingness to smile whenever a smile is justified without "reaching" for it.

QUESTION FIVE: Does It Assay 90% Concrete Visual? "For Instance" to Every 2% Worded Generality?

◆ The words "for instance", uttered frequently, make for excellence in *any* kind of presentation . . . speech, written essay, motion picture or sound slide film.

But they are *particularly* important in the case of a sound slide film . . . where any prolonged series of generalities in the narration poses a grave problem of what to show on the screen.

Sometimes, in an effort to solve that problem, visual specifications like the following are given:

Frame 1: Long shot of Sales Manager Jones facing audience as he outlines policy explained in narration.

Frame 2: Move in camera on Mr. Jones and change angle slightly.

Frame 3: Close up of Mr. Jones. Shoot this time from down up.

Frame 4: Extreme close up of Mr. Jones. Shoot now from up down.

And so the visual specifications continue . . . but with what final result? With the result that any illusions of reality in the recording of Mr. Jones' voice are spoiled by a series of frozen lip stills which contribute *nothing* to comprehension of the generalities he is expressing in words.

The same criticism applies, in a basic sense, to the frequently encountered sound slide film which endeavors to explain business policies by conversational interchanges between characters.

No matter how cleverly such conversations may be dressed up by dramatic situation or by visual background, the screen *still* shows, in effect, Mr. Jones wagging his jaw . . . only without the wag.

The talking motion picture can "get away with" that sort of thing . . . but *not* the sound slide film.

Well, then, what's the answer? I believe it's this:

Compress every generality which must be presented in a sound slide film into the *fewest possible words* . . . so few that they can be presented in short caption form.

Then immediately go from the general to the specific . . . and stay there for at least the next ten or twenty frames.

Then, another one-frame generality, perhaps . . . and again, ten, twenty or more visually specific "for instances".

That simple formula, in my experience, never misses.

QUESTION SIX: Does It Ask for the Order?

◆ Since *somebody's* budget invariably gets charged with the production cost of a given sound slide film, presumably somebody wants that film to *do* something for him . . . to

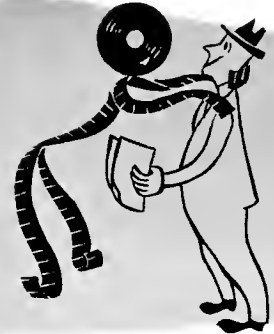
win desired *action* of some kind or other from the audiences who will see it.

That being the case, it's only reasonable to expect that the film should state clearly what the desired action is . . . and then, frankly and explicitly **ASK THE AUDIENCE TO TAKE THAT ACTION.**

Yet, unfortunately, all too few sound slide films do that. Instead of climaxing in a pointed request for specific action, they end all too often in a fuzzy pink cloud of so-called inspirational copy.

A good salesman certainly would not wind up a sales presentation on a basis of merely "nice to have seen you and here's hoping you may have profited by my remarks".

The sound slide film that is worth *its salt*, does precisely the same thing.



In conclusion . . . I, too, would like to ask for the order. I urge that producers of sound slide films give increased attention to the production of good *scripts* . . . and that in this connection they apply the following six question checks:

1. Is it *short* enough?
2. Is it *direct* enough?
3. Is it *truly* audio-visual?
4. Does it *smile* often enough?
5. Does it assay 98% concrete visual "*for instance*" to every 2% worded generality?
6. Does it *ask for the order*?

TED NEMETH STUDIOS

729 SEVENTH AVENUE
NEW YORK, N. Y.

Producers of
MOTION PICTURES · SLIDEFILMS

PROTECTION
FOR MOVIE FILM
against
WEAR . . . OIL
WATER
CLIMATE
SCRATCHES
FINGER-
MARKS

VAP



RATE

ONE
TREATMENT
LASTS
THE LIFE
OF THE
FILM

ASK YOUR DEALER

VAPORATE CO., Inc. BELL & HOWELL CO.
130 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. Labrea, Hollywood

TRANSLUCENT SCREENS



for REAR PROJECTION

All Screens Made to Order

Sizes from 1 inch
square to 30 x 60 feet

Fowler
Company

750 S. Wabash Ave.,
CHICAGO, ILLINOIS

16MM & 35MM

motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.
340 THIRD AVE. at 25th ST., NEW YORK 10 LEx. 2-6781

Acceptance-building Advertising...

Action-getting Sales Films...



**Today, a better
business-building team
than ever before**

PUBLICATION, radio, direct mail, outdoor advertising . . . to build consumer acceptance. Sales promotional films . . . to stimulate action.

This is the merchandising "team" that did such spectacular things for business before the war. This is the "team" that now stands ready to do an even better business-building job for you.

Ready to do more
for you because . . .

War was no period of hibernation for sales films. It was a period of rapid and continuous advance-

ment for films. Out of it came enrichment in producer "know-how". . . improvements in projection equipment . . . refinements in distribution technics that put sales films "at the top of the class" technologically. Made them . . . with their adroit use of pictures, color, motion, and sound . . . one of the most responsive advertising mediums any company can use.

Team up your acceptance-building advertising with action-getting motion pictures and slide films. See a commercial producer in any key city. He'll show you how.

Eastman Kodak Company, Rochester 4, N. Y.

Sales Promotional Films

—another important function of photography



CAPACITY

For greater organization, increased capacity, and expert advice, call Jam Handy to move. Jam Handy can pick up your load and carry it—whether you're moving earth, or you're moving the minds of men, with a minimum of fuss.

The **JAM HANDY** *Organization*

To Get Understanding

• **NEW YORK** • **MEMPHIS** • **PITTSBURGH** • **TRAINING** • **ATLANTA** • **SLIDE FILM**
CHICAGO • **DETROIT** • **DALLAS** • **DAYTON** • **CHICAGO**
HOUSTON • **INDIANAPOLIS** • **LOS ANGELES** • **LOS ANGELES** • **LOS ANGELES**
MILWAUKEE • **MINNEAPOLIS** • **MONTREAL** • **NEW YORK** • **NEW YORK**
PHILADELPHIA • **PHILADELPHIA** • **PHILADELPHIA** • **PHILADELPHIA** • **PHILADELPHIA**
PHILADELPHIA • **PHILADELPHIA** • **PHILADELPHIA** • **PHILADELPHIA** • **PHILADELPHIA**

BUSINESS SCREEN

M A G A Z I N E



NEW HORIZONS

For Business Films



—SEE PAGE 27

1st National Business Journal of Audio-Visual Communications

ISSUE SEVEN OF VOLUME SEVEN • NOVEMBER • NINETEEN FORTY-SIX

VICTOR . . . The best in 16mm Sound Motion Picture Equipment



A star salesman for every prospect

When a prospect says, "Demonstration, please" — it's a simple task for the Victor Animatophone and *your* sales film . . . no matter what product you sell.

Yes, you can even have your prospect meet your company executives or show him the men and facilities behind your product through the use of a VICTOR projector and 16mm film.

Easily portable, the VICTOR ANIMATOPHONE is unsurpassed for fidelity of tone, brilliant image and simple, dependable operation.

The VICTOR projector is also being widely used as an important tool in training workers and entertaining plant personnel. Write today for full information on the many ways VICTOR projectors are successfully used.



VICTOR ANIMATOGRAPH CORPORATION

A DIVISION OF CURTISS-WRIGHT CORPORATION

Home Office and Factory: Davenport, Iowa

New York • Chicago

M A K E R S O F 1 6 M M E Q U I P M E N T S I N C E 1 9 2 3

Three All-Important Steps in Creating A Successful Training Film

PROOF

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

American Bible Society
American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
The Borden Company
Calco Chemical Company, Inc.
Cluett, Peabody & Company, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
General Motors Corporation
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
Mohawk Carpet Mills, Inc.
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Remington Arms Company
Socony-Vacuum Oil Company, Inc.
The Texas Company
United States Rubber Company
OR ANY OTHER CARAVEL CLIENT



WE HAVE LONG SINCE LEARNED that it takes a powerful lot of
THINKING to create a successful training film . . .

And yet—to paraphrase a great philosopher—the lengths to which
people will sometimes go to AVOID thinking are beyond belief!

Here, then, is a one-two-three procedure which we at Caravel
employ consistently—to keep our thinking on the beam:

First—think of your prospective audience: Whom do you
aim to reach? What do they already know about the sub-
ject? What do they NEED to know? What type of treatment
will assure the most favorable response?

Second—think of your budget: Will it permit you to do the
type of job that will produce RESULTS . . . that will prove an
investment rather than an expenditure? How should the
money be apportioned in order to deliver utmost value?

Third—picture YOURSELF as a member of the audience:
What information and suggestions would YOU specially
appreciate? What would YOU find most helpful in meeting
the daily problems of your job?

Frankly, we don't like the effort of thinking any better than the
other fellow . . .

But—no one has yet come along who could show us an easier and
better way to create a successful training film.

CARAVEL FILMS

INCORPORATED

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

On the Flushing meadows is convened the general assembly of representatives of 51 nations, members of the United Nations. What of the atom and the veto, of Turkey and Trieste, of Yugoslavia and Romania?

Between pictures, we of Wilding are sensible of the tremendous importance of these discussions, but our principal business is American business and industry and their problems of indoctrination, sales training and merchandising — far from global in scope, it is true, but of vital concern to our clients and to us.

In our experience of 30 years in this field, visual media have never before been so highly regarded.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

Supervisors' conference, Caterpillar Tractor Co., views a new Filmosound-projected training film.



SUPPOSE you're selling bulldozers, or graders. You can't slip a bulldozer into your brief case when you visit a prospect, but you *can* show him motion pictures of a bulldozer in action!

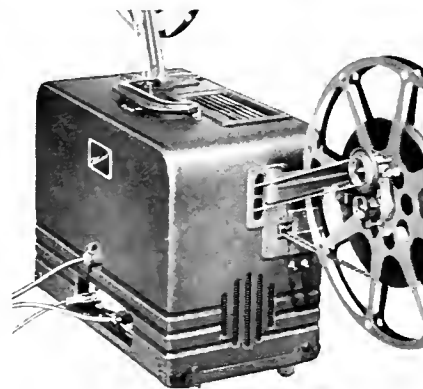
Caterpillar Tractor Co., one of the world's largest manufacturers of tractors and earth-moving machinery, uses motion pictures not only to sell, but also for sales training, employee training, dealer meetings, and operational instruction.

There are 14 photographic departments in "Caterpillar's" Peoria, Ill., plants. For much of the motion picture work, Bell & Howell equipment is standard, including the B&H Professional Camera, B&H Eyemo, B&H Filmo, and Filmosound Projectors.

Send today for the new Bell & Howell booklet, "Movies Go to Work," a full exposition of how movies can speed training in industry, put new life into promotion programs, give your salesmen a powerful selling tool. At the same time, get our Filmosound Library Catalog, which lists thousands of films ideally suited to "filling out" programs built around your main subject. Just clip the coupon to your letterhead.

Bell & Howell Company, Chicago; New York; Hollywood;
Washington, D. C.; London.

OPTI-ONICS—products combining the sciences of **OPTICS** • **electrONICS** • **mechanICS**



NEW, IMPROVED FILMOSOUND 179

Typical of the new B&H equipment is the Filmosound 179, a 16mm. sound-on-film projector built in the same tradition that makes B&H the preferred studio equipment of Hollywood and the world.

BELL & HOWELL COMPANY
7105 McCormick Road, Chicago 45

Send without charge a copy of the new booklet, "Movies Go to Work," telling how movies can go to work for us, also the Filmosound Library Film Catalog.

Firm

Address

City

State

Requested by

BS 9 15 46

SINCE 1907 THE LARGEST MANUFACTURERS OF PRECISION EQUIPMENT FOR MOTION PICTURE STUDIOS OF HOLLYWOOD AND THE WORLD

Case Histories of Outstanding Films

DATELINE TOMORROW!

PRODUCERTHE JAM HANDY ORGANIZATION
SPONSOR...ALUMINUM COMPANY OF AMERICA
RUNNING TIME 19 MINUTES
SOUND WESTERN ELECTRIC



A motion picture on aluminum finishes, "Dateline Tomorrow!" stimulates the thinking of those who design, fabricate, sell or buy products which are, or should be, made of aluminum. In 19 minutes it runs the gamut of ideas from evening wraps to beer barrels to streamlined trains.

In addition to showing the qualities of the various aluminum finishes, "Dateline Tomorrow!" highlights the methods of securing these finishes and thus gives a basis for comparing their suitability and cost.

Released only a few months ago, the film is in wide demand with non-theatrical audiences, both technical and non-technical.



PROGRESSIVE HONING WITH AUTOMATIC SIZING

PRODUCERTHE JAM HANDY ORGANIZATION
SPONSOR...MICROMATIC HONE CORPORATION
RUNNING TIME 19 MINUTES
SOUND WESTERN ELECTRIC

Two years ago the Micromatic Hone Corporation held a showing of new machines and methods for production executives. For the benefit of those unable to attend, it was decided to present the material in the form of a sound motion picture, "Progressive Honing with Automatic Sizing," produced by Jam Handy, resulted from this decision.

The picture gives a preview of automatic production honing developments, current and projected. In 19 minutes, it brings busy industrial management up-to-date on the latest methods and equipment.

Played only to limited, carefully selected audiences, this highly technical film has produced very satisfactory results.

Both these outstanding films used
Western Electric
RECORDING

Sound speeds the action of non-theatrical films—helps explain technical subjects—makes every minute of showing time count—yet amounts to but a small portion of production costs.

When you record your picture, remember that Western Electric sound, used in the majority of Hollywood releases, costs no more.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED

233 BROADWAY, NEW YORK 7, N. Y.

IN THIS ISSUE

★ Lead-off feature of this month's issue is the article on Page 17 under the title of "Teamwork for Service." It's the story, somewhat briefly told, of the film program of the Bell Telephone System and its regional member companies.

Some 200 pictures may be checked in a typical Bell company film catalog and of these more than 100 separate titles are in active use for training, indoctrination and customer information. The majority of these films were "tailor-made" to Bell needs by skilled industrial film companies of this industry, notably Audio Productions, Caravel Films, Jam Handy, Loucks & Norling Studios, Pathoscope, Ray-Bell Films, Leslie Roush, and Wilding Picture Productions.

On this 20th Anniversary of the invention of sound for motion pictures, it is a fitting coincidence that the Bell companies which pioneered this great advance in modern communications for entertainment should be one of the outstanding users of films for a wide field of business and industrial purposes.



D. T. Davis (center) of Lexington, Ky. receives Certificate of Appreciation from Bernard A. Cousino, President of the National Association of Visual Education Dealers (left). Witnessing the presentation, at right, is C. Scott Fletcher, President of Encyclopaedia Britannica Films, Inc.

Naved Directors Cite Davis for Outstanding Service

◆ Meeting at luncheon in Chicago on October 28, D. T. Davis, of Lexington, Ky., received a "Certificate of Appreciation" from the Board of Directors of the National Association of Visual Education Dealers. The special certificate was awarded "in recognition of outstanding services to the visual education industry and to this Association" by Bernard A. Cousino of Toledo, Ohio, President of the Association. More than 20 audio-visual industry notables witnessed the presentation at a special luncheon.

ISSUE 7 of VOLUME 7, 1946 • BUSINESS SCREEN

1st National Business Journal of Audio-Visual Communications

Chicago: 157 E. Erie St. New York: 501 W. 113 St.
Los Angeles: 1132 West 17th St.

Issue Seven, Volume Seven of Business Screen Magazine, Published November 1st, 1946. Issued 8 times annually at six-week intervals at 157 E. Erie Street, Chicago (11) by Business Screen Magazines, Inc. Phone WHitehall 6807-8. O. H. Coelln, Jr., Editor and Publisher. E. T. Lundgren, Jr., Director of Production, Joseph Moran, Associate Editor; William Ball, Art Director; Helen Hyde, Assistant Editor, Betty McAdams, Circulation Mgr. In New York: Robert Seymour, Jr., Eastern Editor, 501 W. 113th Street, Phone UNiversity 1-6670; In Los Angeles, Edmund Kerr, Western Editor, 1132 W. 17th; Phone Richmond 7-1771. Subscription \$2.00 (domestic); \$3.00 foreign. Entered as second-class matter May 2, 1946 at the post office at Chicago, Illinois under Act of March 3, 1879. Entire contents Copyright 1946. Trademark registered U.S. Patent Office.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933 OF Business Screen Magazine, published at 6-week intervals eight times annually at Chicago, Ill. for October 1, 1946. State of Illinois, County of Cook, ss

Before me, a Notary Public in and for the State and county aforesaid, personally appeared O. H. Coelln, Jr., who, having been duly sworn according to law, deposes and says that he is the Publisher of the Business Screen Magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse side of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are: Publisher, Otto H. Coelln, Jr., 157 E. Erie Street, Chicago, Ill.; Managing Editor, E. T. Lundgren, Jr.

2. That the owner is Business Screen Magazines, Inc.; O. H. Coelln, Jr., 157 E. Erie Street, Chicago, Ill.; Robert Seymour, Jr., 501 W. 113th Street, New York City; Dale D. McCutcheon, 410 N. Michigan Ave., Chicago, Ill.; James E. Almond, 221 N. LaSalle St., Chicago, Ill.; William W. Speer; May D. Speer, Laguna Beach, Cal.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: none.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders as they appear on the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

O. H. COELLN, JR., Publisher
Sworn and subscribed before me this 22nd day of October, 1946.

FRANK RINGWALD, Notary Public
(My commission expires January 14, 1947.)

Now... a new dual purpose projector

Amproslide
MODEL "30-D" for 2x2 slides
and 35 mm.
strip film

This Dual Slide Projector offers a completely new conception of strip film projection, employing curved film guide-ways to guide film in exact position for clear, brilliant screen image.

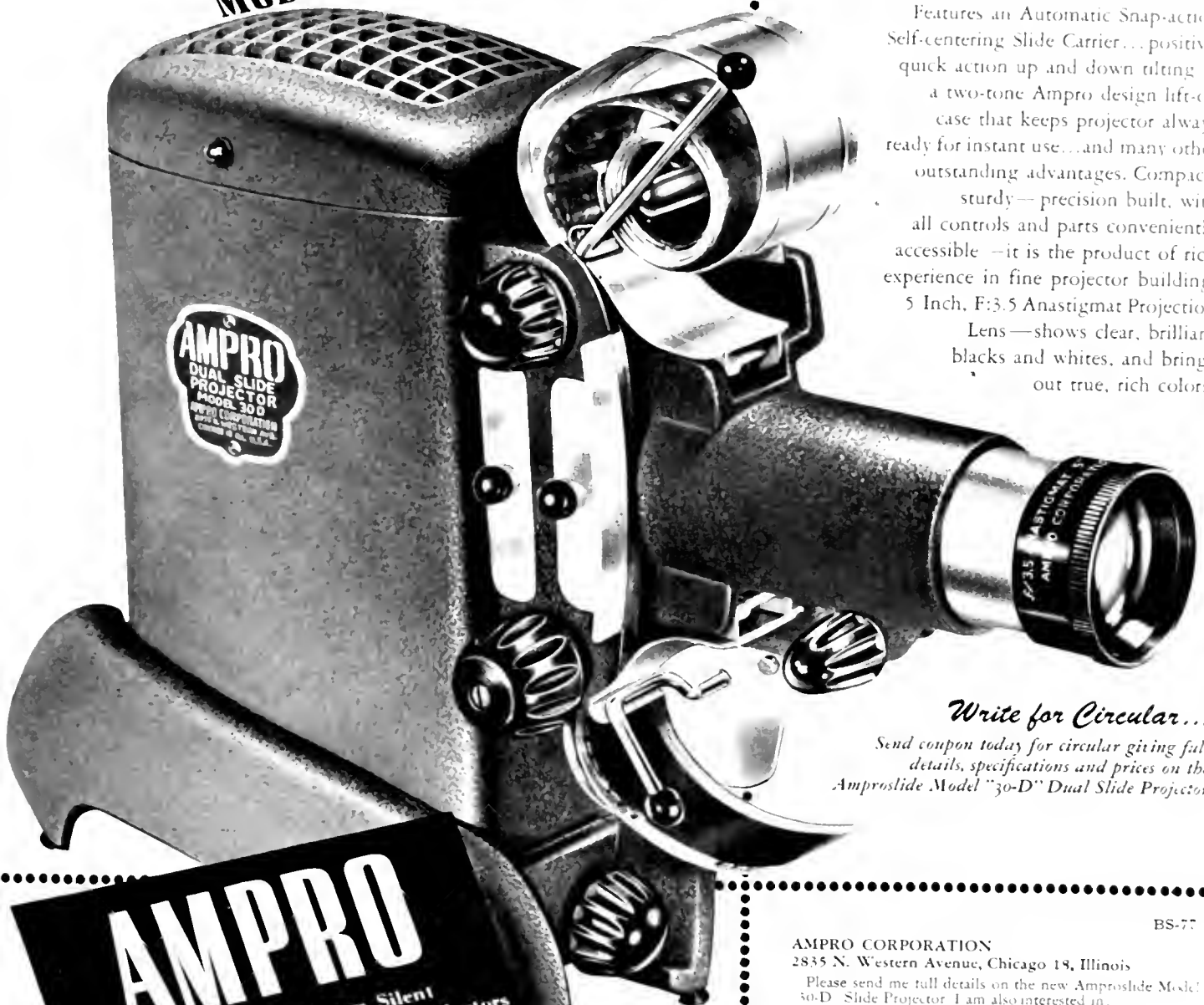
Features an Automatic Snap-action Self-centering Slide Carrier... positive, quick action up and down tilting

a two-tone Ampro design lift-off case that keeps projector always ready for instant use...and many other outstanding advantages. Compact,

sturdy—precision built, with all controls and parts conveniently accessible—it is the product of rich experience in fine projector building.

5 Inch, F:3.5 Anastigmat Projection

Lens—shows clear, brilliant blacks and whites, and brings out true, rich colors.



Write for Circular...

Send coupon today for circular giving full details, specifications and prices on the Amproslide Model "30-D" Dual Slide Projector

AMPRO
8 mm Silent • 16 mm Silent
16 mm Sound-on-Film • Slide Projectors
16 mm Arc Projectors

AMPRO CORPORATION
Chicago 18, Illinois

A General Precision Equipment Corporation Subsidiary

BS-77

AMPRO CORPORATION

2835 N. Western Avenue, Chicago 18, Illinois

Please send me full details on the new Amproslide Model 30-D Slide Projector. I am also interested in:

- Amproslide 2' x 2' Projector
- 16 mm. Amprosound Projector
- Ampro 8mm. Silent Projector

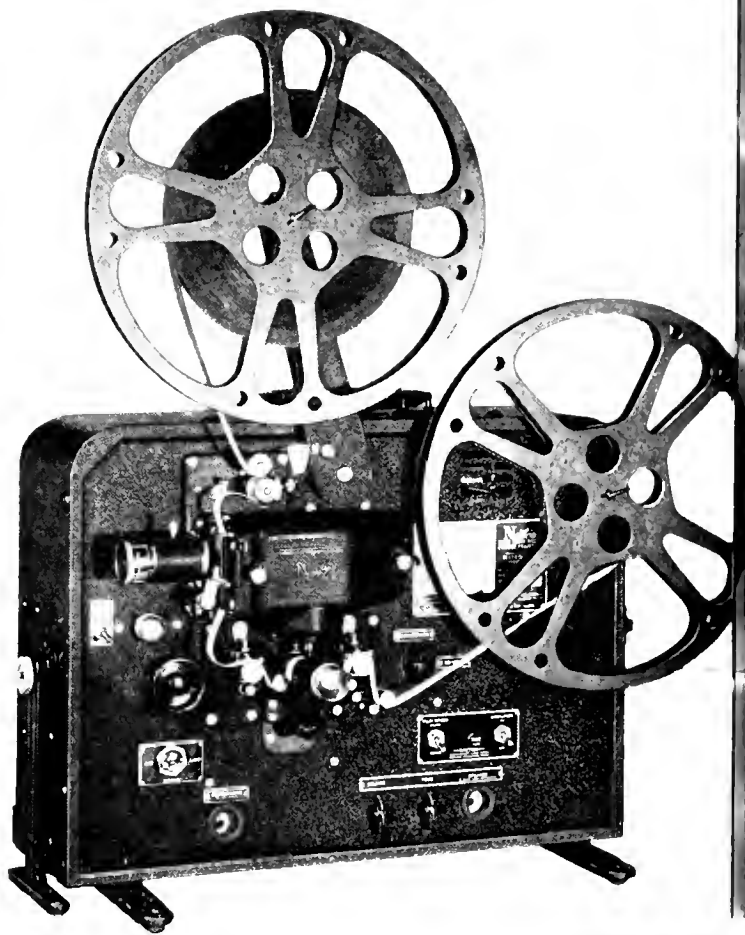
Name _____

Address _____

City _____

State _____

Natco Model 3015 projector is a product of the
finest engineering skill — engineering that
represents a distinct departure from traditional
forms of motion picture equipment designing. This
originality in design makes the Natco so *amazingly simple*
to operate that it is the preferred choice
in the entire 16mm sound projector field.



Natco[★]

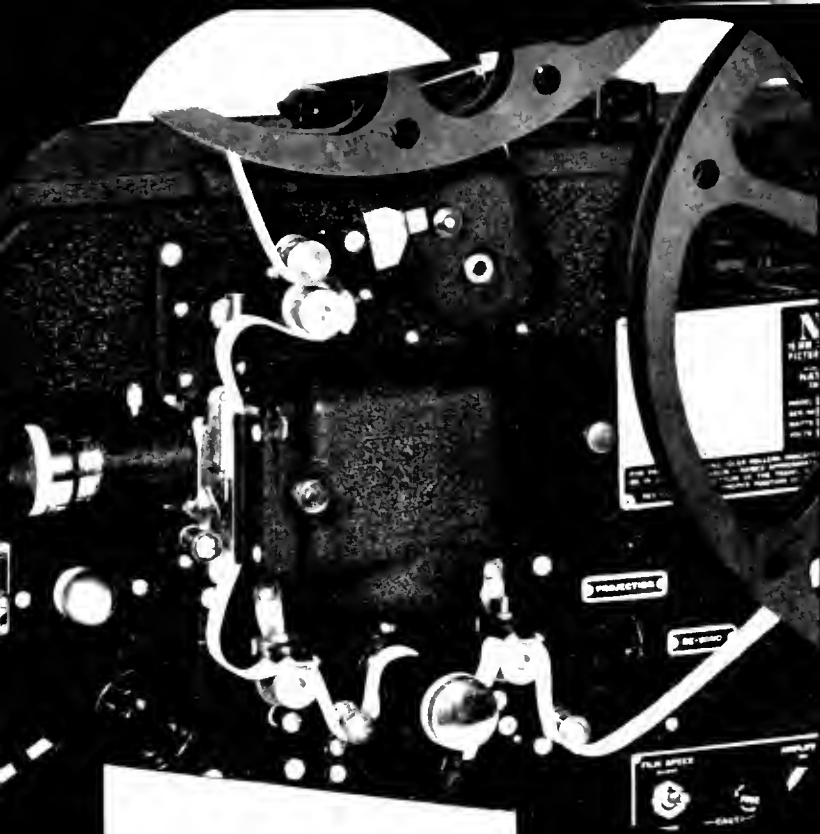
world's finest

16mm sound film projector

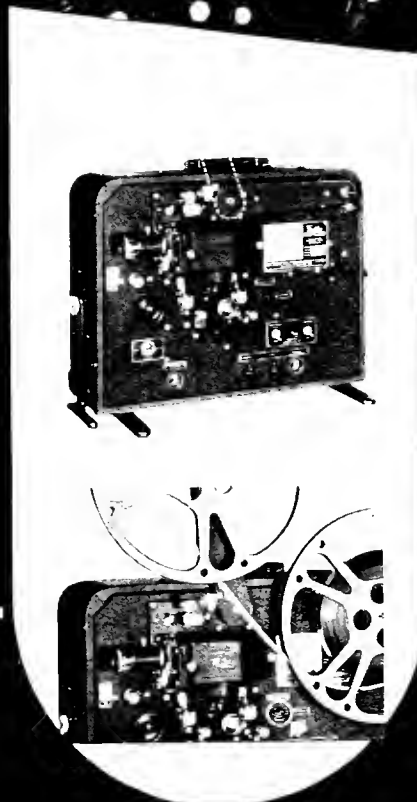
A PRODUCT OF Natco INC., 505 N. SACRAMENTON



Dealers...
write for information!



Simple to thread! Ungainly obstructions, so typical of traditional projector design, are absent in the Natco. Thus, all points of the threading path are completely accessible. In addition, all pressure fittings at points of film contact are of the wide-opening type . . . as exemplified by the ingenious film sprocket shoes which open wide and expose sprockets to full view. No need of forcing film under tight-fitting fixtures.



Quick to set up! No elaborate preparations are required; no belts to fuss with, in order to set up the Natco. Simply remove the cover and swing the feed reel arm into position. Since the take-up is part of the machine, the projector is now ready for threading.

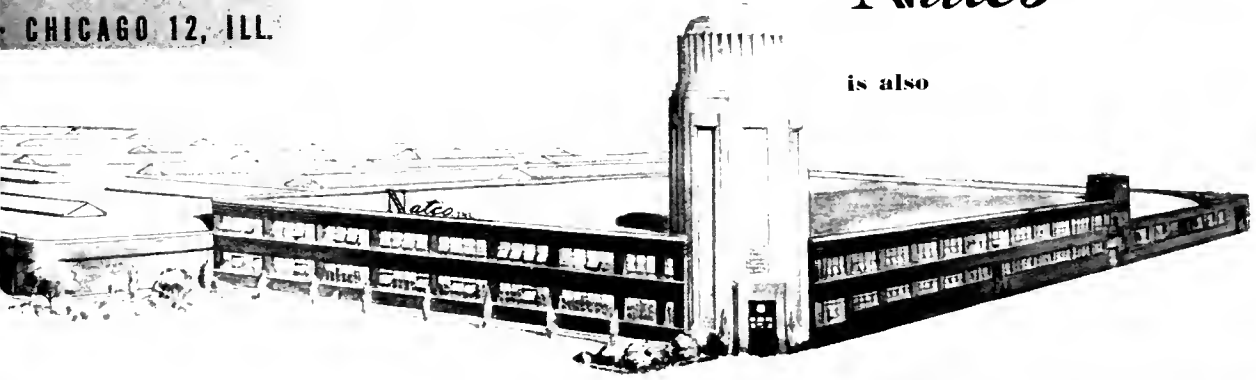


Easy to rewind! No changing or reversing of belts or transposing reels . . . the reels stay where they are. After a projection session, the end of the film is inserted into the feed reel hub, and the film is quickly rewound by merely flipping a switch.

CHICAGO 12, ILL.

Natco

is also



SALESMANSHIP

*is the gentle art of
letting the other fellow
have your way...*

MOTION PICTURES

is the medium...

VISUAL ARTS CORP.

2 west 46th street

new york city

longacre 3-2939...

OPERADIO MANUFACTURING CO. PRESENTS THE NEW

Explainette

THE MOST DYNAMIC
SALES AND TRAINING AID
IN AMERICA TODAY!



EXPLAINETTE IS DESIGNED
FOR COMPLETE SERVICE

- SALES TRAINING
- POINT-OF-SALE SELLING
- EMPLOYEE TRAINING
- VISUAL EDUCATION



EASY TO SET UP AND OPERATE!



A COMPLETE, COMPACT PORTABLE UNIT!

EXPLAINETTE Gives you these Features!

Attractive, functional design makes unit completely compact and portable. Matched amplifier and loudspeaker—designed by Operadio—embody newest electronic features and insure excellent sound quality. *EXPLAINETTE* is easy to set up and operate . . . newly-developed film advance and unique "Thread-Easy" film guide simplifies operation. If you require easily-carried, clearly-understood sound slide film equipment, engineered for small and medium-sized audiences . . . investigate *EXPLAINETTE* today!

FOR COMPLETE INFORMATION WRITE DEPT. BU-10 OPERADIO MANUFACTURING CO., ST. CHARLES, ILL.

OPERADIO
Explainette

SOUND SLIDE FILM EQUIPMENT



John Garfield and Joan Crawford rehearse scene from *HUMORESQUE* for director Jean Negulesco and cameraman Ernie Haller. Photo courtesy Warner Bros.

The Great films of today are shot with a Mitchell



In design and workmanship, the Mitchell 16 mm Professional is identical to the famous Mitchell "35." Mitchell quality, Mitchell dependability, is now available to producers of 16 mm films. Here is the first truly professional 16 mm camera . . . a camera designed to bring Hollywood perfection to the 16 mm screen.

The Mitchell 16 mm Professional is custom built, precision machined, checked, tested, and retested to assure you of unflinching performance under the most exacting conditions. When you own a Mitchell, you own one of the world's greatest cameras.

For the complete story of the Mitchell 16 mm Professional—write today for your free copy of this beautifully illustrated booklet.



ERNIE HALLER says, "The Mitchell is a great camera." Haller, ace Warner Bros. cameraman and Academy Award winner, famed for his expert composition and precision lighting, has done much of his best work with a Mitchell.

Mitchell

CAMERA CORPORATION
666 W. HARVARD STREET · DEPT. 13 · GLENDALE, CALIF.

Cable Address: "MITCAMCO"

with the *RCA Sound Film Projector*



Engineered specifically for true sound reproduction and brilliant illumination!

The new audio amplifier delivers 20 watts of power with less than 5% harmonic distortion—designed to the same exacting standards as RCA's professional 35mm. sound motion picture equipment.

RCA Sound Stabilizer maintains smooth, uniform film speed for sound take-off—assures sound reproduction at originally recorded pitch.

Exciter lamp and sound scanning carriage die-cast in one piece for permanent accurate alignment—hinged for easy cleaning or replacement.

Extra-large 16-tooth film sprockets with reversible teeth—for long film life and very easy threading.

The new RCA 2-inch F1.6 COATED projection lens—furnished with Model PG-201 Projector—for

brilliant, clear and sharp pictures in full color, as well as black and white.

Brilliant and uniform screen illumination is assured by the large two-element condenser lens, silvered reflector and efficient, coated projector lens—designed for projection lamp sizes up to 1000 watts.

Professional Theatrical Framing assures continuous optical alignment for any film—keeps the picture on the screen.

Exclusive "Even-Tension" take-up assures automatic and uniform film take-up action—requires no adjustment for take-up or re-wind.

Completely removable, swing-out picture gate—for easy threading and cleaning.

For detailed information on the new RCA Sound Film Projector, send for descriptive booklet. Write today to Dept. 20-K RCA 16mm Projectors, Radio Corporation of America, Engineering Products Division, Camden, N. J.



RCA 16mm PROJECTORS

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION, CAMDEN, N. J.

Your story is HEARD

Your story is SEEN



ILLUSTRAVOX two-way training
-the ONE best way

NOW you can deliver your training message with twice the impact! Illustravox sound slidefilm equipment uses both dramatic pictures and spoken words to focus full attention on your story. Trainees learn up to 40% faster, remember as much as 25% longer!

You can depend on Illustravox for it gives you maximum two-way effectiveness at minimum expense. Portable, trouble-free, and easy to operate, Illustravox has already been field-tested and proved by America's industrial leaders. Plan now for the competitive days ahead with speedy, effective Illustravox two-way training — *the one best way!* The Magnavox Company, Illustravox Division, Dept. BS-9, Fort Wayne 1, Indiana.

ILLUSTRAVOX

THE ILLUSTRATED VOICE

DIVISION OF THE

Magnavox

COMPANY FORT WAYNE
 MAKERS OF FINE RADIO-PHONOGRAPHS

FACTS YOU SHOULD KNOW

- Illustravox pioneered sound slidefilm equipment in 1922.
- Illustravox has been field-proven by leading industrial concerns.
- Illustravox has made 75% of all sound slidefilm equipment now in use.

READ THE NEW AUDIO-VISUAL PROJECTIONIST'S HANDBOOK

Every company using audio-visuals needs this illustrated manual on good showmanship. Shows how to put on a show — whether a film or movies, threading

and operation of all types of equipment, care of films, etc. Order your copy today. Only \$1.00 from Business Screen, 157 E. Erie, Chicago 11.

CAMERA EYE:

Role of Advertising in New Era Theme of ACA Conference

★ Advertising is faced with great responsibilities. It has a major role to play in the creation of a sane new world of regaining lost markets, of contributing to the welfare of our nation and improving our standard of living. Yet the period of reconversion presents a challenge to the intelligence, the integrity and the ability of each and every member of the advertising profession.

This states F. E. Phemmer, president of Association of Canadian Advertisers, in a special message to *BUSINESS SCREEN* on the eve of the 1946 annual convention which will be held in



F. E. Phemmer, ACA President

Toronto on November 13, 14 and 15. Mr. Phemmer is also president of Canadian Cellucotton Products Company Ltd., in Toronto.

"During our ACA convention advertising men from various parts of the United States and Canada will meet to discuss and analyze methods to discharge our responsibilities," Mr. Phemmer's statement continues. "It also provides our members with the opportunity to discuss special problems of advertising managers and helps us to keep abreast of the changing times and the changing trends in advertising."

The 1946 convention of the ACA is the 32nd annual event of this kind held by this Association. It is scheduled to open at 9:00 on the morning of November 13th. The delegates will be welcomed by President F. E. Phemmer after which a special meeting will be convened to amend the Association's constitution.

Presentation of awards to members of the advertising profession who have made some outstanding

contribution or rendered some distinguished service to Canadian advertising will be one of the highlights of the opening day luncheon. The ceremony is being filmed by courtesy of the Film Producers Association of Canada.

During the same luncheon meeting an address on "Statesmanship in Advertising" will be delivered by Vernon D. Beatty, advertising manager of Swift and Company, Chicago.

At Wednesday's dinner meeting (for members only) a talk on

"Impressions of a 20-day visit to England" will be presented by B. W. Keightley, advertising manager of Canadian Industries Limited, Montreal. Every ACA member is sure to enjoy Mr. Keightley's vivid descriptions of England as observed during his recent visit there.

At the conclusion of the dinner, a radio broadcast, "Did I Say That?" will be recorded with ACA members participating, after which a life membership in the association will be presented to H. S. Van Scoyoc of Montreal.

A new Board of Officers and Directors for the forthcoming year will also be elected during the first day of the convention.

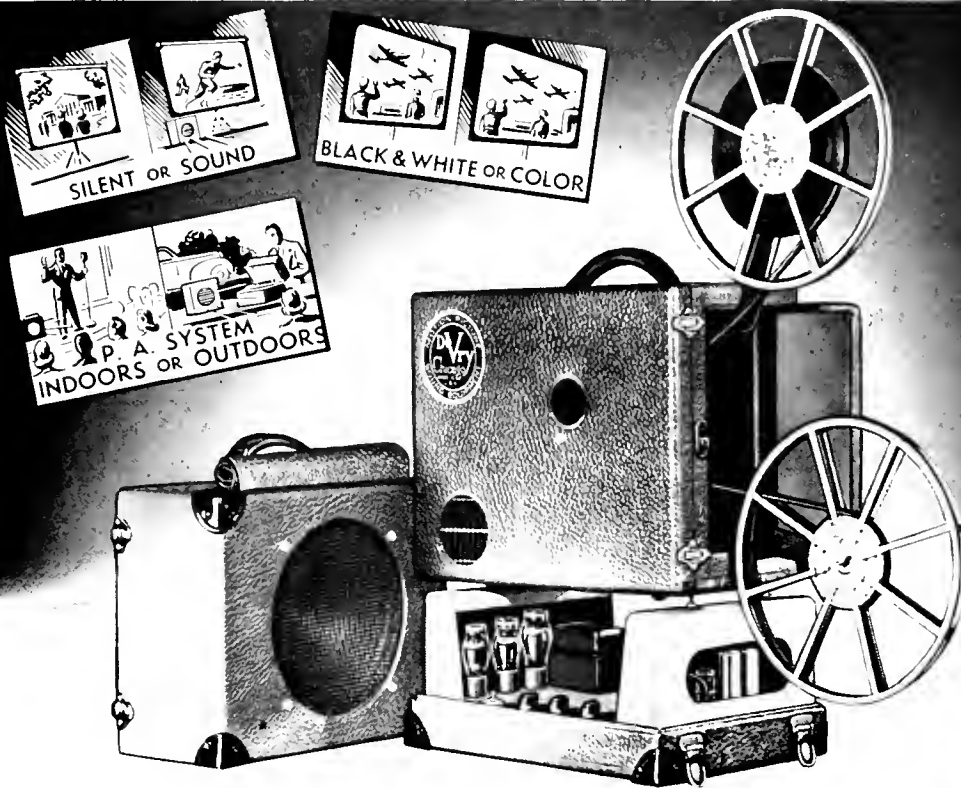
On Thursday forenoon addresses will be delivered by Miss Beryl Hope Sanders, Director of Consumer Branch, Wartime Prices and Trade Board, Ottawa, and Miss Ruth Leigh, Director of



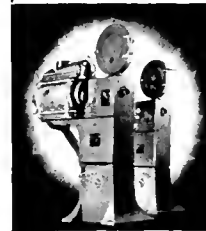
James T. Bloy, ACA Films Chair.

Education, Cannon Mills Incorporated, New York, and Chairman of ANA Educational Activities (Women) Committee.

Miss Sanders will give a review of what she has learned of consumer thinking concerning nationally advertised products, as



35mm AUDITORIUM EQUIPMENT



For Auditoriums, Assembly Halls and Company Theatres — where 35mm. films are to be shown — get the facts about (1) DeVRY Theater Projectors — sturdy 35mm. projectors for permanent installations (illustrated); (2) De VRY Transportable — 35mm. projectors for use where throw does not exceed 60 feet. (3) DeVRY Portable 35mm. projectors in matched cases — projector in one — amplifier and speaker in the other — for road show and sales or training caravans. Coupon below brings colorful literature — FREE!

DeVRY TRIPLE-PURPOSE SLIDEFILM PROJECTORS for 2" x 2" 35mm. paper or glass slides; single-frame slidefilm; and double-frame slidefilm. Compact, sturdy — easily carried.

DeVRY PROJECTION SCREENS — a complete line of newly improved portable tripod and wall and ceiling screens, available in sizes ranging from 30" x 30" to 20' x 20'.

DeVRY STEREOPTICONS show standard 3 1/4 x 4" slides. Lamp capacity to 1,000 watts. Equipped with heat-absorption filter for slide protection.

MICROPHONES: high quality, rugged crystal microphones for situations where a public address system is desired — indoors or outdoors.

TURNABLES: electric record players. Handle records up to 16 inches. Crystal pick-up. 33 1/3 and 78 r.p.m. for recorded programs and records.

In Projected Sales & Training Aids Equipment Your Best Buy is a DeVry

The best is back again! Once more the incomparable DeVRY RS-ND30 professional 16 mm. motion picture sound projector is available to the varied requirements of Business and Professions. . . . Compact . . . simplified . . . rugged . . . precision built, this modern sales and training tool now offers even greater performance through electronic, optical and mechanical refinements perfected during the war.

The amazing model RS-ND30, with separate high powered 30 watt amplifier and full-toned permanent magnet speaker, provides sound-on-film projection with theater-quality performance for auditorium, sales room, conference room or open air meetings. It's improved . . .

different . . . in a class by itself. See it! Hear it! Then you'll know why your best buy's a DeVRY!

The DeVRY RS-ND30 model is a 3-purpose portable 16 mm. sound-on-film projector that: (1) SAFELY projects both sound and silent films; (2) shows both black-and-white and color film without extra equipment; (3) and has separately housed 30 watt amplifier and sturdy permanent magnet speaker which afford portable public address facilities — indoors and out.

Make DeVRY Your Film Source . . .

Coupon below brings 136-page film catalog of Entertainment, Documentary and Scientific films FREE on request.



Only 5-TIME WINNER of Army-Navy "E" for the production of motion picture sound equipment

DeVRY CORPORATION, 1111 Armitage Ave., Dept. BS-C11
Chicago 14, Illinois

Gentlemen: Please send latest literature on Audio-Visual Sales & Training Aids. Please send "Production Pointers". Please send 136-Page Film Catalog. We are interested in 35mm. Motion Picture sound equipment: with arc lamp with Mazda lamp.

Name _____

Address _____

City _____ Zone _____ State _____

In Canada, contact Arrow Films, Ltd., 1115 Bay St., Toronto 5, Ontario, Canada

A.N.A. Film Study Released to Advertisers

★ THE LONG-WAILED REPORT of the A.N.A. Film Study, made under the direction of the Films Committee of the Association of National Advertisers, was delivered last month before members of the Association gathered at the fall meeting in Atlantic City. W. F. Howard, Director of the A.N.A. Film Study made the presentation. Chairman of the Film Committee for the A.N.A. is W. B. Potter, Advertising Manager of the Eastman Kodak Co.

Complete copies of the extensive 81-page Report may be obtained at little more than cost of their preparation from The Association of National Advertisers, Inc., headquarters at 285 Madison Avenue, New York 17. A partial digest of one section (Part II on Film Applications) is presented by way of review on Pages 27 to 32 of this issue.

Titled "New Horizons for Business Films" the Report is based on two investigations into the experiences of A.N.A. member companies with motion pictures and slidefilms, including their plans for future use of these sight and sound media. Data were received and tabulated from a group totalling nearly 70% of member companies, all of which had experience in recent years with films.

Key sections of the Report deal with Applications, Distribution and Merchandising of Films, Production, Measuring Results and Case Histories.

The Report of this eight-month Film Study is commended to all business film users for thorough and thoughtful reading.

Illustravox Division of Magnavox Company Previews New Industry Sound Slidefilm

★ A new Magnavox sound-slidefilm, *The Illustrated Voice*, was previewed for the trade press last month at the Hotel Continental in Chicago by Mr. N. B. Sherrill, Jr., Sales Manager of the Illustravox Division of The Magnavox Company.

Produced by Magnavox to demonstrate the value of good sound-slidefilms to prospective users of this sales and training device, *The Illustrated Voice* is now available for use by producers and distributors of business films and sound-slidefilm projection equipment. The film, the first of a projected Magnavox series, proceeds to outline the needs for sound-slidefilms in efficient and well-rounded sales and training programs, and it exhibits some of the good pictorial devices that experience has proved are most effective for sound-slidefilm.

According to *The Illustrated Voice*, one of the greatest hazards of a sales promotion is the uncertainty of an undistorted sales story reaching each person concerned. Sound slidefilms solve this problem because the facts the manufacturer wants told are presented through pictures and authoritative spoken words to every individual in the sales organization. *The Illustrated Voice* also shows how color photography, cartoon techniques, and other pictorial devices can be effectively used.



MEMBERS OF THE A.N.A. FILM COMMITTEE MET IN NEW YORK to discuss the report made under its direction: (standing, left to right) Ben R. Donaldson, Ford Motor Company; Kenneth F. Space, International Business Machines; Douglas B. Hobbs, Aluminum Company of America; Haylan Hobbs, Owens-Illinois Glass Co.; Eric Haase, A.N.A.; Cy Norton, A.N.A.; and E. T. Batchelder, A.N.A. (Seated, left to right) Marion P. Morris, Bristol-Myers Co.; Robert Egan, The Procter & Gamble Co.; Thomas Hope, General Mills; Vergil Simpson, E. I. du Pont de Nemours & Co.; John Waters, Sylvania Electric Products; Paul West, President, Association of National Advertisers; W. B. Potter, Eastman Kodak Company, Chairman of the A.N.A. Films Committee; Stanley F. Withe, Actna Life Affiliated Companies; Frank Mehl, Sperry Gyroscope Co.; Robert M. Dunn, Ansco; W. F. Howard, Director, A.N.A. Film Study.

Audio-Visual Education Study Is Announced by N. E. A. Department

★ The Consumer Education Study of the National Association of Secondary-School Principals, a department of the National Education Association, announces that it is now undertaking a constructive program in the field of audio-visual education.

This program is to help discover, develop, and promote the best methods in producing and using audio-visual materials for learning. The interest of business is being enlisted together with that of educational and scientific organizations, especially because of the prospect for numerous sponsored films with potential educational value. Many will be appropriate for supplementary teaching for schools only if mutually satisfactory standards can be developed and followed.

The Consumer Education Study is under the direction of Dr. Thomas H. Briggs, a distinguished leader in education. During the past four years it has made important contributions to education. These include:

1. The formulation of the first comprehensive "definition" outlining the broad objectives of consumer education, which is likely to influence all subsequent textbooks and courses of study for the subject.

2. The preparation and publication of a series of objective factual teaching-learning textbook units for high school use on such subjects as advertising, insurance, money management, consumer credit, standards and labels, the use of leisure time, investing in oneself, and improving health.

3. Securing agreement by educators and representatives of business on criteria for acceptable commercial supplementary teaching materials prepared by graphic arts for school use.

4. Giving advisory service to business when preparing such commercial supplementary teaching materials so that they may be educationally effective.

An important purpose of the new Project will be to function as a service agency and a medium for bringing about cooperation among those active in producing, using, promoting, and sponsoring informative films of non-theatrical or non-entertainment character. The Project does not intend to produce any pictures itself, nor does it intend to make decisions or issue edicts on how films should be produced. It proposes to serve as a medium through which those who do put informative films in circulation and those who use the films may analyze and better decide what films should be made and how they should be produced and presented for greatest effectiveness.

The Audio-Visual Education Project is under the direction of Orville Goldner, who has had many years of experience in the field of audio-visual instruction. During the war he was head of the Training Film and Motion Picture Branch of the United States Navy. For his work in this capacity, he was awarded the Commendation Ribbon by the Secretary of the Navy. His training film work with the British Armed Forces was recognized by the British Government by the award of the Order of the British Empire.

The headquarters of the Audio-Visual Education Project for the present are at 1600 Broadway, Room 1000, New York 19, N. Y.

PERFECT UTILIZATION OF THE PERFECT MEDIUM DEMANDS PERFECT METHODS

Organization Chart for a Successful Film Program

- ✓ **YOUR MOTION PICTURE** — perfectly produced and edited for tempo and purpose.
- ✓ **PRINTS OF THE PICTURE**, allocated to regional 16mm film-exchanges — available for any company use or audience location within 24 hours — preview facilities in each exchange.
- ✓ **A THOROUGH UNDERSTANDING** by your field organization of the value and objectives of the program.
- ✓ **NATIONWIDE PROMOTION** including descriptive folders and request cards distributed to your employees and dealers to make it easy for them to offer the film to their local schools, PTA, church, labor and community organizations.
- ✓ **EXPERIENCED BOOKERS** in each film-exchange with an intimate knowledge of all audiences in their area to arrange for show dates and booking schedules.
- ✓ **MODERN FILM-EXCHANGE FACILITIES** with trained technicians to handle film inspection, cleaning, maintenance and shipment.
- ✓ **CIRCULATION CONTROLS**, including booking confirmation to audiences — advance notices to your branch managers and headquarters — show reports with audience reaction and attendance — monthly circulation reports.
- ✓ **A MAILING DEPARTMENT** organized so that teacher guides and supplementary literature arrive in the proper hands in advance of each showing scheduled.

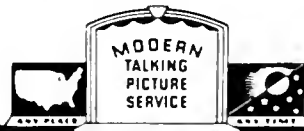
MODERN TALKING PICTURE SERVICE, INC. during the past fifteen years, in cooperation with American industry, has perfected these distribution methods and film-exchange facilities. Our activity is exclusively film distribution of sponsored films.

Modern's 26 regional 16mm film-exchanges are delivering mass circulation in the millions and selective distribution in desired quantities for over 50 of the oldest and most experienced industrial film users and advertising agencies in the

United States. Modern is geared to give you the same control and keep you as well informed as if it were a department of your own company.

Your field organization, distributors and dealers will be free to do the necessary promotion job if you relieve them of the specialized job of film maintenance and exchange management. Our exchanges can act as your own Film Library address under your own name if desired.

Write for full particulars



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

MODERN TALKING PICTURE SERVICE, INC.

HEADQUARTERS OFFICE

MID-WEST DIVISION OFFICE

9 ROCKEFELLER PLAZA, NEW YORK 20

142 E. ONTARIO, CHICAGO 11

NOW is the time . . .

TO DETERMINE WHAT MOTION PICTURES
AND SLIDE FILMS CAN DO FOR YOU
IN 1947!

Much of America's business and industry has been "marking time" since war's end. Material shortages, labor difficulties, price restrictions have caused the deferment of ambitious plans for new products, the conquest of new markets.

But the needs of the nation continue to grow. The enormous purchasing power of the people offers an incentive and a challenge to suppliers of consumer goods.

Competition will begin in earnest in 1947. Now is the time to review your plans, to see that nothing has been forgotten in preparing for the wider production and distribution of new and better things.

In setting up your budgets for 1947, do not neglect the potentialities of films as an aid in *your* production, sales and service training . . . in the identification and merchandising of *your* new products . . . in improving *your* employee relations . . . and in developing *your* public relations program.

What films have done for others, they can do for *you!*

WOULD YOU BE INTERESTED IN OUR SUGGESTIONS FOR
THE USE OF FILMS IN YOUR BUSINESS? OUR EXPERIENCE
AND SPECIALIZED SKILL ARE AT YOUR COMMAND!



Sound Masters, Inc.

MOTION PICTURE
AND SLIDE FILM
PRODUCTIONS

165 WEST 46TH STREET — NEW YORK 19...3010 BOOK TOWER — DETROIT 26



Below (left) Plant training group studies job technique via slides; (right) telephone operators train "on the job".



Teamwork for Service

GOOD PICTURES WIDELY USED TELL THE STORY OF FILM OPERATIONS IN THE BELL SYSTEM

THE LONG ROOM was brisk with the bustle of the day's business. Operators sat calmly before their boards, hands and voices responding swiftly and quietly to the demands of the signal lights. A supervisor walked slowly down the row of switchboards, pausing now and then to lean over a girl's shoulder and say something in a low voice. It looked like any other day in a Bell Telephone System operating room, but there was a distinct difference.

At the far side of the room a group of girls sat around a smoothly polished table. All wore earphones, and their eyes were fixed on a small screen set up at the other end of the table. Their attention was focused on what they were learning, and they were *learning on the job* through sight and sound.

Training workers with visual aids is not new in this day of audio-visual education. Training workers on the job is nothing new in industry. But when a division of one of America's largest corporations, performing one of America's most essential services, is able to use sound and sight appeal in the training of its personnel, and to conduct this training where the operation takes place without disturbing other workers, history is made.

In public relations, in employe training, and in specialized instruction for business, the

Bell System is making good use of films.

Through its radio program, "The Telephone Hour," Bell has brought pleasure to America's millions of air wave patrons. Not content with radio alone as a medium for this institutional program Bell brought the program to the 16 mm screen, and reached additional millions through *The Telephone Hour* on film, combining with it the picture-story of the plans of the Bell System to serve the telephone networks.

Explaining the "why" of rural telephone development is the theme of another film, *The Farmer's Telephone*. To the farmer, for whom a strand of telephone wire is a magic carpet to a wider world, Bell shows how rural communication has advanced through the telephone, and what its plans are for the future. Similar films deal with new dial systems, telephone usage, and other in-

From these few examples it is clear that the Bell System recognizes the motion picture as something more than a medium of entertainment, and is applying it as a useful tool in the hands of those who wish to instruct and inform. This was amplified for *Business Screens* by John M. Shaw, Assistant Vice President of AT&T, who directs the film program, as follows:

"The Bell System is an organization of half-a-million teamworkers charged with giving an





Mission of films in Bell System operations is to improve customer service.

essential service to all the people of America. Ideas flow constantly between the individuals and the groups that make up this team. Ideas flow also between these groups and the much larger groups they are serving. The free flow of these countless ideas is as essential to good telephone service as well-understood signals are to good football.

FILMS USED FOR WIDELY VARIED PURPOSES

"The ideas that must be made to circulate within and around the orbit of the Bell System, if it is to do its job well, relate to training in numerous techniques and processes, the teaching of proper attitudes, the dissemination of information, and the cultivation of understanding. Films weave throughout this tapestry of ideas, lending clarity and emphasis at many points.

"It would be misleading to imply that the scope of the Bell System's film program is in proportion to this telephone story that must be told by the telephone companies. The value of film is as yet much more potential than actual. The Bell System views the film medium as a tool that shows great promise but has yet to prove itself sufficiently to be fully accepted by all who may benefit from its use. Each new film is an experiment bringing us, if it is successful, one step closer to the kind of acceptance that will lead to the universal use of films in helping to tell the ever-changing telephone story.

"Much is yet to be done, too, in improving the means by which films are projected. Here again the emphasis has been on mass entertainment. The motion picture projector has been developed in anticipation of the audience coming to the projector. New projectors must be developed that can be more readily brought to the audience. The views of the Bell System have been embodied in specifications calling for a greatly simplified projector

and these have been turned over to the manufacturers of projection equipment. No doubt other film users have done the same.

Examples of the use of films in the training of people in telephone jobs are numerous, and they have contributed to a feeling on the part of many of the people who have this training in hand that films hold great promise of contributing to a better, cheaper and faster training job. A few of these examples were cited by Mr. Shaw in a recent report published under the title "The Blackboard Comes to Life."

"A few years ago," says Shaw, "certain equipment was developed for us in Bell System Central Offices which was both new in principle and complex in operation. Plant forces in larger cities found that the equipment could be understood by the men who had to install and maintain it only after a long and difficult course of training. Using an amateur 16 mm camera, the plant training staff animated and photographed drawings of the new equipment in such a way as to make its electrical characteristics clearly apparent. The principle of its operation was described by pictures on the screen before the class to amplify the spoken words of the instructor. By the use of this home-made teaching device, the men were better trained than first seemed possible, and in half the time."

That no subject is too simple to be put on film is suggested by another case history.

SAVING TIME THROUGH METHODS PICTURE

"One of the Bell System's revenue accounting centers worked out a new time-saving method of assembling cash stubs and applying payments on customers' accounts. Results indicated that extension of the new method throughout the System would offer an opportunity for some substantial conservation of money and man-power. The handling and processing of these stubs is a mechanical job, and is not easy to describe in words alone. The new method, to be fully appreciated, had to be demonstrated. A slow-motion film of two experienced workers was made, from which every detail of the process could easily be seen and followed. This film was sent to accounting people throughout the System, thereby assuring a correct understanding of the new method and making available an effective training aid. A number of companies have now adopted the new method and given testimony to the training value of this film."

Any business that deals with the public through its employes knows that the well-in-

formed employe makes the well-informed customer. An orientation program on film helped in this process during the war. Shaw describes it as follows:

"The Commercial people who man the System's business offices are properly known as 'representatives' because they are called upon to interpret the operations of every other department in terms that the customer will understand. The need for giving large numbers of new people this background came at a time when the business offices were faced with their heaviest loads and when shortage of facilities made public understanding difficult to secure. This presented a challenge to test the ingenuity of the best instructor. Individual visits to other departments were out of the question. Using a new training technique that combines motion and still pictures, one company set out to describe in a series of films the operations of the Plant, Traffic, and Accounting departments as they touch the



Film catalogs of the various companies are tailored to their individual needs and uses.

customer. Most of the Bell System's ten thousand Commercial Representatives have since received this training."

Even such ordinary jobs as climbing a pole or pounding a nail have been vitalized through visualization by the Bell System. Here are two more case histories from Shaw's comprehensive report.

"The climbing of a pole is a skill that has to be constantly taught to succeeding generations of telephone linemen. There is a right way to climb a pole, and a wrong way; a safe way, and an unsafe way. The right way calls for a rhythmic coordination of arms and legs, and for dexterous manipulation of climbing irons and safety belt. These things can be



learned only by practice. But unless the new lineman gets off to the right start under the watchful eye of a skilled instructor, he may become habituated in the wrong way. An ingenious Plant supervisor exposed thousands of feet of color film showing a highly skilled climber going up and down a pole. He then had a sound track applied to the film, with a professional narrator describing each movement and the reason for it. The lineman in training may now see how an expert climbs a pole when he is at his best. He sees the right way again and again, from every angle and from every position on the pole. The consequences of doing it the wrong way are dramatically brought home to him by the enacting of a serious accident. More than fifty prints of this film have been used by Bell System companies.

DRIVING NAILS—SUBJECT OF ONE FILM

"And then there's Western Electric, whose war-time job called for the packing of vastly more equipment with fewer experienced packers to do it than ever before. New people, many of them women, had to be taught to drive nails. A highly skilled nailer was photographed in film. Step by step, every detail of nailing a packing case was pictured. World Series motion pictures were spliced into the film to show that the swing of the skilled nailer had the same basic motion as the swing of a skilled batter. In dramatic narration, it was made clear that winning a war means driving a nail as well as pulling triggers. The films not only show how nails should be driven, but make the audience want to go out and drive nails. Now every nailer at the Kearny plant sees *Hit 'em On The Head* as part of his basic training."

Intangibles and questions of policy have also been driven home effectively by the Bell System in its use of motion pictures and sound slide-films.

"One of the companies dramatized its benefit and pension plan on a sound slide-film and was thus assured of the undivided attention of all employees to this important matter for at least fifteen or twenty minutes. Several other companies have since adapted this film to their own purposes. When policy questions are involved, such films have the advantage of insuring uniformity of presentation combined with a dramatic forcefulness that is difficult to achieve just through writing or talking."

Such case histories of Bell System motion picture operations only begin to tell the story. How are films conceived in the Bell System?



Production scene during the making of the newly-released film on *Telephone Courtesy*.

Who is responsible for the sponsor planning that must go into any production? How are the films distributed? What are the System's plans for the future in the audio-visual field?

A system as large and complex as the Bell System obviously requires a large and complex plan of operation in preparing and procuring motion pictures. The Motion Picture Division (MPD) of A. T. & T. is responsible for the procurement of motion pictures and slide-films that may be required in the System, and whose use is more or less common to all operating companies. MPD maintains a catalog of all such films, produced either by the System or other corporations, which describes the nature of the film, its purpose, price, and source. When the need for a training film becomes apparent, either to an operating company or to A. T. & T.'s headquarters staff, the MPD is notified and makes arrangements to review films either inside or outside the System that might be suitable. If outside films or existing films fit the need, the MPD arranges with Western Electric, the Bell System's supply unit, for the procurement of the necessary prints and adds this information to the descriptive catalog, copies of which are kept in each of the operating companies.

If the need can be met only with the production of a new film, the MPD, the headquarters staff of A. T. & T., and such oper-

ating companies as may be involved prepare a descriptive outline and an estimate of the cost of production. If the cost seems justified, Western Electric executes the contract with the producer, A. T. & T. headquarters staff reviews the final print, and advises the companies as to the method of use, its cost to them, and how it may be secured.

ONLY MINOR PRODUCTION WORK ATTEMPTED

The MPD, however, maintains a small production unit which performs a certain amount of film work, and which endeavors to determine how much can be done to achieve economy with no loss in quality. This plan, of course, does not include the production of training films with a local application which can be undertaken by the various operating companies.

Once the film is made, the problem, then, is one of distribution. Two main types of films are used by the System: employe training films for use within the operating companies, and films for public showing which are informational in character. Distribution of employe training films has already been described—operating companies are notified by headquarters of A. T. & T. what films are available, and by consulting the System catalog, they can obtain information on procurement.

(CONTINUED ON PAGE FIFTY-SIX)



Television Broadcasters Convene

"TELEVISION IS HERE," SAY ITS KEY EXECUTIVES
AT SECOND ANNUAL CONFERENCE IN NEW YORK CITY

IN AN OPTIMISTIC MOOD, 200 executives of the television industry met October 10th and 11th at the Waldorf-Astoria in New York for the 2nd Annual Conference of the Television Broadcasters' Association.

Hopefully looking forward to their first full year of full-scale commercial broadcasting, the industry announced that 100,000 sets are expected to be manufactured during 1947. This forecast, though but a drop in the bucket to the expected eventual total of nine million sets, lent some credence to the conference slogan—"Television Is Here."

Leading off in the opening address, Jack R. Popple, vice-president of Bamberger Broadcasting Service (WOR), and president of the association, called upon the television broadcasters of the nation to be ever conscious of their moral responsibility to the television audience.

Speaking to a large assemblage of broadcasters, potential broadcasters, advertising agency executives, motion picture leaders and others, Popple declared that where television is concerned "there can be no compromise with decency."

RALPH B. AUSTRIAN LEADS SESSIONS

"If television is to succeed as the greatest means of mass communication yet conceived, and as a monumental contribution to public service, it must be clean and wholesome, completely tolerant, fair in all public issues and a welcome visitor to the American home," Popple said.

Under the general chairmanship of Ralph B. Austrian, president of RKO Television

Corporation, the two all-day sessions examined every angle of television station operations, commercials, programming, educational uses, and new equipment.

Most of television's leaders seemed sure that technically, television is fully prepared for future operations, but that there is much evidence that the public is confused by the black-and-white versus color controversy and by the plain question—"How does television work?"

RAIBOURN PRESENTS NINE AWARDS

Highlighting the first day's program, Paul Raibourn, vice president of Paramount Pictures, as chairman of the awards committee, presented nine awards to "individuals whose contributions have furthered the progress of television as a science and as a commercial utility."

Awards were made in these categories as follows:

For the outstanding contribution to television: Dr. Albert Rose, Dr. Harold Bell Law and Dr. Paul Kessler Weiner, of RCA Laboratories, Princeton, N.J., for the development of the image orthicon tube.

For outstanding programs of the last year: John F. Royal, vice-president of National Broadcasting Co., for bringing the Louis-Conn fight to television; Donovan B. Stetler, advertising director of Standard Brands, Inc., for the "Hour Glass" program; Paul Belanger, of WCBW, for use of music and ballet in television; Klaus Landsberg, of Television Productions, Inc., Los Angeles, for the best public service program.

For outstanding contributions to the field

of television: Dr. Oliver E. Buckley, president of Bell Telephone Laboratories, Inc., for his supervision of the application of television to military uses; and Keith S. McHugh, vice-president of American Telephone and Telegraph Co., for his work in furthering the advancement of nation-wide transmission of television on a commercial basis.

Exhibits shown in galleries off the main ballroom during the conference included GE's pulsed light movie projector for televising films, RCA's image orthicon camera; latest receivers of Du Mont, RCA, Farnsworth, Philco, GE, Felicon, Sonora and Belmont; Bell's coaxial and radio relay systems; and displays by NBC and *Television Magazine*.

GRAY TITLES ESSO'S VIDEO EXPERIENCE

R. M. Gray, manager, advertising-sales promotion department, Standard Oil Company of New Jersey, spoke on "What an Advertiser Expects from Television Commercials." Mr. Gray explained that Esso had been active as a television sponsor since 1939, and that although the company's hours and dollars in television have not yet made a ripple in total sales, Esso is in television to stay because of the technical experience, viewer interest experience, share in development of a new medium, and study of best programming times which the company is now achieving.

Mr. Gray said, "Our commercials are produced on 35mm film and the narration is recorded on the same film; that's one thing we learned the hard way. We tried many other techniques. We wanted motion. We wanted cars on the road. We wanted Esso dealers *in action* at actual Esso stations. We found that *on film* we got more of the things we wanted in a more interesting form. We found these commercials could be repeated several times, thus distributing the cost over several broadcasts."

Leonard F. Cramer, executive vice-president of Du Mont, coined a neat phrase in speaking of some sanity-shattering sales messages now heard on the radio. He termed them "the zenith of repulsiveness." Mr. Cramer warned that commercials of this type would prove the death knell of television, if allowed to be perpetrated on the viewing public.

GIVE PUBLIC SOMETHING TO SEE

William H. Howard, vice-president of Macy's, New York, in an imaginary interview with the typical woman (bound for her regular interview with Dr. Gallop), warned that she would not buy something she couldn't understand or see work.

"Ask them why they can't get together and spend a few dollars on short movie subjects which could be demonstrated in department stores all day long so I could see television and have some reason to get up some enthusiasm for it. Tell them to fire their director of test patterns and replace him with a director of demonstration pictures which I can see when I want to see them." Mr. Howard's typical woman declared.



Brig. Gen. David Sarnoff (left), and Major Gen. H. C. Ingles get together for a chat at the TBA Conference.



Left to right: Curtis W. Mason, KFI, Los Angeles; Klaus Landsberg, Television Productions, Inc.; and Dr. Allen B. DuMont.

DIGEST OF IBA TALKS

"The Film Approach
to Television Commercials,"

by John R. Allen

Marschalk and Pratt Company

★ "In the winter of 1939-40," says Mr. Allen, "we, Standard Oil Company of New Jersey and Marschalk and Pratt, stopped wondering about television. We started to use it. We began profiting by our own mistakes. And one of the first profits rang up when we found that as a rule still pictures were deadly: person after person in the studio audience was heard to ask "Why don't the pictures move?"

"During those first painful experiments—and, believe me, they were only the *first*—we met and made friends with motion picture television commercials. Since then we have produced commercials for Esso exclusively in motion picture form.

FILMS SUPERIOR TO LIVE TECHNIQUE

"We've found that for our purposes motion pictures usually prove superior to the live technique. Here are some of the reasons: television combines sight, sound, motion, and immediacy. The two techniques utilize sight and sound equally well. Of course, only *live* broadcasts can take advantage of the immediacy factor. And, while both techniques can produce pictures that move, the subject matter is largely limited in *live* broadcasts to the size of the studio; whereas with film you can show what you want to show, almost without limitation. You can, if you want, jump from a picture of wiggling cold germs as seen through an electronic microscope to something as far removed as a nanny goat sneezing her way off a rocky mountain peak.

"Since immediacy did not concern us as much as the ability to show such scenes as



Ralph B. Austrian, President of RKO-Television Inc., general chairman of the Television Broadcasters' Conference.



These three RCA scientists were presented Awards of Merit at the TBA Conference last month. Left to right: Dr. Paul K. Weimer; Dr. Harold B. Law; and Dr. Albert Rose. The three were honored for having developed the Image Orthicon camera tube.

moving automobiles, Esso dealers in action at their service stations and attractive places to visit by car, the choice of motion picture film came easily.

USE VIDEO COMMERCIALS SEVERAL TIMES

"Motion pictures also offered additional advantages. We could pay production cost once and use the commercials several times. Also, for the price of an extra print, we can sell simultaneously over stations that might not for a long while link themselves into a network.

"Early last spring our client, Esso Marketers, agreed to take not just the first *step* forward, but a *stride*. On June 5 they assumed sponsorship of the twice-a-week NBC Newsreel. However, the decision to do so was made months before this date so that we might have plenty of time to get our commercials ready. Yet, at the eleventh hour, we were rocked by the realization that we did not have one *finished* commercial. We'd set aside enough time—so we *thought*. We had even been smart enough to realize that cameramen refuse to work in the rain for other reasons than merely an aversion to wet feet. Somehow, heaven only knows how, we met the first deadline. But that story turned into a serial as deadline followed deadline with ulcerating speed.

COMMERCIALS NEED TWO MONTHS TO MAKE

"Those of you who plan to follow the motion picture approach to television commercials could make no better start than to place in front of your desk these words in neon lights: "It's later than you think."

"...According to the schedule we now follow, the first working day in each month dawns on a client conference. Subjects for commercials are discussed and agreed upon. During the next two weeks, scripts shape up and receive client okay's. On the fifteenth, the producer takes over. Five weeks later—five weeks may seem like a long time for produc-

tion, but every hour is needed—the client previews the film, complete except for a sound track. Any final revisions, in script and/or picture, must raise their troublesome heads at this meeting. The day following the preview, we score the film. The commercial hits the air one week later. We feel the proper gestation period, so to speak, of a motion picture television commercial is two months; two months from conception to presentation.

USE TITLE TO GET AUDIENCE INTEREST

"We believe the format of television commercials, motion pictures or live, should follow basic advertising principles. We use a title to perform some of the functions of a headline—primarily to arouse interest. We try to open with scenes that present a problem or a situation with which the viewer can easily identify himself. First, a human interest treatment which quickly turns into a car owner's problem. We offer a solution to the problem through the use of some Esso products or service. We back up our claims with visual proof of effectiveness whenever possible. We show where to buy...at Your Neighborhood Esso Dealer. These principles are basic and well known. They form the mold into which you pour your material.

"...Sound can either be on film or live. You don't need a sound track in television. But a sound track, of course, eliminates the chance for fluffs...I think the most important basic rule to following in writing voice narration is this: 'Don't refer to anything that you don't show.' Take advantage of the ability to reach two senses at the same time. You'll more than double the impression... Be sure your story has smooth picture continuity. Imagine that the sound cuts off when your commercial is on the air. The pictures alone should tell your story. Narration, as we have said, should be used primarily to heighten the impression. Roughly, radio should be written for a blind man, television for a deaf man." (REPORTS CONTINUE ON PAGE 34)

CASE HISTORY: Reports on New Film Programs in Industry



The production scene above is from the new Dictaphone film "Hello Business," a 16 mm sound film in color demonstrating telephone recording, which was previewed last month.

NEW AIDS FOR BUSINESS

★ At a special advance showing at New York's swank Monte Carlo preview room, and later, a number of times daily, at the National Business Show, Grand Central Palace, the Dictaphone Corporation recently introduced *Hello, Business*, a new sound film in color demonstrating telephone recording.

Hello, Business is a dramatic presentation of the applications of telephone recording in business, news reporting, medicine, long distance and trans-oceanic telephoning. It points up the many uses to which Dictaphone's new telephone recording instrument may be put.

Despite the proposed ruling of the Federal Communications Commission made in a recent tentative report which indicated a real need and demand for telephone recording, some people, not realizing the legitimate advantages of telephone recording, have considered the device a possible invasion of privacy. Actually, it is of inestimable and entirely legitimate aid to the harried business man trying to take notes of a conversation on the phone; a news reporter calling in a stop-press report; and a doctor requiring exact description of symptoms for checking an associate's diagnosis, as the picture illustrates.

During the war the army and navy made very valuable use of telephone recording. Many men who experienced these advantages are among the first to use recorders in their plants and offices.

At the Monte Carlo preview, Charles E.

Hallenborg, vice-president of Dictaphone, discussed the question of equipping telephone recording machines with an automatic device to acquaint callers with the fact that the conversation is being recorded. This suggestion was made in the recent tentative report of the Federal Communications Commission.

"A participant in a telephone conversation violates no statute or right of privacy by making a record of it. This is true whether the record is made from memory, with personal notes, through a secretary on an extension wire, or with the assistance of a recording machine," Mr. Hallenborg stated. "Such an automatic tone device is not required when telephone conversations are recorded by business men in England and Sweden. It has proved unnecessary not only there but here in the United States where over 20,000 telephone recorders are in use. And there's no

Another scene (below) from "Hello Business"



guarantee that such a device would not interfere with the conversation."

Hello, Business emphasizes the time-saving possibilities and the assured accuracy obtained in recording long, technical or highly detailed conversations.

Produced by Transilm, Inc., with music by Emil Velasco, *Hello, Business* will be distributed nationally through Dictaphone's sales and service offices. The company is said to be considering dubbing foreign sound tracks into the picture for distribution in Europe and South America.

Showings may be arranged through the Dictaphone Corporation, Graybar Building, New York City.

PRECISION MANUFACTURING

Sponsor: U.S. Time Corporation. Film: Time Telling Through the Ages. Producer: Jerry Fairbanks, Inc.

★ Precision timing in the modern world and its influence on every phase of living is the theme of a new Kodachrome film now being completed by Jerry Fairbanks, Inc. for the U.S. Time Corporation. The motion picture, *Time Telling Through the Ages*, will launch a national publicity program for a unique collection of historic watches acquired during the last forty years by a famous Netherlands diamond merchant and recently acquired by the U. S. Time Corporation. Distribution plans for the film have not yet been announced but will be on the film's completion.

The film illustrates the importance of time-



One of the many historic watches (above) shown in "Time Telling Through the Ages."

pieces in helping to make history and depicts four hundred years of watchmaking through the historic \$500,000 collection, which includes the personal timepieces of Queen Elizabeth, King James I, King Charles I, King Henry IV, Mary, Queen of Scots, King Louis XIII, King George II, King Louis XV, Madame Pompadour, Lord Nelson, Napoleon, Empress Josephine, Madame DuBarry, a Manchu Emperor, and many other makers of world history.

Significant angle on the film is the tie-up between history and the development of an industry, an angle which other U.S. manufacturers may well emulate in their motion picture programs.

ASSOCIATION PROMOTION

Sponsor: Loyal Order of Moose. **Film:** The Child City. **Producer:** Wilding Picture Productions, Inc. **Distribution:** Modern Talking Picture Service.

★ With the spectre of increasing juvenile delinquency plaguing law-enforcement agencies from coast to coast, and the after-effects of war-disrupted homes reflected in young people everywhere, it is both refreshing and heartening to see one agency, at least, which is doing an effective job in eliminating the causes of such delinquency before they get an opportunity to develop. The Loyal Order of Moose is the agency, and its instrument is Mooseheart, the "child city" which it sponsors. Mooseheart's story is brought to the 16



This is one family, (above) being cared for at Mooseheart, "the Child City."

mm screen in an excellent production by Wilding Pictures Inc. and the fraternal order.

The outdated concept of an orphanage or a home for children as a place where frightened little tots scurry before the blows of forbidding looking keepers is certainly dispelled in this film. The fraternal order obviously wanted to tell the story of its pet project in an appealing, dramatic form, and at the same time punch across the solid message that Mooseheart prepares boys and girls for good citizenship. The producer and the sponsor succeeded in fulfilling their purpose.

The story of *The Child City* is told from the point of view of Jim Watson, an engineer who was lost in a South American jungle while his wife died in childbirth in the U.S., leaving two children, one of whom he had never seen. He is finally found, a sick and broken man, and learns that his two children are in Mooseheart. When he recovers sufficiently, he comes to Mooseheart as a visitor under an assumed name, filled with tears for his children's welfare. These fears are effectively dispelled by a young worker at the institution who conducts him around the grounds, explaining the concept of Mooseheart, the ways in which the children are cared for and guided, and the emphasis on good citizenship and the preparation for healthy adulthood which they undergo.

Watson is overcome, and when at last he sees his children, he collapses, but good care

and his desire to live bring him back with, of course, the usual happy ending for all.

The effectiveness of this film cannot be measured by the narrative alone, which, although suited to the purpose of the film, leaves much to be desired. It is far-fetched in its initial narrative hook, and verges on the banal in its treatment of a father returning to his two children. But what makes the picture highly effective is the theme, the selection of incidents to exploit the theme, and the single effect of Mooseheart as a highly workable project in child welfare and an important adjunct to the community. No small message is this—each child is allowed to develop as an individual within the bounds of the common welfare, within the restrictions which liberty imposes on all individuals. As a recipe for good citizenship, the Mooseheart plan certainly deserves wide attention, and through the medium of this film it should get it.

Other associations and trade groups, wishing to depict the work they do might well take a leaf from the book of Mooseheart. Good public relations for any organization will result from films such as this.

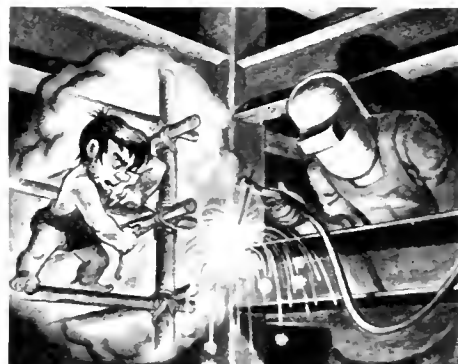
BUILDING AND CONSTRUCTION

Sponsor: Lincoln Electric Co. **Film:** Design for Arc Welded Structures. **Producer:** Herb Lamb Productions.

★ The construction industry is telling the world that the U.S. is standing at the threshold of a building era which will eclipse anything in history. Certainly the demand is there. Housing, or the lack of it, is an all too familiar phenomenon everywhere. Industry, stultified by war-born restrictions, is championing at the bit with an expansion program which will call for new structures of all types. Research on lighting, air-conditioning, work methods and other such elements in business and industry has opened up new vistas to the designer. Making the world a better place in which to live is certainly dependent on making better homes, better schools, better factories, better office buildings, better places in which to play.

The Lincoln Electric Company, which has already grabbed the business world by the

(Below) Animated scene from "Design for Arc Welded Structures," Lincoln Electric film.



cut with its famed wage incentive plan for factory workers, has come up with a new sound and color 16 mm motion picture, *Design for Arc Welded Structures*, which pictures the tool by which better buildings may be built quicker and at lower cost than ever before in history... the electric welding arc. World War II perfected the process and equipment and developed the personnel. Lincoln asks architects, engineers, and contractors... "Is your process of thinking in terms of welded design ready?"

The film reviews the fundamentals of welded design and tells the story of the process. It explains how welded design permits new freedom of planning, reduces steel tonnage, simplifies detailing, fabrication, and erection. It gives specific examples to show how various structural shapes can be combined to improve design and cut costs. Extensive use of color animation provides a clear study of tension members, beams and compression members. Examples show crane beams, girders and columns.

The film also explains the tremendous possibilities of tubular construction and rigid frame design for more efficient use of materials and improved appearance.

Design for Arc Welded Structures is directed primarily at architects, engineers, and contractors, but its significance extends much beyond such a limited held. For American industry, generally, the film contains a good challenge and the kind of progressive thinking that can make free enterprise work.



Soap and water as health agents are shown in Procter and Gamble's "Scrub Game" (above).

HEALTH AND HYGIENE

Sponsor: The Procter & Gamble Company. **Film:** Scrub Game. **Producer:** Francisco Films. **Distribution:** Modern Talking Picture Service.

★ Of all the subjects in the world which would at first glance seem to contain the least possibilities for dramatic interest, soap and water would probably be leading all the rest. But Procter and Gamble made this film some time ago, and today it is as fresh and vital and dramatic as ever, and its heroes are soap and water.

The film is primarily a biological, health and hygiene picture dealing with the skin.

which is portrayed as the body's first line of defense. Animations and micromotions show the epidermis and dermis, papillae, pigments, blood vessels, finger nails, hair follicles, oil glands, sweat glands and nerve endings. Narration tells the function of each and how they work. Other details show how the skin protects the body, how temperature is controlled, and how oils are secreted.

In health and hygiene the functions and characteristics of the skin are discussed in great detail. How body health is preserved and the care of the skin enhanced by the use of soap and water is effectively shown. The actual manufacture of soap is shown in appropriate "behind the scenes" views.



Action shot (above) from "Basketball-Up-To-Date," new General Mills sports film.

SPORTS AND COACHING

Sponsors: General Mills Inc. and Wilson Sporting Goods Co. **Films:** Football Up-To-Date, and Basketball Up-To-Date. **Producer:** Atlas Educational Films. **Released by:** Official Sports Film Service.

★ To interpret and clarify current football and basketball rules for officials, coaches, and players, Official Sports Film Service has released two 16 mm sound films, *Football Up-To-Date*, and *Basketball Up-To-Date*.

The two thirty-minute films, sponsored jointly by General Mills Inc. and Wilson Sporting Goods Co. were produced by Atlas Educational Films Inc. The basketball teams of Dundee and Proviso, Illinois, high schools and of DePaul and Northwestern universities served as cast for the basketball motion picture, with the Dundee football team staging play situations for the football film.

Demonstrations and interpretations of rules were supervised by H. V. Porter, secretary of the National Federation of High School Athletic Associations, E. A. Thomas and H. L. Ray, co-editors of the official National Federation rules, Oswald Tower, editor of the *Basketball Guide*, and A. A. Schabinger, director of the Official Sports Film Service, which released the films.

In the basketball film, officiating practices and correct interpretations of play situations are preceded by a brief historical background. The football film demonstrates plays and shows the fundamentals on which the game and its code are based. Although designed primarily for use by football and basketball coaches with their squads and in coaches and officials' meetings, the films are available for school student assemblies, service clubs, and athletic banquets.

Both films were produced by authority of the National Federation and are being distributed to high schools through the member state associations and through Association Films, film distribution agency of the National Council of Y.M.C.A.'s. To date over twenty-five state associations have received prints to service member schools.

RETAIL MERCHANDISING

Sponsor: Owens-Illinois Glass Company. **Film:** Now for Tomorrow. **Producer:** Owens-Illinois Glass Company, Prescription Ware Division.

★ This film pays tribute to an American institution, the corner druggist. . . he of the sodas and coke and the midnight prescription for baby's sore throat. Owens-Illinois has done an acceptable job in sound and color in depicting the history of pharmacy, its growth and development, and its prospects and needs for tomorrow.

One interesting question that the film attempts to answer is how did the modern drugstore ever get so many different items that are not drugs. The druggist is pictured as a loyal friend of his customers, one who stocked such items as tobacco, candy, toys, and cameras because his customers kept asking him to do so. Trends in consumer buying are examined with an eye to the future, and the druggist is shown responding to the times by developing a modern, departmentalized store. Tested principles of merchandising are brought out, and promotional ideas are suggested and illustrated, for the retail druggist.

The super drug store that is the result of such planning is enough to take your breath away. Slick, streamlined displays catch the customer's eye and hold it. Ease of selection, visual display, and proper use of space are stressed in the film.

AGRICULTURAL PRODUCTS

Sponsor: Cargill, Inc. **Film:** Pillars of Plenty. **Producer:** Ray-Bell Films, Inc.

★ Commission selling, Track Buying, Futures Contracts, Hedging, Terminal Markets, Financing and many other activities important in getting bread, beverage and meat upon the dinner tables of the world are shown in a new film, *Pillars of Plenty*, sponsored by Cargill, Inc. of Minneapolis, Minn., the nation's largest grain company, and produced by Ray-Bell Films, Inc.

How and why grain moves out of the grain growing area into the large deficiency areas of the United States and the World is shown in the film.

In production for more than a year, this film will be made available for showings throughout the United States. Reid H. Ray has been in charge of production for Ray-Bell Films, Inc.

AGRICULTURAL IMPLEMENTS

Sponsor: Minneapolis-Moline Power Implement Company. **Film:** Men with a Mission. **Producer:** Ray-Bell Films, Inc.

★ Farmers as men with a mission is the theme of a new color film sponsored by the Minneapolis-Moline Power Implement Company, and produced by Ray-Bell Films, Inc. John Adair, Broadway actor and recent star of the play, *Angel Street*, has the lead in the picture, *Men With a Mission*.

Many of the scenes in the prolog of the film were made at the Clay County Fair at Spencer, Iowa, and near Glencoe, Minnesota. Ray-Bell Films camera crews travelled in ten states filming the agricultural location shots with scenes made from Montana to Mississippi. The film is the sixth which the Minneapolis implement company has released, all of which have been produced by the Ray-Bell organization.



On location (above) with crew shooting "Men With a Mission," new farm film.

FINANCE AND INDUSTRY

★ Business today is everybody's business. Now more than ever before America's top management men are realizing that you must fight fire with fire, that you can combat alien isms only by putting forth another ism which is much more attractive. Everywhere there are signs that the dicta of private enterprise are getting a fresh hearing. In Milwaukee, two young believers buy billboard space and exhort their fellow citizens to "preserve your right to get rich." In Cleveland, a well-known corporation head continues with his unique wage incentive plan for factory workers. And in the 16 mm field, Criterion Pictures Corporation announces that it will begin to film

the annual reports of large corporations for exhibit in brokerage offices, schools, colleges, business, television and other places.

There is nothing really new about filming a corporation report to supplement the printed report, but it has not been done on a large scale anywhere. M. J. Weisfeldt, president of Criterion Pictures Corporation, claims that individual members of the Securities and Exchange Commission, and officers of the New York Stock Exchange as well as many corporation executives and brokerage firm members have commended the plan.

"Our purpose," says Weisfeldt, "is to humanize corporate activities by stressing the topical and important features and dramatizing them to promote closer stockholder relations and provide employe and public goodwill material for a diversified audience that is really worldwide in scope. A great many of these films will be recorded in foreign languages."

If Criterion Pictures means what it says, this can be one of the most significant programs on the 16 mm scene. Certainly, world understanding of that much-abused American system can be achieved more easily by such a program.

AGRICULTURAL RELATIONS

Sponsor: John Deere Company. Film: *Windjammer*. Producer: Jerry Fairbanks, Inc.

★ A five reel entertainment picture, starring Bob Burns and titled *Windjammer*, has been completed by Jerry Fairbanks, Inc. for the John Deere Company. Designed for both theatrical and non-theatrical audiences, the film shows the importance of the farmer in the American economy.

Although distribution will be aimed at rural groups, the film is suitable for showings to urban audiences.

SCIENCE AND INDUSTRY

Sponsor: The Sherwin-Williams Company. Films: *Good-by Weeds* and *Doomsday for Pests*. Producer: Jerry Fairbanks, Inc.

★ Man's age-long struggle against weeds and insects, which yearly cost hundreds of millions of dollars plus untold human suffering and annoyance, has been portrayed in two new sound and color films by Sherwin-Williams Company, world's largest insecticide and paint manufacturer. The 16 mm motion pictures, *Good-by Weeds*, and *Doomsday for Pests*, were made by Jerry Fairbanks Inc., producers of *Popular Science*, *Unusual Occupations* and other shorts, and were previewed last month in New York's Monte Carlo Preview Room.

After showing the war against wild plant-life, *Good-by Weeds* reviews the role that sci-

(CONTINUED ON PAGE FIFTY-FIVE)

"DOCTOR IN INDUSTRY" GENERAL MOTORS DRAMATIZES STORY OF INDUSTRIAL MEDICINE



"This is chewing tobacco, Doc—for disinfect. That's what we always use." Young Doctor Randall sees first aid as practiced in the local mill. This scene and the five following are from the new film *Doctor in Industry*.



Young Randall is determined to be a factory doctor despite his father's objections. His struggle against the scepticism of his father and the social approval of his community are dramatically portrayed in this film.



Dr. Randall decides to help the mill workers. He convinces the management of the necessity for a competent medical program, and soon moves into his new office at the factory. Although many disappointments are in store, his problems begin to iron out.



As the years pass, Dr. Randall grows in stature as a "factory doctor." He spends more time visiting factories, studying conditions, sampling the dust and oil. His research leads to knowledge and his knowledge leads to improvement in factories everywhere.



Modern industrial medicine—due in no small measure to the vision and courage of men like Kenneth Randall—has complete facilities and equipment for any contingency. Medical care for workers is now widely accepted.

★ Produced for General Motors, *Doctor in Industry* is a tribute to the progress in one of the human aspects of its business, and one in which it, as should all other industries, takes a great deal of interest and pride.



Randall's life, too often work with no praise and no glory, draws to a close with the acclaim of the country in his ears. At a dinner in his honor, he is toasted as "...an inspiring leader, a builder in the cause of industrial medicine."

The awakened social conscience which could produce the good of industrial medicine can solve labor-management problems. *Doctor in Industry* was produced for the company by the Jam Handy Organization

EVERYDAY MIRACLES



ended for such audiences as business and other luncheon groups, technical societies, and selected groups from industry. *Everyday Miracles*, 16 mm and motion picture, dramatizes the story of Carboloy cemented carbide.

In this film, a young couple are shown on a tour of a manufacturing plant. Separated from their guide, they wander into the office of the plant metallurgist. Here, the metallurgist tells them the story of the hard metal carbides.

Carboloy cemented carbide—more often called "Carboloy"—is the hardest metal made by man. It's nearly as hard as the diamond, but does things in industry that even diamonds won't do. With this metal, miracles are accomplished.

The miracle metal got its start a long time ago in the electric furnace of Henri Moissan, an obscure French chemist. Trying to produce a temperature equal to that of the sun, Moissan accidentally produced tungsten carbide.

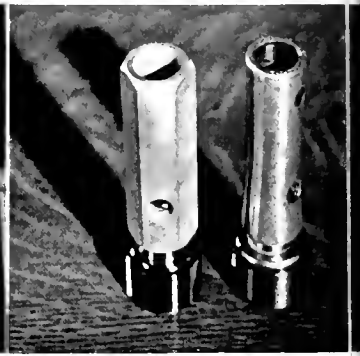
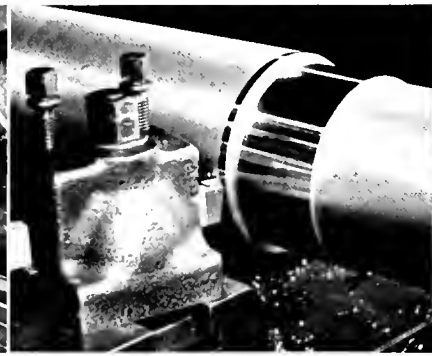


From this somewhat un-promising start comes Carboloy cemented carbide, which is tungsten carbide particles cemented into useable form with cobalt. Carbide cutting tools made it possible for America to supply the United Nations with vast quantities of war materials.

Carboloy helped in the war in other ways. For instance, solid Carboloy cores were used in tank-busting shells. The carbide core was so tough and strong it went right through the hardest metal armor plate that the German war machine could produce.

To make Carboloy, powdered tungsten and carbon are mixed, put in graphite "boats," and heated to form hard particles of tungsten carbide. Powdered cobalt is added, the mixture pressed to form, and heated. The result—Carboloy cemented carbide.

In addition to being nearly diamond hard, Carboloy remains hard and wears efficiently at red heat. Heat doesn't burn and soften the cutting edge of a carbide tool as it does with steel. In fact, carbide tools can cut red hot welded pipe, as shown above.



Although carbide is far harder than steel, Carboloy tools can be re-sharpened, when this becomes necessary, quickly and easily. An average tool of the size shown in the picture above can be re-sharpened in about three minutes by an average workman.

Carboloy tools make possible finer finishes on metal. Before Carboloy tools had become common in machine shops, it was hard to get a finish on a piece of metal without much additional work such as buffing and grinding. The picture above shows such a finish.

Because Carboloy tools will cut the hardest available metals, scientists are even now at work trying to produce still harder and better alloys that Carboloy will be able to machine into many new, useful products for American business and industry.

The picture above gives proof of Carboloy's wear resistance. There is no discernible sign of wear on this carbide gage—yet the aluminum handle has been worn far down by the hands of the operator who used it. The film points it out.

Everyday Miracles ends on a prophetic note, graphically pointing out how the carbides—instead of just being tool-tipping materials—are actually becoming a new series of "use" metals whose practical applications seem to be limited only by the imaginations of development engineers and designers.

Distribution of 16 mm prints of *Everyday Miracles* is now being handled by Modern Talking Picture Service. The picture was produced by Wildcat Pictures Productions, Inc. in its Chicago studios, with scenes shot on location at Carboloy Company's main plant in Detroit.

New Horizons for Business Films

A Report of the A. N. A. Film Study

Made under the direction of the Films Committee
of the Association of National Advertisers, Inc.

ABOUT 70% of ANA member companies have, during recent years, had experience with either motion pictures, slide films or both.¹ Companies which are not planning to go on with film programs during the next two years total only one out of every eight members with film experience, and their positions are more than filled by new-comers into the film field. In fact, over 71% of members plan actually to use, or at least to have a real interest in, a film program for promotion or educational purposes, and over 50% of members are looking to films as part of their company's sales training programs.

Obviously, this high interest in films indicates members want to use films with greatest effect. Therefore, in this section we immediately answer the question: What have films been used for? In answering this question, we point to significant opportunities for the use of films during the next few years.

A. MOTION PICTURES

◆ In the study we found that, out of sixty-seven companies interviewed, fifty-nine have current experience with movies. Of these:

49, or 83% are using movies for product promotion

41, or 70% are looking for institutional values from movies

34, or 57% are using films for sales training

31, or 52% seek school showings

21, or 35% use movies in their employer education programs

The applications of motion pictures are discussed in the above order. We will not emphasize new and unusual ones, merely mention the common uses.

I. DIRECT SELLING—NON-THEATRICAL AUDIENCES

Here we look at films (not shown in theaters) which are used primarily and specifically for selling merchandise. We do not consider here motion pictures of the institutional or educational type, even though these may have indirect sales benefits.

a. Selling Selected Prospects: In applying the

PART II • FILM APPLICATIONS

By way of review of this important I. N. A. Film Study, the Editors present a partial digest of one important Part. For complete copies available at cost see Page 12 in this current issue.

most direct method of selling via motion pictures, selected prospects are brought together to see a film with a sales solicitation following. The film is a strong sales talk on the product, usually combined with "trips" to the field and sometimes to the factory.

The study uncovered numerous such cases—the entire film programs of two companies are based on this application.

Audiences may be, for example, farmers (equipment and farm material); they may be executives of companies buying heavy industrial equipment, they may be home-owners. Assistance of dealers and distributors is sometimes enlisted to bring prospects together, in other cases, the sales force works directly with prospects.

The significant point is that motion pictures provide salesmen a tool they can use for direct and immediate sales action.

b. Selling a Special Process: Only slightly less selling burden is placed on films which picture a manufacturing operation or an industrial application of a product. Such films are sometimes full-dress productions, and are shown with appropriate fan-lare to engineers, technicians and executives. These films have sec-

ondary institutional and educational values.

But also of high sales effectiveness are films made almost on the spur of the moment. A manufacturer is, for example, making an unusual installation, and a photographic crew is taking still pictures for advertising and house organs. At the same time, a camera man shoots 16 mm. footage of the operation. With voice-over commentary, the film is ideal for use by salesmen either as a tool for direct selling to similar prospects, or as an indirect selling aid to show how the manufacturer meets unusual problems.

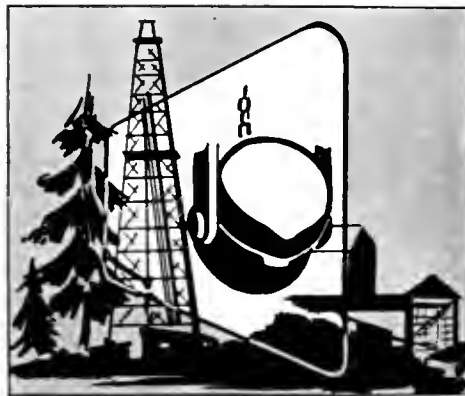
In the experience of members, costs of special purpose films are fully justified—in two specific cases, profits from sales of products as a result of the first showing more than covered the cost of the films.

c. Selling a Full Line: Member companies are using movies to advantage in promoting the firm's entire line of products, or the company's full-line service. Often such films are screened at conventions or sales meetings while not perhaps with an effect so direct as in the cases mentioned above, a film of this type is good sales ammunition. One company uses this kind of "why" film for horizontal coverage of engineers and management, and produces vertical "how" films for important product applications.

d. Selling by Training: A wide variety of training films which sell products are discussed later—it is difficult to draw a line between them and the films which are designed to lead to a sale via a training "hook."

Specifically in this latter category, however, are films which show retailers common errors in their methods, and lead to a solicitation by the salesman of the store-equipment manufacturer. In another case, a film showing proper servicing was used to train dealers, who bought the necessary equipment and materials from the manufacturer, and who used the motion picture-slidefilm package as a direct selling tool with their customers.

Unusual application was by a company whose medical research background was sufficiently sound to gain it an audience with doctors, who learned new information on research technique from a film. It was not a mere coincidence that the company's product made the best showing in the test! (OVER)



¹ Actual figures from the Classification Surveys showed that of all companies reporting:
31.0% has used both slidefilms and movies
28.8% had used movies alone
11.0% had used slidefilms alone
29.2% has used neither movies nor slidefilms.

New Horizons: Part II

Many companies have problems like that noted in one case history: the product gave greatest benefits when used in accordance with a careful procedure. Showing of a film at conventions trained users in this proper technique, resulted in unusual sales. Industrial advertisers find films especially useful in training purchasers in effective and efficient use of their products.

The conclusion is that if product use depends on training, movies are an ideal tool for demonstration and teaching, thus resulting in improvement in the professional standards of customers. The "selling" then follows naturally.

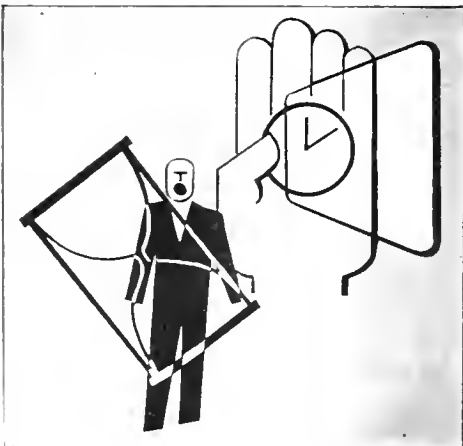
c. Selling During Product-Shortages: Several companies used films during the war to build and maintain good relationships with customers, even though products were not immediately available. Films continue to be used for that same purpose. The company's own films may be found applicable, or drawing on the experience of a successful member, companies will use films made by others, but which bear on their customers' problems.

f. Foreign Selling: Important part of many members' foreign departments are films picturing manufacturing operations, product applications, competitive advantages. Several companies are distributing films with foreign translations of the voice-over commentary.

g. Selling a New Product: Motion pictures are being applied dramatically to the introduction of new products. One or more selling films, with sales training slideshows, are important parts of merchandising plans of several companies. As a manufacturer in the industrial-product field says, "A film can say more in ten minutes than a salesman can in an hour, and the prospect sees the product made and used."

2. DIRECT SELLING— THEATRICAL SHOWINGS

a. "National" Advertising: Light companies reported experience with movies in theaters,



placed under the direction of the Home Office on a national basis: seven seven-minute movies, the eighth a one-reel picture.

Careful research proves that the films sell two of the products, one marketed exclusively in drug stores, the other in grocery stores, as well. Campaigns on these products are scheduled to continue. Sales of a third product, also a drug item, showed up well in a limited test area on the initial trial last fall, will be continued in other areas this fall.

In these cases, and in another success story taken from an entirely different field, the one-minute playlets showed the condition before use, a simple demonstration of product use, and the result. However, the manufacturer of a food product, (for which neither need nor benefit could be vividly pictured) reported merely that "Sales were not spectacular although results were demonstrable." The campaign was not continued.

One company, delayed in delivery of post-war product, is getting a welcome from its dealers for a series of minute movies on service.

Data on the campaign used in the seventh case is not yet available, since the advertising began only in May. In humorous treatment, these too follow the formula—condition, demonstration, result.

The case involving the one-reel films is significant. This was the company's first venture into movies. The film cost more than estimated; theaters were far more reluctant to accept it than the film distributing company had optimistically promised. There was no recovery value in non-theatrical distribution. So the company is now "off" films—despite the facts that this experience was nearly ten years ago, that conditions have been improved, and that this company has watched others in its field use movies successfully.

An offshoot in the theatrical field is the "product plug" in Hollywood productions. One company in the survey sample has tried out such a plan. It was promoted by an individual who supplied props for film sets, and for a nominal retainer fee, will try to get products mentioned or shown in entertainment features. The ANA member was not satisfied with this trial—it was observed that in most films, particularly in major productions, the camera does not dwell on these props. Nevertheless, certain trade associations and manufacturers who dominate certain sporting goods fields, as well as some service organizations, have found these plans worthwhile, and have reported tangible results from them.

Additional information on use of motion pictures as an advertising medium is found in a later section of this report, under the heading "Special Subjects."

b. Cooperative Dealer Advertising: Three cases are typical of this rather limited use of films.

Two companies permitted producers to sell motion pictures to their dealers. While in neither case did the company participate financially, the idea was promoted to dealers with bulletins. In one instance, the company

reported the producer was dissatisfied with the small number of acceptances. In the other, the company withdrew its promotion support because of the bad reaction the films received in the communities where they were shown. Evidently the film distributing firm had sold every dealer in the towns commercial films took up twenty minutes of each program.

In the third case, the company pays for production, and shares equally with dealers the costs of prints and screening. Films are produced at a low price by a commercial producer/distributor, and booked for dealers by the same firm. This year, about 10-15% of the company's dealers are using films on a 13- or 26-time basis.

There are, to be sure, cases where such cooperative moving picture advertising has been used to the benefit of dealers, and these are covered under a special heading at the end of the report. Members' criticisms of the medium are usually two: first that the films are not up to a high standard of professional production, and second, that there are too many screened by the theater owner. Both these criticisms could be met by the film distributing companies that promote the medium.

3. INSTITUTIONAL

Use of films for institutional purposes follows in importance use of them for direct selling. To attach so much importance to films as a public relations medium is of course logical and entirely in keeping with growing recognition of the significance of advertising as a tool for management.² Members have concluded that exclusive product selling to which advertising was applied in the past, is insufficient today. One of the most important of modern communications methods is the motion picture and it is being used by members in a variety of effective plans. The purposes these films serve are discussed below.

a. The Company as a Good Citizen: Institutional films are important for their use with dealers. A typical case demonstrates this point—a film produced by one company helps retailers by suggesting improvements in store layout and other merchandising methods. It contains no direct company advertising. Yet so successful has this program been in improving dealer relationships that the company has found it unnecessary to go further with a plan which originally contemplated substantial expenditures. In this instance, other companies with more direct interest in the problems outlined by the film have taken the ball and the ANA member is now able to devote his time to product-promotion activities.

In a new film application, members pass along to retailers, customers or the public the experiences they have gained in their own businesses. For example, a member builds good will with a film explaining the importance of its depreciation practice, another helps its customers by showing them, via a movie,

² Association of National Advertisers, *The Job Manual for Business*, New York, 1946.

what it has learned about its huge employee "talent." In another case, a supplier found his dealers were skeptical of his recommendations on inventory control, but a film was used successfully to prove that the methods recommended actually were the best control by which the company established its production schedule.

A number of companies are using motion pictures to replace the "trip through the plant" or to simplify their handling of plant visitors. This plan has many advantages. Just as students are all "front and center" at the showing of a training film, so all the plant visitors get a close up view of all plant processes pictured in a film. There is much less interruption of manufacturing, there is much better opportunity for illustrations and descriptions of what the company does, there is much broader latitude for institutional messages.

In another way companies capitalize the ability of films to bring people to the plant. Institutional movies are being increasingly used for foreign showings. The company's research accomplishments, its labor policies and its manufacturing facilities are often of great interest to foreign buyers. Films which treat subjects wisely serve not only the public relations interest of the individual company but actually the wider interests of all American industry, and of the Government, as well.

A number of particularly successful case histories have in common the fact that the company has identified itself with significant social or economic improvements. One company, for example, is distributing free prints of an excellent (and expensive) sports training film, as a contribution to sports activities of underprivileged youths. Another has in production a film which will show its efforts to revitalize and beautify the "blighted" areas which adjoin most metropolitan business sections. Another contemplates a whole series of films, all of which will be strictly without advertising, featuring the social and economic problems in its industry. Many companies have shown how the American system of private enterprise has been effective in improving national living standards.

Contributions of American industry to the nation's culture have been handled with excellent taste by several companies. One simple means toward this end has been to reproduce on films the fine contributions the company is making in its radio program.

The one element that makes such films successful is that the company is doing something unselfishly. It may be helping dealers or it may be contributing in the broad field of economics, but it is making this contribution as a good citizen.

b. Identification of the Company with National Movement: The study shows that

audience are usually receptive to films which advance some national program. For example, the problem of nutrition was vital during the war and will be a problem of great interest for years to come. Some companies have direct interest in the field and in finding that film can command good audiences among adults and students. Other companies without such direct interest have produced films on this subject entirely as a public relations contribution.

Still others have sponsored pictures whose purpose is to identify certain types of retailers with national programs. In an outstanding example of this type the sponsor is not even mentioned in the film title. Because of the complete lack of commercialism, this sponsor's films were promoted by government nutrition bureaus, national, state and local, and the films gained wide audiences, both theatrical and non-theatrical. The company benefited only from the good will this plan created among the retailers who bought its products.

Films are becoming an increasingly important medium with one company which has long sponsored in its publication advertising a nationwide program for improvement of living conditions. In this campaign the company is now enlisting state and local boards, civic and women's clubs who promote and at least by implication, endorse the company's films.

By adhering strictly to the finest good taste, several companies are finding that the medical profession is receptive to constructive motion pictures on subjects of general or specific interest. These may be, as mentioned earlier, films which teach medical techniques or they may be films which illustrate medical theory. If films can be designed to meet the rigid requirements, they can fill a great need for satisfactory films to show before medical societies and medical students.

c. Identification of Company as a Supplier: Often it is important that a company tell the public about the ingredients it supplies for the manufacture of other products. Films fit this need dramatically. With action and color, such films not only aid the sponsor but have the added merit of improving his good will with the companies he supplies.

Films fit into a broad public relations program by identifying the company as the maker of products which are familiarly known only by their trade names. Another similar institutional purpose which films serve is to create company unity for an industrial organization made up of separate divisions, especially when these individual units have been acquired through purchase by the parent corporation.

d. Special Applications for Particular Groups: While in the survey only three companies reported that they had found the expense of special film justifiable, many companies are seeking to show their institutional pictures to stockholders. One company which has long had the policy of explaining itself simply but fully to stockholders reports that meetings of

stockholders in the past year to evaluate period films were considered "well worth the

price." There are other cases of similar return. A company in oil country is planning to produce a small feature film about its company and felt the expense well justified for the one showing without regard to the general availability.

SALES TRAINING

Specifically to teach selling methods, such films are more frequently used than motion pictures. Nevertheless, motion pictures are an important part of a sales training program. Institutional and product promotion films such as those discussed above are used effectively for the indoctrination of salesmen and dealers.

They provide information of great value throughout the whole sales channel. They are especially important now when business is training new men to sell new equipment made by new processes for new applications.

In addition to such use of general films, the study revealed a number of specific applications of sales training motion pictures, serving to reduce unit selling costs by improving selling methods.

a. Own Salesmen and Dealers: Suppliers of heavy industrial goods and companies with a large group of controlled or semi-controlled dealers are the group which make the widest use of sales training films. Often the films serve a dual purpose—they not only teach the salesmen and dealers but provide a tool for use with consumers. In a number of such instances the sales training element is provided either by a slidefilm or by a booklet which shows the salesman how to use the film to sell merchandise.

One manufacturer has discarded the sales training films he made in the competitive '30's. Not only are they untimely at present, but more important, it was his experience that the competitive tactics he recommended would boomerang, often as not. He is now concentrating on films which present the positive advantages of his own product.

A most appropriate use of films is to describe, in simple terms for use by salesmen, manufacturing techniques and processes which the salesman is not well enough equipped to explain by any other means. A training problem commonly met by manufacturers of a line of products for many types of applications is being successfully met by films. Rather than set up a training program to cover specifically every possible application of each product, the training sessions in which films play an important role get down to fundamentals. First, the characteristics of the basic materials handled by the company's industrial products are studied in the training classes; these courses are followed by basic facts about each type of product the company makes. Then, against this background, special study courses are given combining these basic elements according to the particular interests of the salesman.

CONTINUED ON THE NEXT PAGE

¹ The United States Department of Commerce has produced films highly recommended by the National Industrial Conference Board as the most useful of the U.S. in foreign trade and industry. This report is the result of a meeting held at the State Department in March of 1946 and attended by representatives of the Department of State, the Bureau of Foreign and Domestic Commerce, Department of Commerce, and the N.A.A.A.P. Joint Committee for Export Marketing Research.

New Horizons: Part II

(CONTINUED FROM THE PRECEDING PAGE)

One company has used a special movie to teach field sales-promotion personnel how to set up a sales meeting, including how films can most effectively be used. Since this movie was to be shown to only a dozen or two men, costs had to be kept low. This was accomplished by producing the film without sound or titles—the training chief reads the script. Visual training experts warn, however, that this technique often is ineffective. It should be used with greatest discretion.

While the current sellers' market prompts certain firms to delay production of sales training films, in the plans of many companies there is an encouraging note of optimism. Recognizing that within the next two years they will face vigorous competition, these companies are now undertaking extensive sales training programs, with films a major part of the plan.

Varying experiences were reported with sales training films produced by sales consultants. Companies which are using such films most effectively apply a simple formula. They conduct a sales training session exclusively in terms of their own practices. This session may use movies or slide films, will probably include an actual sales demonstration and a discussion during which salesmen are encouraged to cite their own experience. As the final feature of this session a sales training film is shown. In the experience of these companies it does not matter that the film may illustrate selling of consumer goods when their products are industrial goods. The important thing is that the film supplies objective authority in support of the sales methods which have been discussed subjectively in the early stages of the meeting. Films mentioned as being effective for this purpose are *How to Sales Manage Your Time* and *Doubting Ed Thomas* (Darnell) and *Face in the Mirror* with James Dunn (Jam Handy).

b. Wholesalers and Distributors: Films for use at this level of the distribution channel are apparently effective in direct relationship to the control the company has over its wholesale operation. In cases of exclusive distributorships, companies can evidently justify films for this limited purpose. Two instances are in point.

A very ambitious film is now in production and will be used at the semi-annual meetings of the sponsors' distributors and retailers. The company will combine, in the one film, elements of wholesale and retail merchandising, details of manufacture, and announcement of new products. Cartoon animation will be used—this flexible technique permits illustrating agricultural processes, without waiting for Nature, and will allow the company to bring the film up-to-date as new products or new methods are introduced.

Another example is of a company whose films are limited to demonstrations of the company's equipment in use. Again these films

serve the dual purpose of sales training and product promotion. It is especially significant that with such a limited purpose and with such a direct sales application the company pushes down its product promotion. The audience neither hears nor sees the company's name. The film is presented entirely from the viewpoint of the customer—"To meet your problem, here is one good method. It is not necessarily the only method but it has proved out in these cases."

There is a significant lesson here. A company using films for direct sales has learned it pays to be restrained in its "advertising"—more restrained even than many companies are willing to be when they show to school and club audiences, where immediate sales action cannot be anticipated. So effective has this company's long motion picture program been that its distributors all over the world have provided themselves with elaborate projection rooms and in some instances, produce films for their own use to sell unusual applications to special limited prospects.

c. Independent Retailers: In this field the element of training to sell the company's product must be subordinated to the broader selfish interest of the retailer. For example, department stores show a willingness to have their salesmen see the films of suppliers if they contribute to the store's overall volume and profit. Successful films include suggestions on merchandising which will apply beyond the sponsor's particular interest.

Store layout, for example, is important not only to department stores but also to other retailers. One company, having developed a plan for use in its controlled retail operations, adapted the motion picture and other parts of the program for use effectively with all retailers of the same type. Another company producing a product used in a dairy industry developed a film which told the route-delivery man how to promote the improved package with housewives.

5. EDUCATIONAL—SCHOOL USES

Experience of most members reflects a substantial demand for many types of sponsored films for school use. Schools are rightly critical in their standards of acceptance, but business is for the most part fully aware of the understandable limitations which schools place on



sponsored films.¹ In fact, business collectively is undertaking, in cooperation with educational groups, several comprehensive studies, all of which have the common purpose of determining how business may best serve Education's needs. Among these researches are the project of the National Better Business Bureau, now under way, and the proposed program of the National Association of Secondary School Principals, and of the Educational Film Research Institute. Individual producers and film distributing companies are at work on similar studies of their own.

In the following discussion, we merely report briefly what ANA members have done with films for school use, and indicate their plans. A special section develops more fully the opportunities and responsibilities of a sponsored film program in schools.

a. "Text Films": These are films which define theories and describe applications of these theories. Members have, for instance, produced films on the theories of chemistry, electricity, and accounting, although the demand at present is still far in excess of the supply. Several companies have in the plan stage films for upper high school and junior college use.

b. Films for Vocational Education: Business is a logical source for school films in the field of vocational education, and A.N.A. members have been furnishing such film material. Now that the George Vocational Education Act of 1946 has been approved, schools will likely enlarge the scope of their vocational education activities, with a resultant increase in the need for teaching and training materials. The George Act provides for the appropriation of nearly thirty million dollars annually, for vocational education in agriculture (\$10,000,000), in home economics, and in trades and industry (\$8,000,000 each), and in distributive occupations (\$2,500,000). To participate, the States must match dollars with the Federal government.

For "trades and industry" education, films which the U.S. Office of Education made during the War give schools a source of training films for purchase. To augment this source, a number of companies are making available films which they use in their own industrial training programs. Films on metal-working processes, for example, are enjoying good acceptance, and schools eagerly await a forthcoming film on use of small tools. An important commercial producer is, incidentally,

(CONTINUED ON PAGE THIRTY-TWO)

(1) When the subject of sponsored films is discussed with certain visual education authorities, the point is often made that business might better spend its funds by endowing projects for research into today's problems. It is unfortunate that Business has, sincerely in all modesty, done so little to correct Education's misconception on this point. Too little has been said of how Caruthers was given complete latitude to study "big" molecules; of how Langmuir explored surface tension, a problem quite apart from the commercial interests of the company which established his laboratory; of the funds many companies grant for pure research in medicine. Too few companies are presenting this side of their stories for students' edification. One important U.S. industrialist said recently that he felt it "more important to conduct research than to pay dividends," and the public should be made to realize that many other American businessmen share this view fully.

On the Record

Audio's facilities were given over entirely to the production of motion pictures for the Armed Forces during World War II. But from 1933 to Pearl Harbor, and now once again on a peacetime basis, it has been our privilege to make a sizeable number of pictures for industry.

One of our new productions which is having an outstanding success is "MAGIC IN AGRICULTURE," a dramatized explanation of the importance of Farm Chemistry, made for the Ethyl Corporation. Another is "THE SEARCH FOR SECURITY" sponsored by the Institute of Life Insurance. Still another is "ENERGY RELEASE FROM FOOD," which the Upjohn Company is showing to groups of physicians. And two pictures for the Pennsylvania Railroad "CLEAR TRACK AHEAD" and "GOING PLACES" are being distributed to non-theatrical groups and to theaters nationally, winning many fine comments.

In appraising the qualifications of a producing organization we know of no yardstick that can take the place of the question, "What have you done?" It is on that basis that we solicit opportunities with prospective clients.

Send for "*A Few Facts About Audio*"



AUDIO PRODUCTIONS, INC.
PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

New Horizons: Part II

(CONTINUED FROM PAGE THIRTY)
considering developing a film series for the vocational training field.

Applying especially to such training films, sponsors may well consider the formula of the U.S.O.F., which requires a slidefilm with the motion picture, as well as teachers' manuals and study guides.

Films in the field of distributive occupations are of special importance to businessmen, since they are obviously the best source for information on selling. Films enjoying school demand are those which teach students methods of distribution, the problems of transportation, the importance of contact with the public, the use of money and the dangers of counterfeiting. Many additional needs have not yet been met.

c. Informational Films: These films are perhaps best used for auditorium showing, although in an advanced school system, opportunity to show them in classrooms is found. With certain limitations, institutional films may be used for this purpose. The requirement is, of course, that commercial identity be strictly minimized and that the information supplied have real educational significance. Some of the excellent films in the area of transportation and geography, for example, comply fully with this requirement; likewise, films featuring an industry rather than the individual company, even though produced by an individual company.

6. EMPLOYEE TRAINING AND EDUCATION

One film department manager neatly summarized the importance of films for this purpose when he said, "The way our employees feel about our company determines the way the public feels about us." He urges that the very highest standards of films be maintained, to assure that the message does not seem to be self-pleading.

a. Indoctrination: Applying the principle that public relations begins at home, a considerable group of companies uses films to show to employees.

Films explaining job opportunities are used with employees at the time they are hired as well as in schools for the purpose of enlisting new personnel. A number of companies whose "product" consists actually of service find that their most important sales training job is to indoctrinate all employees with the recognition that each one is a salesman. This point of view carries through all films and is emphasized in a special series of films.

Workers in the forests, mines or field, as well as manufacturing department employees, often fail to realize how important their contribution is to the company's selling program. One company found gratifying results from screening its institutional film for lumber workers in the backwoods. In another case,

after a showing of a company film to factory workers, an employee said, "I never knew what they did with this stuff. Say, we really make some fine products, don't we?" The change in pronouns in that frank expression is very significant.

A member has in production a film which portrays the contribution the company has made to American industry, to be shown to all employees for the purpose of creating new pride in the company.

Toward a better understanding by sales representatives of the company's varied activities, a motion picture is always featured at one member's "Promotion of the Month" meetings. In some cases this film will describe the international department, again it describes development or application of new products.

A number of companies have a standard practice of filming all important conventions, to permit all personnel to "go" to these meetings.

Increasing use of films is being made in the vitally important programs many companies are conducting with their foremen. Obviously, institutional films figure prominently in encouraging foremen to feel that they are distinctly a part of management. In addition to this general use, one company with an enlightened policy on this problem is using a special series of films in the news-reel format. These films present, in last newsy style, the basic company problems to which the foreman is the key. This program is designed to get foremen to want to come back—and come back again—to discuss their own problems in terms of the overall company aims.

b. Specific Job Training: The war has brought about even wider acceptance and use of job training motion pictures, and companies are now applying this War-born knowledge. For example, one company made a study of 1 basic industrial operations, and found that well over a third of the assignments could better be taught by films. In one case a new piece of equipment was sent to the field, accompanied by plans and instructions for assembling and operating. One group of workmen required at least two hours merely to assemble the new device. Another group of workers was shown a 10-minute movie, after which they were able not only to assemble the equipment immediately but to operate the machine efficiently without further training.

When a manufacturing process was to be moved from one plant to another, a film of the old operation trained the new operators. By using another film, a remote plant was "brought" to the home office, thus eliminating a long, expensive trip by each trainee class.

Several companies find that training films must be shown at the job. They therefore train employees in the plant in groups of no more than 2 or 3. "Loop" films shown in a projector which can be wheeled right up to the operator are found effective—one company is using 10 or 50 such films.

There is, in fact, a general feeling among many employers that job training must be ac-

complished with small classes. This trend brings up equipment problems which are discussed later.

One company finds that movies are a fine incentive toward greater participation in employee suggestion systems. The "Suggestion of the Month" is put on film and shown to employees, in this case at the usual noontime film showing. The typical film shows the fellow worker on the screen and explains visually how the new device or method works—this is much more dramatic and provides a much better incentive than still photographs and printed announcements in the house organs.

Several films apply good selling techniques to job training by relating the job to sports (mailing requires a form like batting). The film trains the workers and gets them to *want* to do the job.

Probably there are more films on industrial safety than on any other industrial subject. Any company is able to select from this large number certain basic films which apply in its own cases. For other specific requirements, companies make their own safety films, warning against the special hazards which may exist in their own plants. Thus, their employees are given the utmost in realism. Expenditures for this type of film can usually be justified in comparison with the expense of making them.

c. Plant Town Programs: Only a relatively small number of companies interviewed in the study have under way broad programs for making their company a citizen in good standing in their plant communities. Yet, in every case except one, films play an important role in these programs.

Recognizing that its local employees are, in a very real sense, "the company" in their communities, one company urges these employees to make films available for every possible opportunity. These films may or may not be those produced by the company.

Another company with a fine plant-town program requires that any showing of films include movies of some other company. From an entertainment and information standpoint, the program is thus improved—the stigma of company sponsorship is lessened.

EDITOR'S NOTE: Section B of Part II devoted to Slidefilms appears in this section of Part II and may be read in the complete report.

CONCLUSIONS

◆ Films have been used by ANA members to meet many business needs—to promote products, for institutional purposes, for sales training, for employee indoctrination and teaching. Sometimes these needs have been met with films, sometimes with slidefilms; generally they were sound films, though not always; sometimes black-and-white films sufficed, though increasingly color has been used, especially for motion pictures.

In this section we have labelled the needs, reported the solutions. If problems similar to those listed are found to exist in other companies, these companies may conclude that the dynamic communications medium—films—can be of aid in solving them.



**DON'T LET A *BURNOUT*
SPOIL YOUR SHOW**



**GET A "SPARE"
G-E Projection lamp**

Plenty of high-wattage types
now available

Suppose you were showing a movie . . . holding your audience with the interest and action of the film . . . and then came **BLACKNESS!**

Don't let a burnout spoil your show! See that you have a spare G-E Projection Lamp with every movie projector you operate. Your dealer now has plenty of these popular sizes!

**200-watt T-10 300-watt T-10 500-watt T-10
750-watt T-12 1000-watt T-12**

See him today and get the spares you need so you'll be ready for emergencies. For some slide projectors however, and projectors requiring lower wattage lamps, the supply is still limited.

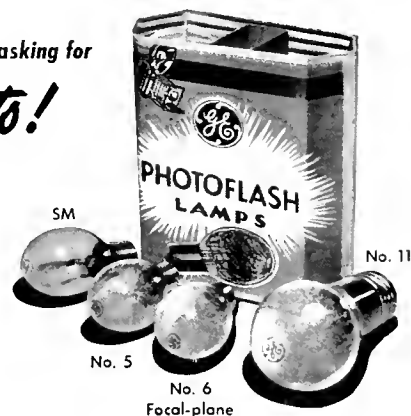
Confused about lamp sizes? If you have a variety of types of projector, send for the G-E Projection Lamp Guide, which tells you the correct size lamp for all types of projectors. Simply write General Electric, Div. 166, BS-9, Nela Park, Cleveland 12, Ohio.

Be sure it's G-E . . . to be sure of:

1. **Greater screen brightness**, clearer pictures . . . G-E lamps are designed to give you full advantage from the optical system of your equipment.
2. **More uniform screen brightness** . . . differentially coiled filaments on most popular sizes fill the film aperture smoothly.
3. **Uniformly dependable performance** on every replacement . . . thanks to precision manufacture, rigid inspection.
4. **Constant improvement**, as developed by G-E Lamp research, for better, clearer projection. See your G-E dealer today.

For better "flash" pictures keep asking for

G-E midgets!



Remember . . . for every photographic purpose

G-E LAMPS

GENERAL  ELECTRIC

Video Broadcast Association Meets

(CONTINUED FROM PAGE THIRTY-TWO)

"The Answer to Television — 1,000,000 Receivers in '47," by Ernest H. Vogel, *Farnsworth Radio and Television Corporation.*

★ In his address, Mr. Vogel posed the question: "Have we, as an industry, the courage and facilities to contemplate and put into production in 1947 750,000 to 1,000,000 good serviceable television receivers that can be sold to the public at a fair price?"

Mr. Vogel believes that the answer is in the affirmative and offers the following reasons for his stand:

(1) People are ready to buy. They are eagerly awaiting the opportunity, based on their experience and knowledge of the service as it is available today.

(2) Distributors, dealers and service organizations are ready, willing, and anxious to serve the public.

(3) The broadcasting interests are impatiently awaiting circulation (receivers) which will enable them to augment their programs on a reasonably sound economic

basis. They have shown fine courage and confidence in maintaining a schedule of programs for the few scattered receivers in the field to date. The time is here for us as manufacturers to move ahead with like courage by building the receivers that will provide them an expanding audience.

(1) Sponsors and their advertising agencies are waiting at the threshold to use this new and fascinating medium. They await only the audience, again receivers, to move in aggressively and help supply the answer to the problem of providing a greater variety of suitable and acceptable programs.

"Six Years Experience With One Client's Commercials," by Don McClure, *N. W. Ayer & Son, Inc.*

★ "As most of you probably know," said Mr. McClure, "our client, the Atlantic Refining Company, began their first telecasts of the University of Pennsylvania home football games over station WPYZ, Philco, in Philadelphia in 1940. Unfortunately, the station did not have a commercial license that first year, so that all we were permitted to say was that the televising of the games was made pos-

sible through the cooperation of the University of Pennsylvania, Philco, and the Atlantic Refining Company. Sceptics will probably say that was the shortest and most ideal commercial ever used in television. Shortest? Right! Most ideal? We doubt it!

"... With the pressure of war, we had to curtail more ambitious plans for the next three years. Cartoon slides replaced live studio commercials. These, we felt, were a little static to be used in the middle of a football game, but they were at least a partial solution of a condition over which we had no control. We did succeed in bringing some life to these slides by superimposing filmstrips over them—a still of the refinery had a trainload of moving tank cars of gasoline and oil being shipped to the armed forces.

"...As the 1945 season began to take shape, we recommended to the client that they establish a trademark for television. Our reasoning was: since motion pictures, also a visual medium, had found a trademark a 'must', it followed that a user of television should likewise identify his product... We suggested a puppet character, sort of a 'host', a man

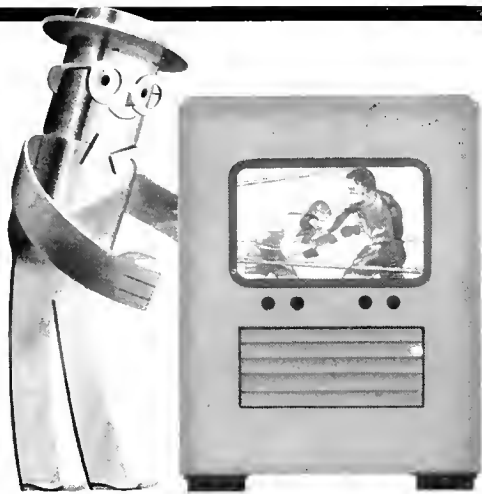
of all professions within the oil industry — tentatively known as "Sparky Atlantic." It would be his job to welcome the viewers to the game, tell who was playing, and be the voice in back of all visual commercials.

"... Sparky collected himself quite a few followers last year. Several oral requests for mail over the telecasts brought a 10% response from the set owners in the Philadelphia-Camden area."

"Intra-Store Television at Gimbels," by David Arons, *Gimbels, Philadelphia, Pa.*

★ "... From the standpoint of good television," said Mr. Arons, "the first problem Gimbels had to meet was how to present the commercials. Should they be direct, unflavored ads or dramatized skits? The skit was tried in the beginning, but dropped because it was too unreal, too obscure for selling merchandise. Instead, the commercials have been presenting real people in real situations, doing real things, with merchandise the first consideration.

"Subject material was another problem, solved for the most part by experience with the store demonstrations. Fashions, whose chief



**FONDA FILM PROCESSING
EQUIPMENT DIVISION**

SOLAR

STAINLESS PRODUCTS

FONDA *knocks the spots out of* **ON-THE-SPOT TELECASTING**

Record it on film! And minutes later, from your Fonda developing machine, comes a processed negative for perfect reproduction. The Fonda developer gives you processed film *when you want it.*

The patented *Fonda driving principle* provides automatic film tension—at almost any speed range. Solar-made stainless steel tank assemblies assure expert construction. Processes any type film: 35mm, 16mm, color, black and white, positive, negative, reversal or microfilm.

Consult Solar today about the Fonda film developer.

**Sales Office: 8460 Santa Monica Blvd.
Los Angeles 46, California • Factory: San Diego**

COLOR
CORRECT DUPES
72 HOURS



Byron

the most complete 16 MM sound studio in the East
Studio: 1712 Connecticut Ave., N.W. Phone Dupont 1800
Washington 9, D.C.

SINCE 1910 —

Both

Theatrical and

Non-Theatrical

Motion Picture

Productions for

Big Names in

Commerce. And

now we've just

finished producing

3 SHORT SUBJECTS for WARNER BROS.

Three documentary type theatrical pictures for early release to theatres across the country. The famous Minneapolis Aquatennial . . . the Iowa State Fair (as American as Apple Pie) . . . the Royal American Shows (the big name in Carnivals). All three produced by our regular staff for Warner Bros.

Additional proof of our versatility — as well as proof of technical excellence and our showmanship-on-film. May we discuss with you how our facilities and know-how may help you with your motion picture problems?

RAY-BELL FILMS, INC.

2269 FORD PARKWAY
ST. PAUL 1, MINNESOTA

Video Broadcast Association Meets

(CONTINUED FROM PAGE 34)

assets are color, pattern, material, and details were ruled out. They fell flat on television. Only those things which could be demonstrated interestingly and realistically were chosen. A clever vacuum cleaner, for instance, is perfect for television, but a glass-radiation heater doesn't lend itself to demonstration. Other problems had to do mainly with casting and studio limitations. Actors, unfamiliar with television, had to be trained to keep them playing the cameras. Off-camera voices, experienced in radio, had to be trained to cut down ad libbing, not to talk incessantly as soon as the mikes were turned on. Video is most important, voice is secondary, and only for continuity. Many items, such as compressed air whipped cream makers, black plastic, aluminum and copper kitchen gadgets could not be used. They become too hot to handle under studio lights. (A gardening demonstration required duplicate plants for those killed under the intense heat.) Occasionally, clever effects or details are lost because only two cameras are used. 'Props' presented another problem. Studio and store facilities are too limited to handle complex scenery. The result has been oversimplification of some shows; even discarding of ideas, such as the demonstration of automatic washing machines.

DRAWN TOP SALES RESPONSE

"... The first commercial featured one of Gimbels' hair stylists creating individual hairdos for four models with different types of faces and hair texture. By noon of the day following the program, ten customers called Gimbels for appointments, asking specifically for the woman who did the television demonstration. This sales return is 1.3% (based on total set owners), a very gratifying result if the rate is projected to the time when, say, there are 100,000 receivers in this area."

"Legal Problems in Television," by Joseph A. McDonald.

★ "The legal problems in television will be numerous," said Mr. McDonald. "... The use of literary and musical property, like the

use of any other property, is dependent upon ownership or the possession of appropriate permission from the owner. Naturally, the most complete rights are enjoyed by an owner, but it is quite clear that no broadcaster can write or have written for him all the material he requires.

"In obtaining licenses to use material owned or controlled by others two elementary things are important: you must be sure the license is unambiguous and clearly covers the intended use and you must be sure you are dealing with the right person. In short, assuming a meeting of the minds and good draftsmanship, the main question is—Who owns the rights?"

FILM RIGHTS LIKE LIVE RIGHTS

Mr. McDonald then summarized the various points regarding the use of literary property and other forms of material for television shows. "Motion pictures," he continued, "offer an obviously attractive means of programming a television station for at least part of its schedule and will undoubtedly be widely used. From the standpoint of clearing film for television, all of the same questions with respect to the performing rights in the material embodied in it will be present as in the case of a live show. In addition, the status of the right to record the material must be considered.

"The owner of dramatic material has the exclusive right to record it. The owner of a musical composition has the exclusive right to record it, too, but subject to the proviso that once the musical composition has been recorded upon the parts of instruments serving to reproduce mechanically the musical work anyone else may similarly record the work upon the payment to the owner of the statutory royalty of two cents for each such part manufactured. Whether recording on a sound track is equivalent to the manufacture of home phonograph records under the Act is not clear. One court has recently ruled that there is a difference and that the owner of a musical composition may restrain, or insist on getting his own terms for, the manufacture of additional sound tracks. What the result would be if an ordinary record were manufactured and played simultaneously with the development of action before the camera is problematical.

"Unlike a phonograph record, (CONTINUED ON PAGE THIRTY-EIGHT)

*With Americans growing ever-increasingly
conscious of their responsibility as
citizens, here's an enlightening
motion picture for all to see and study*



PICTORIAL
THE FINEST IN REEL ENTERTAINMENT

"HOW A BILL BECOMES A LAW"

Laws created by Congress, administered by the executive bodies, and interpreted and reviewed by the judiciary branch, are a part of each citizen's daily life. How many of us, however, know exactly how a law is enacted? . . . where the bill originates? . . . what are the channels and procedures that follow? . . . the steps that finally make the bill "the law of the land"?

HOW A BILL BECOMES A LAW makes

an exhaustive study of this procedure. Each step is sharply defined, illustrated and visualized. All possible ways of creating new laws are demonstrated. HOW A BILL BECOMES A LAW is an enlightening document, a *must* for students in civics, government and citizenship classes, for all Americans who want a complete understanding of the functions of our Congress.

AT YOUR PICTORIAL DEALER OR USE THIS COUPON BS-11

PICTORIAL FILMS, Inc.
R.K.O. Building,
Radio City 20, N. Y.

Please send me your new film "HOW A BILL BECOMES A LAW."
Purchase Rental

NAME

ADDRESS

CITY ZONE STATE

**2 Reels,
16mm Sound Only —
Purchase . . . \$60.00
Rental \$3.50**

PICTORIAL FILMS, Inc.
R. K. O. BUILDING RADIO CITY 20, N. Y.

Video Broadcast Association Meets

(CONTINUED FROM PAGE THIRTY-SIX) a film may itself be copyrighted and usually is, making a license from that source necessary. In the case of film already produced by others, particularly if some time has elapsed, there is often great difficulty in reconstructing the original licensing arrangements. It is entirely possible, for instance, to find that the licenses originally granted to the producer of the film by the owners of the material, and even by the talent appearing in the production, were limited to the exhibition of the film in motion picture houses and theaters. On some occasions the television producer finds himself holding a reel of film with no documents whatever establishing the manner in which the rights were acquired. Sometimes there is not even a cue sheet and the identity of the musical compositions has to be determined by previewing the film for experts in the field of music identification and copyright clearance. It is highly desirable, of course, to obtain such film from responsible sources on whose warranty and indemnification reliance can be placed."

"What the Promotion Director Expects of the Television Producer," by Charles P. Hammond, *National Broadcasting Company*.

★ "The Advertising and Promotion Director," said Mr. Hammond, "expects of the Television Producer no more or less than what his station, his audience and his sponsor expect—his best effort at all times and a *good show*."

"...In television, as we already have good reason to know, a good show is easy to sell. A station that consistently programs good shows is easy to sell. A network of stations consistently programming top shows is easy to sell."

"...How are you going to induce people to put up hard-earned dollars for receivers—because until swarms of them do, there'll be no television audience to speak of. Well, a television set might be a good-looking piece of furniture, but the reason people will buy sets is that television will give them something nothing else can. Their interest is chiefly in programs."

"In all our advertising and pro-

motion, therefore, we attempt to capitalize on that interest. All NBC television promotion to the public talks in terms of NBC television programs *on the air*. And I'll wager there are thousands of people who might have been only lukewarm on the subject before who developed a terrific ven to own a receiver after reading NBC's recent advertisement in local newspapers announcing our exclusive television coverage of the Louis Conn fight. Such advertising helps the cause, generally. Of more direct benefit to NBC, as we see the purpose of our present audience promotion of outstanding NBC television shows, is that we are able to associate NBC and top televising in the minds of those who have sets as well as in the minds of those who *will* own them. Thus, we hope

with promotion to lay the foundation now for what will one day become an NBC viewing habit."

Milwaukee Road Presents Travel Film on Video

◆ *Over the Mountains to the Pacific*, a 10 minute film sponsored by The Milwaukee Road, was presented on the NBC Television program, "American Business on Parade," last month.

The film portrays the scenic beauties of the area through which The Milwaukee Road runs.

Fly Films of Europe's Contest Winners to WNBT

◆ Films of the two principal winners of the International Music Competition in Geneva, Switzerland, were flown from there and presented over NBC's television station WNBT last month.

The pictures, shipped to New

York via Trans-World Airlines by NBC's European correspondent, Max Jordan, include shots of Raymond Verrando, 22-year old cellist from Marseilles, France; Friedrich Gulda, 16, Viennese pianist; and Ernest Ansermet conducting the Swiss Radio Concert orchestra.

ABC to Exchange Special Events Films With British

◆ The American Broadcasting Company has completed arrangements with the British Broadcasting Corporation to exchange films of special events and sports for television broadcasting.

ABC's first shipment to England will include four films: the Detroit *Automotive Golden Jubilee*, telecast over WABD in New York, WPTZ in Philadelphia and WRGB in Schenectady; the Minneapolis Aquatennial, aired over station WABD; the Gold Cup, international speed boat race in Detroit; and the Hopetul Stakes, racing classic for two-year-olds at Saratoga, N.Y.

NBC Telescope Presents Trial Films from Nurnberg

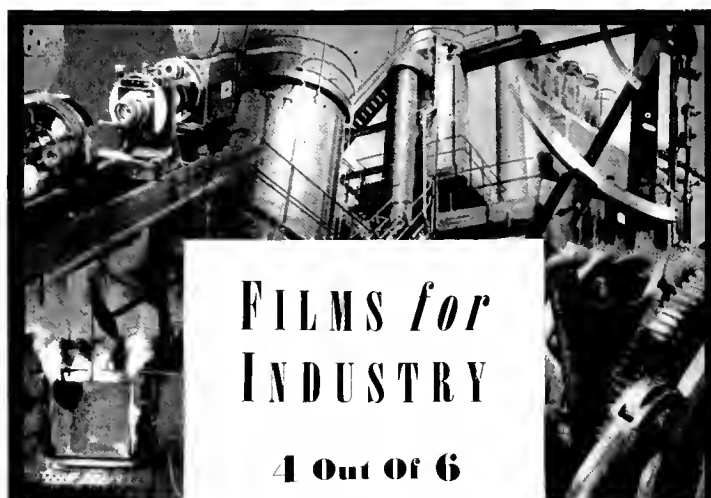
◆ *Nooses Over Nurnberg*, a documentary film dealing with the now-ended Nurnberg trials, was the title of an NBC Telescope over WNBT last month.

Budd Schulberg, who compiled much of the motion picture evidence used by the prosecution against the Nurnberg criminals, was guest commentator on the program. Third in the series of documentary film programs, this edition of NBC Telescope was produced and written for NBC by Edwin S. Mills.

Boat-Race Film Carries Voices of Two Narrators

◆ The production staff of the American Broadcasting Company tried something new in the way of narration on films for television last month on the Gold Cup speedboat racing film taken in Detroit. The sound track added to ABC's 35 mm footage carried the voices of two narrators—Walter Kiernan and Don Dumphy.

"We used Kiernan for color and humor, and Dumphy for an expert account and analysis of the event," said Harvey Marlowe, the network's executive television producer. "We let each announcer talk about the thing he knew best, and thus added color."



Forty of the best educational films produced in America were selected after exhaustive study by an impartial Board of Review in Washington to be shown in Paris during Unesco Month, beginning November 1, 1946.

Unesco is an alphabetical abbreviation for the United Nations Educational, Scientific and Cultural Organization.

The films reviewed were submitted by the Army, Navy, United States Office of Education and other programs of educational films. An effort was made to include as many organizations as possible.

From the best of the many films produced under the supervision of the United States Office of Education, six were selected. Four of the six were produced by Loucks and Norling.

LOUCKS & NORLING
Studios

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

TBA Convention Sees New GE Television Projector

◆ Precise electronic timing of illumination and camera tube scanning of motion picture film frames are features of a new "pulsed light" motion picture projector for television stations exhibited by General Electric's Electronics department at the Television Broadcasters Association convention in New York last month.

FEATURES CAPILLARY LAMP

These features are accomplished by using a capillary lamp whose light pulses are timed and controlled by signals from the television station's synchronizing pulse generator which also times the "sweeps" of the television camera tube that views the film frames.

The "on-off" light pulsing action of the capillary lamp eliminates the need for the mechanical shutter used in conventional projectors, according to General Electric. Previously, to attain reasonable efficiency in film lighting and timing with respect to the scanning operation by the camera tube, mechanical shutters had to be driven at a high speed by relatively powerful motors. This usually caused excessive vibration in the system.

USES STANDARD MOUNT

The capillary lamp is operated at ten times normal current (about ten amperes) during its short period of operation (500 microseconds every 1/60 second) so that bright flashes of light are produced when the lamp is energized. Because of the intermittent operation, the average lamp current used is less than one-third of normal operation.

The lamp, an optical system consisting of reflector and condensing lens which direct the light through the film, and an electronic pulse generator are "packaged" together and mounted on a standard projector pedestal in place of the conventional arc lamp or other light source. The rest of the mechanism is similar to that used in present-day television projectors.

* * *

New Pictorial Film Depicts Story of Champagne Making

◆ The history of champagne making will be shown in a new film now being produced by Pic-



Production scene (above) from film on the history of champagne.

torial Films Inc. for the makers of Dix Impetator champagne. The film will be in 16 mm Kodachrome, and will run 18 to 20 minutes.

The accidental discovery of champagne at the Abbey of Hautvilliers in the Province of Champagne, France in the 17th century will be shown, as will the step by step progress of champagne at Dry Imperator's vineyards and wineries—from the selection of proper grapes, through their growth, culture, and harvest, to the involved chemical processes, filtering, aging and bottling.

MTPS Booklet Digests Films From Industry for Schools

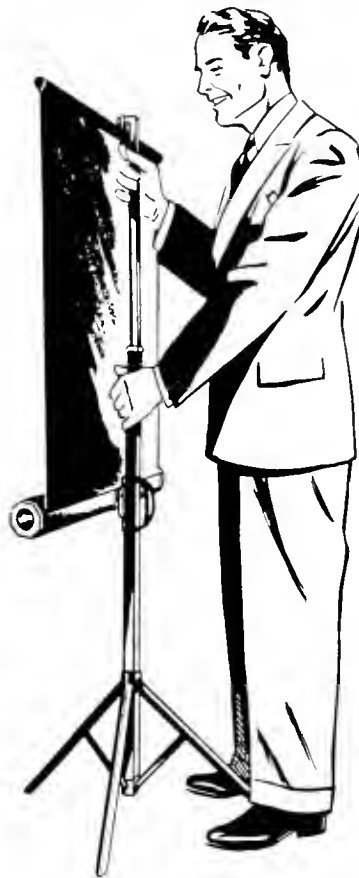
◆ Forty-three sponsored films suitable for educational purposes are digested in the revised "Index and Guide to Free Educational Films from Industry," published by Modern Talking Picture Service.

The guide is distributed free by Modern to all organizations and schools which have their own projectors.

B & H Local Representatives Show Free Films to Veterans

◆ Hospitalized veterans in most sections of the country are benefiting from a nation-wide recreational movement currently under way among suitably located Special Representatives of Bell & Howell Company, according to a poll completed by the company recently. Free sound motion picture shows are being put on by the local representatives at veterans' hospitals which are accessible to them, it was learned. The programs are receiving a good response at all showings.

The ONLY Screen with "ONE-MOVEMENT" HEIGHT ADJUSTMENT!



DA-LITE'S NEW CHALLENGER

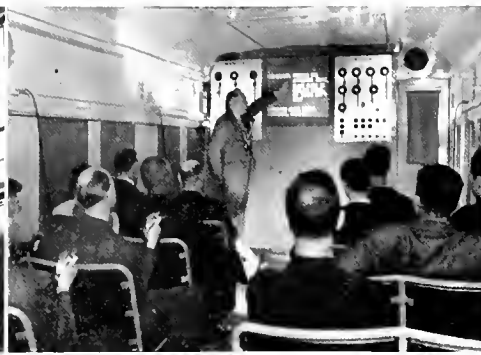
The "Slide-A-Matic" locking mechanism of the new Challenger makes it the easiest of all portables to set up and adjust in height. No separate movement of fabric or case! Simply lift up on the elevating tubing and the screen and case move with it in one operation, automatically locking in place at the desired height. No troublesome plungers or other external locking devices! The patented Ridge-Top Legs open and close with a gentle push—no release lock is necessary. Compare these and other exclusive Challenger features with those of any other screen! You'll choose the simpler, sturdier Challenger every time.



DA-LITE SCREEN COMPANY, Inc.
2723 NORTH CRAWFORD AVENUE, CHICAGO 39, ILLINOIS



Canada's newest use for visual instruction—a railway safety car just commissioned by Canadian Pacific Railway Company.



Electrically lighted signal replicas and rear projection of explanations are used to teach Railway employees "rules of the road."



Slidefilms and public address system make provision for lectures on safety, first aid, and job procedure. The car seats 60 people.

Equip Safety Car for Visual Training

◆ A railway safety instruction car, equipped for use in visual education on safety, first aid, and job procedure has been completed by the Canadian Pacific Railway Company, Eastern Lines. The car will be moved from point to point where employees and children will be instructed in principles of railway operation by C.P.R. safety agents. Motion pictures, slidefilm and other visual aids are being used.

The car will be in charge of P. W. Raines, rules instructor for the C.P.R. Formerly one of the road's ten hospital cars, it was converted to its new use at the Angus shops in Montreal.

Projection equipment was supplied by the Benograph Division of Associated Screen News Ltd. This equipment includes Film-sound projector for motion picture use, S.V.E. equipment for slidefilm projection, Da-Lite screen and Neumade editing equipment.

The car seats 60 people. Provision is made for microphone outlets for the use of students or instructors at various points in the car: illuminated signal boards and rear projection are used to teach rules of the road; and a ceiling-type Da-Lite screen pulls down for projection of slidefilms and motion pictures.

Canadian Advertisers—
(CONTINUED FROM PAGE 12)
gained from contacts with the public from coast to coast during the past four years. Miss Leigh will describe the study of, and recommendations for using, various channels of education open to national advertisers, such as public

schools, colleges, universities, consumer groups, women's clubs and so on.

That same morning a talk will also be given by Henry E. Abt, managing director of Brand

Names Foundation Incorporated, New York, while Ian H. MacDonald, general manager of the Canadian Daily Newspaper Association, will deal with consumer survey.

At the luncheon meeting on Thursday, the guest speaker is the well known Ralph W. Car-

ney, vice-president of the Coleman Company of Wichita, Kansas. Mr. Carney will have as his topic "The Man Who Sells" and discuss the importance and responsibility in our national economy of the men in the selling profession.

Thursday afternoon is being devoted entirely to Public Relations and the speakers will be Charles S. Watson, director of Public Relations for Canadian Breweries Limited, Moray Sinclair, supervisor of Public Relations for the T. Eaton Company Limited, and Dr. B. K. Sandwell, editor of Saturday Night.

O. H. Coelln, Jr., editor and publisher of BUSINESS SCREEN,



- **Distinctive Films**
- **For Specific Purposes**
- **By Outstanding Personnel**



PATHESCOPE PRODUCTIONS
THE PATHESCOPE COMPANY OF AMERICA, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.



ATHOL McQUARRIE

Chicago, will be the speaker at the Thursday dinner-meeting. Mr. Coelln, who is attending the convention through the courtesy of the Film Producers Association of Canada, will have as his subject "Audio-Visual Communications in U.S. Business."

In addition, a forum on films will be held during the last day of the convention. It will be conducted by Leon G. Shelly, of Shelly Films Limited and vice-presi-

World Understanding Through Films

WHAT Harry L. Hansen has to say in the Autumn number of the *Harvard Business Review* on "Hollywood and International Understanding" has much broader implications than merely those for the entertainment field. To the producer and the sponsor of business films, his words also make sense and contain a significant challenge. Selling the U.S., its 110,000,000 people, and its way of life can be done not only by the entertainment film, but with direct effectiveness by well-executed business and educational motion pictures.

Understanding, obviously enough, not only insures peace in our time and equanimity among nations, but also moves goods and sells them. Every freighter that moves out of San Francisco Bay and points toward Manila or Shanghai or Sydney carries with it an understanding between nations. It is this which creates dollars from exports. No more practical idea can be visualized.

WORLD DISTRIBUTION NEEDED

Mr. Hansen's "balanced portrayal" of the United States can certainly not be accomplished until American commercial and business films are seen in Luzon as well as Jersey City, in Melbourne as well as Kalamazoo, in London as well as New York.

As Associate Professor of Business Administration, Harvard Business School, Mr. Hansen directs his attention in this article primarily to points made in the MacMahon Report, published by the State Department in 1945. As he sees it, the report raises "two most important issues for motion picture executives to consider in the selection of films for export: To what extent can the industry avoid offense to foreign countries?"

No one can please everybody... but it is interesting to note that of the producers we have done business with we are still serving *every one*

THE KNIGHT STUDIO

Type Titles for Motion Picture and Slidefilm Producers

341 EAST OHIO STREET • CHICAGO 11

To what extent can it give foreign audiences a "balanced portrayal" of the United States?"

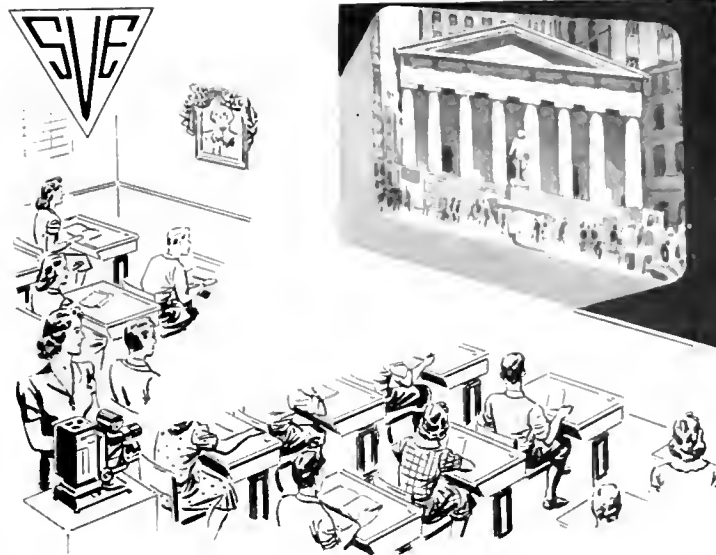
Referring to the first of these tasks Mr. Hansen points out: "The Motion Picture Association of America has set up a production code, and those charged with its administration are endeavoring to secure voluntary compliance with provisions of the code by working with producers in the adaptation of story material to screen use, reading scripts, and viewing completed films."

Even so, he says, "Being alert to the sensitivities of foreign audiences is more difficult than avoiding matters objectionable to foreign censorship boards. A much publicized example of what can happen in this area was provided by the film, *Objective Burma*. This film portrayed the activities of a group of American paratroopers in destroying a Japanese radar station in Burma. While it was being made, the producers had followed the suggestion of the Production Code Administration, eliminating certain profane language from the script and cutting scenes of unusual gruesomeness, and the finished picture was hailed in the United States. Yet it was withdrawn from the British market in a week's time after attacks by the British press.

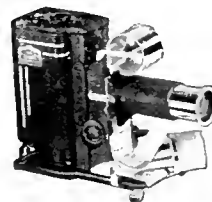
BRITISH RESENT WAR FILM

"The London *Times* pointed out the absurdity of presenting the recapture of Burma as an American paratrooper operation when British Commonwealth and Empire forces in Burma accounted for 80% of total allied strength and 88% of combat strength. To rub salt into the wound, the plot of *Objective Burma* was based upon an actual incident in which the particular troops engaged were also primarily British. In criticizing the bad taste of the film, the *Times* linked it with a Russian picture, *Berlin*, which implied that Germany was conquered by the Red Army and presented Air Marshall Sir Arthur Teddler as a 'guest' at the surrender of Berlin. A discussion followed in the House of Commons as to what steps were being taken to counter the bad effects of this film on our relations with

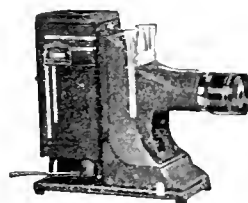
(CONTINUED ON NEXT PAGE)



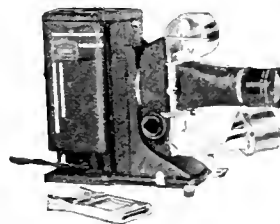
WHERE PERFECT PROJECTION IS A "MUST" . . . THEY USE S.V.E. PROJECTORS



Model G



Model AK



Model AAA

In the nation's classrooms, where the finest possible projection is required to insure the effectiveness of visual instruction, S. V. E. projectors are preferred over all others. More than 125,000 schools use S. V. E. projectors.

Your training and selling presentations too will gain by S. V. E. projection. The time-proven S. V. E. multiple-condensing lens system assures uniform, brilliant screen illumination. Other S. V. E. features include smooth, easy operation; correct ventilation for complete film and slide protection at the aperture; semi-automatic slide changer, and a large selection of objective lenses for any desired length of throw or picture size.

There are S. V. E. projectors to meet every need: the Model G (used in all leading sound-slidefilm units,) for showing single frame filmstrips—the AK for showing miniature (2" x 2") Kodachromes or black and white slides—and the Tri-Purpose projector for showing all three—single and double frame filmstrips and miniature slides.

See your industrial film producer or write today for full information on S. V. E. projectors . . . now better than ever.

SOCIETY FOR VISUAL EDUCATION, INC.

A Business Corporation

100 EAST OHIO STREET • CHICAGO 11, ILLINOIS

**Motion Pictures Can Give
Balanced Portrayal of U.S.**
(CONTINUED FROM PRECEDING PAGE)

the United States of America and on our prestige abroad." . . .

"Much more difficult," says the author, "is the second major task confronting the industry: that of presenting a balanced portrayal of the United States." He then proceeds to analyze the nature of existing foreign impressions of the United States created by American films and comes to the conclusion: "At the present time, about all we can say is that the available evidence gives indications that there is room for improvement in the impression of the United States created by American films."

Mr. Hansen then asks, "Just what is the balanced portrayal asked for by the State Department? No one at first thought can fail to agree with the general objective of giving foreign peoples a balanced portrayal of the United States."

"In the last analysis," Mr. Hansen concludes, "the basic issues raised at the beginning of this article must rely for solution upon an increasing awareness by the industry of its great public responsibilities, and a mature and self-conscious probing of those responsibilities by its leaders. There has never been such an opportunity as now exists. World attention is directed at achieving better understanding among nations, and the motion picture industry's new and refreshed leadership should help it to make a significant contribution."

**Medicine Adds X-Ray Films
To Fight Against Disease**

◆ X-ray motion pictures have been added to the medical profession's weapons in the fight against disease, according to disclosures made during the recent American Congress of Physical Medicine in New York City. The speaker, Dr. Russell J. Reynolds, consulting physician, department of radiology, at Charing Cross Hospital, London, has been working on the X-ray motion picture technique, or cineradiography, since 1921.

Technical progress in camera and X-ray equipment, he declares, makes it "clear that cineradiography not only opens up a vast field of research but also will give invaluable aid in diagnosis."

Capital Film Productions

224 Abbott Road
East Lansing, Michigan

**Producers of custom designed commercial,
educational and industrial motion pictures
and slide films.**

NOW!

A COMPLETE **AUDIO-VISUAL** SERVICE
AT OUR NEW ADDRESS

141 NEW MONTGOMERY STREET
SAN FRANCISCO 5

★

FILM PRODUCTION

PROMOTIONAL • EDUCATIONAL • DOCUMENTARY

★

AUDIO-VISUAL EQUIPMENT

PROJECTORS • SCREENS • PLAYBACKS
BELL & HOWELL

★

RECORDING STUDIOS

COMPLETE PRODUCTION SERVICES

★

FILM LIBRARY

INDUSTRIAL • EDUCATIONAL • ENTERTAINMENT
PROJECTION RENTAL AND SERVICE

PHOTO & SOUND, INC.

141 NEW MONTGOMERY STREET • SAN FRANCISCO 5, CALIFORNIA

**Measurement of Advertising
Values Shown in New Film**

◆ Designed to show advertisers how a uniform measurement of advertising values can be ascertained for all radio stations and networks, a new film, sponsored by the Broadcast Measurement Bureau, was shown to the Association of National Advertisers' annual convention in Atlantic City, N.J. last month.

The film was produced in Kodachrome by HAROLD YOUNG PRODUCTIONS, with Loring Smith, Frank McNellis, and Roy Walling heading the cast.

The Broadcast Measurement Bureau is sponsored by the American Association of Advertising Agencies, the National Association of Broadcasters, and the Association of National Advertisers as well as 620 of the leading radio stations in the country.

**Railroad Operation Theme
Of Behind-the-Scenes Film**

◆ The behind-the-scenes story of railroading is told in *A Great Railroad at Work*, a 16mm sound motion picture sponsored by the New York, New Haven, and Hartford Railroad Co. The film, with a running time of 10 minutes, depicts the modern machines of railroading, and the men who operate them.

Repairing track and equipment, entirely rebuilding locomotives and cars in the shops at Readville and Van Nest, handling huge loads of raw materials, coal and oil, and operating a busy dining car with its huge commissary are some of the subjects treated in the film.

A special "Symphony of Rails" was composed as musical background for the picture, which is narrated by Lowell Thomas.

**Life, Property Losses from
Fire Shown in New Aetna Film**

◆ High losses in life and property each year from home fires and ways to help prevent them are shown in a new film, *Friend or Foe*, released last month by Aetna Life Affiliated Companies. The film is now in the special libraries of Aetna agents to aid them in carrying on loss prevention activity in their communities.

A typical American family is shown in a Home Inspection and Fire Drill. From cellar to attic, potential fire hazards are searched

(CONTINUED ON NEXT PAGE)

out and corrected, and the importance of following safe practices is stressed. In the Fire Drill, the family is shown how to report a fire promptly and how to safeguard itself against death, burns, or suffocation.

Motion Picture Dramatizes New York Fish Industry

◆ Supplying New York City with its daily supply of fresh-water fish, shellfish and seafood is the theme of an 11 minute sound motion picture, produced and distributed by Emerson Yorke studios. The film stresses the value of fish as food and the relative importance of the industry on the New York scene.

Highlights of the production include a cinematographic record of night-time activity of the industry, descriptive animation of areas and sources of supply, and detailed operations from the catch to the dinner table.

Dr. Paul H. Vieth Directs Visual Education Workshop

◆ Dr. Paul H. Vieth of Yale Divinity School, described as a pioneer in applying the visual method to Christian education, was director of the second visual education workshop, sponsored by the Christian Education Department of the Washington Federation of Churches and held on the campus of American University in Washington, D. C. September 16, 17 and 18.

Open to all churches and church leaders interested in visual education, the workshop program was in charge of the Rev. Thomas B. Ehlers, pastor of the

Forestville Methodist Church and chairman of the Visual Education Committee, and Mrs. Josephine H. Kyles, associate director of the Department of Christian Education. Individual registration fees of \$1 admitted delegates, or subscriptions of \$5 per church gave each subscribing body the privilege of unlimited registration.

Aetna Releases Three Films For Outdoor Safety Program

◆ Three new motion pictures were released last month by the Aetna Life Affiliated Companies for use by their agents in loss prevention activities in their own communities.

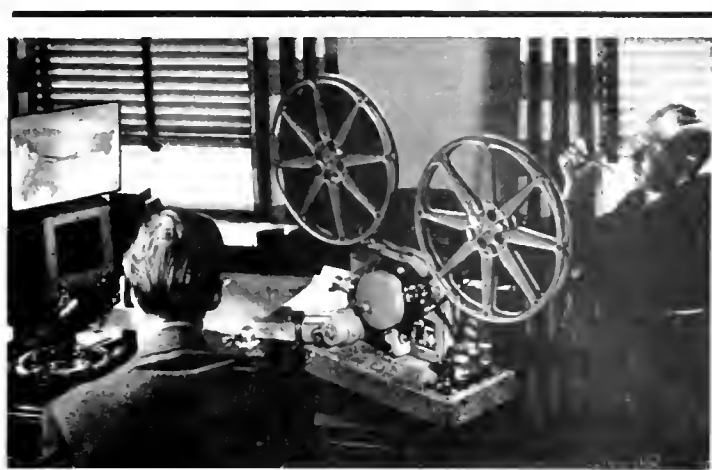
Comprising an outdoor recreational safety series, the three new films—*Hook, Line and Safety*, *Safety Thru*, and *Fun for Safety*—deal respectively with fishing, boating, and hunting.

All three motion pictures are filmed in 16mm sound and color, and will be available, through agents of the Aetna Life Affiliated Companies, for showings to yacht, fish and game clubs, industrial plants, fraternal organizations, parent-teacher groups, luncheon and discussion clubs, church groups, and other interested organizations.

Radiant Manufacturing Corp. Moves to Larger Factory

◆ Radiant Manufacturing Corp. of Chicago, makers of Radiant Projection Screens, consolidated its several smaller plants into its 46,000 sq. ft. general offices and factory at 2627 W. Roosevelt Road, Chicago, last month.

With the building, Radiant also purchased an adjoining lot for future expansion.



A Truly Mechanical BRIEF CASE for Your Salesmen, Now!
And at **LOW COST**—with

MOVIE-MITE

16 mm. Sound-on-Film Projector

PORTABLE—Weighs only 27½ lbs. complete.

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

STANDARD FEATURES—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.

See your Industrial Film Producer for demonstration and delivery information



Write for Interesting Folder

"It Makes Sense"

New! TELEFILM'S "Lok-On" Flange



Used by Leading Hollywood 16mm Editors and Producers for Editing and Re-winding

Its Teleroll 16mm film - 1/8" S design of heavy gauge clear plastic engraved to stage scale on 1/8" tape shows an unit of film to spool. One side remains in case to be spooled from the unwinding. Next step is to re-wind short lengths of film into coils quickly without enlarging emulsions surfaces. Outer flange specially made locking device, allowing removal of film by means of a simple lock. Core takes standard lab pack speeds for a standard 16 or 35 mm. rewind.

TRY IT 10 DAYS - MONEY BACK!

May be purchased complete, 8 inch size \$17.50 or 9" inch size \$22.50, or the face side with spool may be purchased separately at half above prices. Immediate delivery. Use it 10 days then money back with no obligation.

TELEFILM INC.

HOLLYWOOD 16mm HEADQUARTERS
6039 Hollywood Blvd., Hollywood 28, Calif.

"KEEP YOUR EYES AND EARS ON MOVIE-MITE"
MOVIE-MITE CORPORATION
© 1945 1103 EAST 15TH ST. KANSAS CITY 6, MISSOURI

Visual Equipment Executives

◆ MICHAEL J. FLASHING has been named to handle its West Coast Sales territory by De Mornay-Budd, Inc. Flashing has had fourteen years of experience in the photographic field.

Anso's General Research Department promoted seven men and added one to its staff last month. New staff member is DR. WILLIAM L. WASLEY, former assistant professor of chemistry at Washington University, St. Louis, Mo. Wasley becomes a research group leader. DR. HERMANN HOERLIN becomes Manager of the Physics Research Laboratory, and DR. FRANK J. KASZUBA is made Manager of the Chemistry Research Laboratory. DR. GUSTAV A. WIESEHAHN and RONALD H. BINGHAM have been named Research Specialists. New Research Group Leaders are DR. BENJAMIN R. HARRIMAN, DR. THOMAS R. THOMPSON, and MONROE H. SWEET.

Exhibit Work of GE Men

◆ The 1946 Exhibition of Photography at Rochester this month has photomicrographs on exhibit taken in the course of their work by four members of the Metallurgical Section of the Schenectady Works Laboratory of the General Electric Company. The men are W. G. CONANT, R. T. KNAGGS, T. F. FISHER, E. D. REILLY.

Bell & Howell engineers presented three scientific papers before the thirty-first annual meeting of the Optical Society of America last month. Research Physicist DORIS L. CABALIERO, Chief Optical Engineer PAUL FOOTE, and his assistant DR. R. A. WOODSON, and Chief Research Engineer MALCOLM G. TOWNSLEY presented the papers.

Five B & H Men Get Awards

◆ For service on war standards committees during the national emergency, five members of the Bell & Howell organization received award certificates from the American Standards Association last month. They were: MALCOLM G. TOWNSLEY, Chief Research Engineer; F. L. BREITHAUER, Manager of Sales Engineering; A. L. TRENDELFER, coordinating engineer for the company's Electronics Division; WALTER D. KERSI, Manager of Bell & How-

ell's New York office; and M. W. PALMER, Manager of the company's New York Service Department.

◆ W. C. DeVRY, president of DeVry Corporation, Chicago manufacturer of motion picture equipment, attended the 60th semi-annual convention of the Society of Motion Picture Engineers last month in Hollywood.



MACEY LEE CASNER

De Mornay-Budd Names Casner To Southeast Sales Territory

◆ MACEY LEE CASNER, former Signal Corps Photographic Supply Officer for the Southwest Pacific Area, has been named to handle its southeastern sales territory by De Mornay-Budd Inc. He will cover New Jersey, Delaware, Maryland, the Virginias, the Carolinas, Georgia, Alabama, and Florida.

Casner has had wide experience in the retail photographic business, having been connected with such firms as Mid-Town Camera Exchange, Kresge Department Store, and L. Bamberger and Co. in Newark, N.J.

Present Lomb Award to Kodak Sales Engineer

◆ WAYNE G. NORTON, sales engineer of the Eastman Kodak Company, received the Adolph Lomb award for 1946 in New York last month in recognition of his war-time work on fire-control instruments. The award was presented by the Optical Society of America.

During the war Norton was in the Engineering department of

Hawkeye Works, where he was engaged in production engineering, research, design, and development of fire-control instruments, including the heightfinder and rangefinder, produced for the Army and Navy. In December, 1945, he was transferred to the Sales Department to help organize a special optics division which handles various engineering problems related to the Company's optical products.

Norton received a B.S. degree in optics from the University of Rochester in 1941.

RCA Names Robert H. Hunt As Chicago Sales Manager

◆ ROBERT H. HUNT has been named Regional Sales Manager for RCA 16mm equipment in the Chicago area, and ELMER H. BENEKE has been named to a similar position in the Atlanta area, it was announced last month by O. V. Swisher, Manager of the RCA 16mm Equipment Section.

Hunt will represent RCA in the twelve mid-western states, replacing H. E. Erickson, who has been promoted to Assistant Manager of the Education and Sales Department at the Camden office. Hunt will make his headquarters at the new RCA sales offices at 663 Lake Shore Drive in Chicago.

Hunt served as a Signal Corps major during the war. Previously, he was a production and sales engineer for General Electric.

Beneke is replacing M. N. Heidenreich, who has been transferred to the Dallas regional office.

JOE E. BROWN REPAYS A DEBT, AND DeVRY HEAD SEES "HARVEY," EXHIBITS CARD TRICKS

◆ Back in the early days of the war, when U.S. troops were rushed to defend Alaska against the Japs, Joe E. Brown, star of stage, screen, and radio, was one of the first to visit these camps to provide entertainment for the men.

On this visit to the north, Brown found American soldiers with nothing to occupy their minds. He immediately instigated a campaign to provide books, games, magazines, newspapers, and the greatest morale builder of all—motion pictures.

He contacted various projector manufacturers, including the DeVry Corporation of Chicago. W. C. DeVry, President of the organization, immediately offered to donate four complete projection outfits.

Du Pont Purchases West Coast Film Distributor

◆ Purchase of Smith & Aller, Ltd., west coast distributor of Du Pont motion picture film for the last twenty years, was announced last month by the Du Pont Company. It was also announced that the Du Pont Photo Products Department will open a west coast district sales office to handle the distribution of motion picture film, x-ray film, photographic papers, films, and chemicals. It will be located in Hollywood, at the former headquarters of Smith & Aller.

Myron A. Hatfield, who has been branch manager for Defender-Du Pont products in Los Angeles, will be in charge of the new office as district manager of the Photo Products Department. J. Wesley Smith, a partner in the firm of Smith & Aller, will be associated in a consulting capacity. H. W. Moyses and P. L. Shamray will continue as technical representatives for the motion picture industry.

Du Pont Appoints Sackett Manager Defender Plant

◆ FREDERICK B. SACKETT has been named manager of the Defender plant of the Du Pont Photo Products Department in Rochester, it was announced last month. He succeeds L. Dudley Field, who will become the department's adviser on paper products.

Sackett, who is 38, graduated from Rensselaer Polytechnic.

Brown promised to thank DeVry personally, and last month in Chicago, where Brown is appearing in *Harvey*, he invited Bill to a performance as his guest. After the show, the comedian was entertained backstage by DeVry's card tricks.

Wm. C. DeVry (left), and Joe E. Brown, backstage at "Harvey."



Chicago Producer Starts Production on Commercial Films Aimed at U.S. Negroes

◆ ALL AMERICAN NEWS, Chicago, has begun making the first commercial films aimed exclusively at Negro moviegoers. Plan is based on the fact that only 6% of the U. S. Negroes own radios, but—based purely on receipts from all-Negro houses—movie attendance averages 1,000,000 weekly, or 32% of the total Negro population. Four-year-old producing company turns out features and newsreels; former run 30 to 50 minutes and acceptance is said to have been excellent. New program, expected to draw in a number of sponsors which have long used advertising especially designed for the Negro market, calls for the 100 theaters with predominantly Negro audiences.

Pictorial Films to Produce Postal Film as First in Cabinet Series

◆ Milton J. Salzborg, president of Pictorial Films, Inc., RKO Bldg., Radio City, New York, announces that his company has concluded arrangements with Postmaster General Robert E. Hannegan for the production of a short subject educational documentary film. The film will visualize the history and functions of the United States Postal Department.

This picture will be the first of a series to be produced by Pictorial on each of the Presi-

dential Cabinet Offices. The subjects of the other films scheduled will be the Departments of Commerce, Justice, Treasury, Agriculture and others, and production will start upon completion of the Post Office film.

The new series will be released in 16mm sound prints by Pictorial through its regular non-theatrical channels.

Safety Film Urges Employee Cooperation In Industrial Loss Prevention Drive

★ The loss prevention drive which the Aetna Life Affiliated Companies are so effectively conducting through motion pictures is a boon to management and labor everywhere. One of the newest releases in this program, *Partners in Production* tells with forceful and practical illustrations showing actual shop operations, the message which management is trying to get over to workers in every manufacturing plant throughout the country.

Directed at the human element which plays such a large part in every industrial accident, this film brings out the fact that no plant safety program can succeed without the full and constant cooperation of every employee. Specific safety rules are presented which stress, among other things, the need for good house-keeping, the importance of wearing clothes suitable for the job, the correct method of lifting heavy loads, and the need for keeping tools in good working condition.

Filmed in full color, 16mm sound, prints

will be available through Aetna agents for showings before manufacturing plants, Chambers of Commerce, Manufacturers Associations, machine shop classes in public and trade schools, and other interested local groups.

New Film Series on Classical Music Features Famed Concert Artists

◆ Top-flight concert artists will be featured in a new series of six one-reel educational shorts on classical music to be produced by Viking Films in conjunction with Pictorial Films Inc. Helen Jepson, Todd Duncan, Rudolph Firkusny, Appleton and Field, John Sebastian, and Carol Glenn will be among the featured performers.

TRANSLUCENT SCREENS



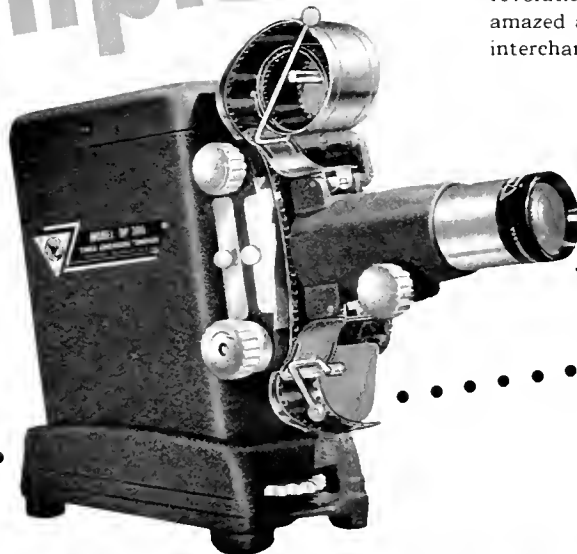
Fowler
Company

750 S. Wabash Ave.
CHICAGO, ILLINOIS

**SIMPLE...
SIMPLER...
simplest!**

PRICE

With 5" Anastigmat Lens
Without Case \$77.50
With Case 86.00
(Coated lens \$6.00 extra)



Yes! *SIMPLICITY* was a major requisite in the design of the new DP 300 Dual Purpose Projector for 2" x 2" Slides and Slidefilms.

That Three Dimension Company Engineers have achieved a new high in *simplification* is evident from even a casual examination of this revolutionary, new projector. Those who have seen it are amazed at the *ease* with which slides and slidefilms may be interchanged—without requiring realignment of condensers to prevent light loss . . . This and many other improvements are already making the DP 300 the *preferred equipment of experienced buyers*. Ask your dealer for details or write for circular 115.

**THE NEW
DP 300
SLIDE and SLIDEFILM
PROJECTOR**



**"PROJECTORS
WITH
Simplified
CONTROLS"**

THREE DIMENSION COMPANY

4555-59 WEST ADDISON STREET • CHICAGO, ILLINOIS

Kodak Announces New Color Film

◆ A new 16 mm Kodachrome motion picture film, yielding release prints of improved color quality and offering greater exposure latitude than that of existing Kodachrome Films, has been announced by the Eastman Kodak Company.

Designated as Kodachrome Commercial Film, the new motion picture film is designed to produce a low contrast original from which release prints are made. Prints made from this original provide color contrast equal to that of good originals made on other types of Kodachrome. At the same time, the film's increased latitude assures proper gradation of highlights and shadows.

FILM TO BENEFIT PRODUCERS

The new film is expected to benefit producers and users of 16 mm sales and training films. Since previous types of Kodachrome were developed primarily for amateurs, who project originals, they were not designed to give quantity release prints of high color quality.

Originals on Kodachrome Commercial Film are not designed for projection. A Kodachrome print is recommended for projection, cutting, and editing. Such a print may be ordered at the time the original is processed, making a projection print available when the original is returned. After the editorial work has been done on this print, the original film can be cut to match it. To facilitate this, all Kodachrome Commercial Film is edge-numbered with latent image footage numbers at 40-frame intervals.

BRULATOUR DISTRIBUTES FILM

Sound may be recorded on a separate film at the time the picture is made or may be recorded before or after, as circumstances require. It cannot be recorded directly on Kodachrome Commercial Film; the film is supplied only with perforations on both sides.

The new Kodachrome Commercial Film is color-balanced for use with lamps having a color temperature of 3200°K. and has the same speed as Type A Kodachrome. For meters using the A.S.A. exposure index, the recommended settings are 16 Tungsten and 10 Daylight. With the older type Weston or GE meters

the respective settings are 12 and 20 Tungsten and 8 and 12 Daylight. For daylight use the newly introduced Wratten Filter No. 83 is recommended.

Since variations in the over-all color rendition of an original may be increased slightly in duplication, all film for a given production should have the same emulsion number and should be obtained at the same time.

The new film is distributed through J. E. Brulatour, Inc., and, as in the case of other Kodachrome products, the cost of processing is included in the purchase price. Processing will be done at the Kodak Processing Laborato-

ries in Rochester, Chicago, Los Angeles, and New York.

The film is available only in the 16 mm width in rolls of 100 and 200 feet.

New Three-Color Process Announced by Trimble Lab.

★ A new three color process, known as "Fullcolor," has been announced by Trimble Laboratories, Hollywood.

The process, all details of which have not been revealed, involves photo-printing which gives sharper color rendition than the imbibition process used in some other color processes, according to Howard Brown, sales manager of the organization. Officers of the company are: L. S. Trimble, President; A. Ronald Button, Vice

President; and Howard Brown.

The present plant is working at capacity, and plans are underway for construction of new plants in Hollywood and perhaps London and New York.

Printing is all done in 35 mm, but the company expects to do both 16 and 35 mm work as soon as expansion takes place. Current business is almost all industrial motion picture printing, with much of it consisting of 16 mm color blowups to 35 mm.

GOOD ENLARGEMENTS RESULT

Excellent results are being achieved with the new process, according to Brown, particularly in the critical enlargement of 16 mm originals to 35 mm prints. If the original is sharp and clean and the lighting good, 35 mm. prints are indistinguishable from original 35 mm color shots, Brown stated.

Any original color film is suitable for "Fullcolor" printing. Color separation negatives are made from the original positive, except in the case of stills or animation sequences where original color separation negatives are supplied.

LIST PROCESS ADVANTAGES

Advantages of the process are said to be: printing on regular black and white raw stock, thus eliminating the use of costly special film, and the simplicity of the process is expected to permit rapid production of consistent quality prints.

In addition to operating its own plants, Fullcolor process will be available for licensing to those having their own processing plants. The system is said to require a minimum amount of additional equipment.

Crawley Films Cameraman Shoots Canadian Resorts

◆ GRANT CRABTREE, top cameraman for Crawley Films Ltd., returned to the Ottawa studios of his organization recently with over 10,000 feet of Kodachrome taken at Banff and Jasper, swanky Canadian hotels and resorts.

The footage is now being edited, and will be divided between two National Film Board productions for which Crabtree was shooting, and three films which Crawley is shooting for the National Parks Branch—*Fishing in the National Parks*, *Auto-camping in the National Parks*, and *Banff-Jasper Highway*.

Under one roof...

... a completely integrated photographic service for the production of sound motion picture films... for industry and education. Recording studio, editing, animation, and laboratory facilities... for other film producers and photographic departments of other industries. Superior 16 mm. duplicotes with or without optical effects... black and white or full color. Write for further information.

- Sound Stage of 8,000 Sq. Feet
- Recording Studio with Seven Channels
- Lab Capacity of 112,000 16 mm. feet per day
- Producing films by the 16 mm. method for 15 years

THE CALVIN COMPANY

Especially equipped to make... Large quantities of prints! Color Prints with Optical Effects!

1105 EAST 15TH STREET, KANSAS CITY 6, MISSOURI

The best buy
FOR
MAKERS AND USERS
OF **BUSINESS**
MOVIES



GRISWOLD Splicers have long been first choice of makers and exhibitors of motion pictures in the entertainment world because their exclusive design features make splicing easy, fast and foolproof. Also because they're built for a lifetime of service. These same reasons make GRISWOLD Splicers the best buy for makers and users of business and industrial films.

Good splicing is important to effective film presentation and film preservation. Make sure of it with GRISWOLD Splicers.



GRISWOLD Splicers come in models for all film sizes. All models splice both sound and silent film. Order from your Photo Supply Dealer or direct from us if he doesn't have them. Descriptive folder mailed on request.

GRISWOLD
MACHINE WORKS
DEPT. A — 412 MAIN ST.
PORT JEFFERSON, N. Y.

AUDIO-VISUAL PROJECTIONIST'S HANDBOOK

Order your copy today of this illustrated, graphic manual of good showmanship and correct operation of all audio-visual equipment. \$1.00 per copy from Business Screen, 157 E. Erie, Chicago.

Aid for State's Blind Shown in Yorke Film

★ Helen Keller has said that "The heaviest burden upon the blind person is not blindness but idleness, and the blind *can* be relieved of this greater burden."

With this statement as its theme, the New Jersey State Commission for the Blind has released a new twenty minute sound motion picture, *Conquering Darkness*.

Produced, directed and written by Emerson Yorke, and narrated by Milton Cross, noted radio commentator, *Conquering Darkness* records the activities of the commission in aiding New Jersey's blind through education, industrial placement, home industries, talking books, Braille, and prevention of eye disease. Its purpose is to explain that blindness is not insurmountable and that blind people do not live in a world apart but are real people constantly striving to make a rightful place for themselves in our work-a-day world.

The opening scene of the film introduces Milton Cross and George Meyer, director of the New Jersey State Commission for the Blind. Mr. Meyer proves in practice the policy of the commission, for although blind, he successfully directs the many activities of the Commission.

Conquering Darkness will be distributed throughout New Jersey both theatrically and non-theatrically, and in other states to public health groups and other interested public gatherings.

Safer Highways for School Children Theme of Superior Coach Co. Film

★ Safer highways for the nation's bus-using school children is the theme of a new film sponsored by the Superior Coach Company of Lima, Ohio, and produced by the Jam Handy Organization. Poor highways, traffic maniacs, and poor, outdated equipment mean trouble for school buses, and the film points out dramatically the need for improvement of all factors before safe highways for all school children will be a reality.

General Electric Reopens Nela Park Lighting Institute With Ceremony

★ Formal reopening of the General Electric Lighting Institute at Nela Park, Cleveland—the Institute was closed during the war and is nearing completion following an extensive rebuilding program—took place last month amid elaborate rededication ceremonies.

The Institute has been completely rebuilt to serve both present and future needs of the G.E. Lamp Department. Thirty architects, designers and artists, 100 engineers, technicians and workmen have been working on the project for many months. The Lighting Institute, mecca of nearly one million visitors from all parts of the globe during the twenty-five years between the two world wars, resumed its series of lighting "schools" immediately after the grand opening week.

MOTION PICTURE

FACILITIES IN HOLLYWOOD

for
Producers
or
Advertising
Agencies

OUR SOUND STAGE,
STUDIO, CREATIVE STAFF
TECHNICIANS, PERSONNEL

and
COMPLETE
PRODUCTION
FACILITIES
MAY BE RENTED
any part or all.

BELMONT STUDIO

J. RICHARD WESTEN, President
HI-9085
1357 N. Gordon Street
Hollywood 28, Calif.

NAVED Announces Ten-Point Program

◆ Membership in the National Association of Visual Education Dealers has increased more than fifty per cent in the last eight months. Bernard A. Cousino of Toledo, Ohio, president of the organization, stated last month in announcing a ten-point program of accelerated activities for the dealer association.

"The Association is now for the first time," said Cousino, "in an excellent position to go ahead with expansion of its services to its members and to visual education."

PLAN EQUIPMENT BLUEBOOK

Plans for the 1946-47 program are:

1. A Visual Education *Bluebook*, now being prepared in cooperation with equipment manufacturers. This *Bluebook* will list all makes and models of projectors with current trade-in prices, original list prices, and descriptive data.

2. Continuance of NAVED's public relations program aimed at general recognition of the visual education dealer's true function as a trained specialist and consultant, rather than "just a salesman."

3. Seven regional NAVED meetings throughout the United States, for discussions of local and regional problems — emphasizing Trade Practices. First meeting now planned for November, 1946 (Southeastern Region); others early in 1947. One expected result of these meetings will be formation of an active regional organization for Trade Practice improvement and other activities.

CONTINUE ROUTINE SERVICES

4. A bigger, four-day 1947 Convention and Trade Show—already booked for August 4 through 7 at the Sherman Hotel in Chicago. The hotel has reserved rooms to accommodate 1500 persons, and display space for 90 exhibits of equipment, films and materials.

5. Continuance of the "routine" services of the Association—film insurance, personnel placement, information exchange, etc. Veterans' placement—particularly aid to disabled veterans—to be emphasized.

6. NAVED *Newsletter*—a condensed information sheet, to be published every two weeks begin-

ning in October. It will include authentic, up-to-the-minute news for visual education dealers.

7. Continuance of NAVED *News*, the official magazine of the Association, published every two months. Professional articles will be featured, and there will be special issues on important phases of the visual education dealer's business.

8. Increased attention to the overall problems of visual education by means of an active committee organization among NAVED's membership.

9. Representation of visual education dealers at national educational meetings: in Washington; and in the various councils

of the visual education and photographic businesses.

10. Continuance of NAVED's program of using every legally permissible means to encourage Fair Trade practices in the visual education business.

VA Visual Aids Service Releases New Film List

◆ New films for veterans released by the Veterans Administration Visual Aids Service include four motion pictures, one slidefilm, and two trailers. These are obtainable on loan from the VA Visual Aids Service, Office of Public Relations; VA Branch Offices; U.S. Department of Agriculture; and many university and college film libraries. Film trailers are supplied in 16 mm and 35 mm; all motion pictures are supplied in 16 mm; and all slidefilms

are supplied in 35 mm only. When ordering films, state film name, film size in mm, and film number, if given.

This Is Worth Working For, No. 980-12, 28 minutes. This is the story of the Veterans Administration, what it does, and how it does it. Although principally for VA personnel, it is also interesting to the general public, veterans' organizations, veterans' information groups, and civic clubs.

TELLS WAYS TO REACH VA

Contact (Trailer) No. 980-9D, 60 seconds. Describes the VA's decentralization program as reason for veterans contacting nearest VA office. Suitable for general public, veterans' information groups, and civic groups.

Medical Service Second To None, (trailer) No. 980-14D. This is an excerpt from the longer VA film of the same name. Brief description of VA's new medical program by Major General Paul R. Hawley, Chief Medical Director, VA Department of Medicine and Surgery. Suitable for general public, veterans' organizations, schools, and medical groups.

SHOWS STORY OF CHAPLAINS

Veterans Report No. 3, No. 980-11, 10 minutes. Two newsreel-type subjects, plus "Write Right" trailer. The two include VA rehabilitation clinic in New York, and a pipe factory in which veterans are learning all details of pipe-making. Suitable for general public, veterans' organizations, schools, civic groups, and civic and veterans' hospitals.

Quiet Triumph, No. 980-10, 15 minutes. This is the story of the VA's Chaplaincy service. Portrays military background, selection, and examples of work of VA chaplains of all faiths. Suitable for general public, church and civic groups, and regular veterans' organizations.

Veterans Report No. 4, No. 980- (CONTINUED ON NEXT PAGE)

For your greater film enjoyment

RADIANT PROJECTION LAMPS

RADIANT LAMP CORPORATION
300 Jelliff Avenue Newark 8, N. J.

PROJECTION • SPOTLIGHT • FLOODLIGHT • EXCITER • MOTION PICTURE PRODUCTION

SLIDE-FILM DIRECTOR wants WORK-SPACE ARRANGEMENT

Independent producer of slide films desires work-space arrangement with motion picture producer in New York City. Interested in part-time or job-basis agreement. Supervises and directs projects from story board to finished print.

Write to
Room 303, Box A
424 Madison Ave., New York City

Stress New Trends at SMPE Meeting

◆ New developments in television as applied to the motion picture industry, as well as those in sound recording, high speed photography, color films, 16 mm equipment and techniques, and new high-intensity illumination, were revealed at the 60th Semi-Annual Convention of the Society of Motion Picture Engineers, which was held in Hollywood, Calif., October 21-25.

Living in interest with technical papers in these fields were discussions of such topical subjects as the role of motion pictures in Project Crossroads, and the peacetime use of U.S. Navy combat films.

Papers of interest to the 16 mm industry included: "A New 16 mm Professional Camera," by Friend F. Baker, Mitchell Camera Corporation; "The Practical Problems of 16 mm Sound," by Allen Jacobs, The Calvin Company; and "Effect of Feed and Holdback Tension on Projection Life of 16 mm Film," by C. F. Vilbrandt, Eastman Kodak Co.

Several reports on recent developments in magnetic recording were also highlights of the convention. A paper by Marvin Camras, Armour Research Foundation, predicted many uses for this type of recording.

Rockett Studio Enlarges Hollywood Office Facilities

◆ New office space is being constructed at the Rockett Studio in Hollywood during intervals in shooting on the recently completed sound stage in the rear of the building.

Plans are to have complete office space for independent producers using the Rockett sound stage, as well as increased room for the Rockett production staff.

A separate slidefilm department and stage is under construction, as well as new offices for the production department, and equipment sales division.

Recent Rockett productions include a slidefilm, "Mobilubrication," a fifth of a series of training films for the General Petroleum Co., and a re-make and modernization of a Richfield slidefilm "Five Point Safety Service."

On the motion picture produc-

tion docket are two films now being shot, one for the Evmude Motor Co., and a documentary on tuna fishing for the Van Camp Seafood Co.

Among the independent producers using the Rockett sound stage and facilities have been Albert Productions, making a training film for United Airlines, Joseph Rothman Productions with a film for Texaco, and Cathedral Films.

Due to be shot soon on the Rockett stage are two entertainment features, a western for PRC, and a psychological mystery starring Bonita Granville being made by Wrathet Productions.

McGraw-Hill Textbooks List Correlated Visual Materials

◆ Lists of correlated visual materials are now being included in a number of new textbooks and revised editions of standard texts by McGraw-Hill Book Company, Inc. Information on these lists includes titles and brief descriptions of films, sources of supply, and where possible, suggestions on the parts of the book with which each film can best be correlated and employed.

Twenty-three books containing such lists have already been published, and eighteen more are now in the hands of the printer for future release.

NEW FILMS FROM VA

(CONTINUED FROM PAGE 18)

11. 10 minutes. Three newsreel-type subjects, including graduation of Red Cross Gray Ladies at VA hospital, ex-WAVE taking pilot training, and veteran learning glass-blowing trade. Suitable for general public, veterans' organizations, schools, civic groups, and hospitals.

Out on a Limb. (slidefilm) No. 980-17. 18 minutes. Includes 16 in. double-face record. Describes VA's Prosthetic Appliances Services, featuring Prosthetic Appliance Card system for quick service in obtaining repairs for artificial limbs, and new "free choice" method of obtaining new limb. Suitable for veterans' organizations; veterans' information groups; medical societies; and artificial limb suppliers.

SARRA, Inc.
NEW YORK
CHICAGO
HOLLYWOOD
MOTION PICTURES - SLIDEFILMS

IDEAS for You are our Business

Skilled writers from the Mode-Art staff are ready to consult with you and develop dramatic, appealing new approaches to your film subjects. Backed by a wide range of script writing experiences in many diversified industries, they are certain to produce ideas that assure a successful reception. Let us develop a presentation for you—at no obligation.

MODE-ART PICTURES INC.
1022 FORBES STREET
PITTSBURGH, PA.
James L. Baker, President

Hallmark of Music Quality

Reputation is earned, it just does not happen. Proofs are the names of America's greatest producers of industrial films who are using Velazco music—a brand name for highest quality. Its appeal and audience interest is far greater than its cost. It means an outstanding production that is all your own.

Personalized Service

For out of town clients in addition to distinguished music. Because we know "Who's Who" in the industry, we can recommend reputable firms and supervise for you the production of art titles, animation, special optical effects, narration, everything to make from your rough-cut work print a finished professional picture.

emil VELAZCO

INCORPORATED

1697 Broadway, New York 19 • Phone: Circle 5-6121

From the Studios: NEWS OF BUSINESS FILM PRODUCERS

★ C. SCOTT FLETCHER, executive director of the Committee for Economic Development, and former general sales manager of the Studebaker Corporation, has been elected president of Encyclopaedia Britannica Films Inc. Fletcher succeeds E. H. POWELL, films company president since 1913, who is now chairman of its board of directors. Powell is also president of the Encyclopaedia Britannica Inc.

JANEI SCHELLAN is now in charge of the New York office of the National Film Board of Canada. She has been with the National Film Board since 1939, when she became JOHN GRIERSON's first secretary on his appointment as Canadian Government Film Commissioner.

TELEFILM STUDIOS of Hollywood has reported gross business for September as a 167% increase over August, which was 37% below average for the year. Ralf M. Spangler & Associates has been named national advertising and publicity representative for the west coast organization.

Layout artist HERB KLYNN has completed his twentieth film for United Productions of America after two and one-half years with that studio.

◆ ALDO M. ERMINI, former Major with the U.S. Signal Corps, has joined Harold Young Produc-

tion in 1936 and was attached to Sir Alexander Korda's producing organization in London and Paris as Technicolor Supervisor.

◆ New national sales manager for Telefilm Studios Inc. is GEORGE A. J. HOWARD, JR., former traffic manager for the Pacific Air Lines. Under the million and a half dollar expansion program at Telefilm, Howard will increase the 16 mm sales staff to one of the largest in the nation, it is claimed.

Pictorial Films, Inc. has announced the opening of its first branch office in Chicago. LAWRENCE GOLDBERG is Sales Manager.

◆ ANDRE H. CARBE has joined the staff of Cinemart Inc., where he is in charge of production, it was announced last month. Carbe served during the war as a film editor in the Signal Corps, and wound up his military career as Munich City Editor of the Army's *World In Film* newsreel.

Prior to his induction he assisted the story editor of the RKO Hollywood Studios, and prior to that he was assistant to Josef von Sternberg at the Columbia Pictures Studios.

Cinemart is now producing a series of documentary films on international subjects and domestic social issues, and is also working on a series of concert and ballroom dance shorts, for both theatrical and non-theatrical distribution.

◆ STERLING STURTEVANT, former story-sketch artist with the Walt Disney Studios, has joined the staff of United Productions of America where she will do work in layout and background.



ALDO ERMINI
tions, Inc. as Vice-President and Associate Producer. Ermini was a leading advertising photographer in New York City and one of the first to specialize in color photography. He became associated with the Technicolor Cor-

LET'S ADD SOUND
to Your Silent Film
in Color or Black and White

We'll make a professional production of your silent 16mm. film, adding music, narration and special effects. Finest color duplication in the industry. Telefilm's skilled technical staff and finest sound-recording equipment, plus complete studio facilities, will put that enviable Hollywood touch in your film. We serve industrial, amateur and educational film producers and some of America's largest companies. Write TELEFILM, Inc., 6039 Hollywood Blvd., Hollywood 28, Calif., for price and technical details.

TELEFILM, INC.
HOLLYWOOD 16mm HEADQUARTERS

6 Floors of Creative Activity

Sure, we have adequate facilities for producing training programs—a six story building full of them in downtown Detroit. But, typewriters and cameras, printing presses and lighting equipment don't train men.

Of greatest importance to us—and most profitable to our clients—are the people within our building. Their creative talent . . . their experience in solving many types of training problems . . . their ability to put the client's ideas into action—these are the factors that contribute to the success of the complete training programs we are producing for some of America's finest business organizations.

Flores
INCORPORATED
formerly
VISUAL TRAINING CORPORATION
A COMPLETE TRAINING AND PROMOTION SERVICE
815 BATES STREET • DETROIT 26, MICHIGAN
Established 1932



F. W. Anderson, who has been appointed to the staff of Florez.

◆ F. W. ANDERSON, Chief Instructor for Chrysler Corporation for the last ten years, has been appointed to the editorial staff of Florez, Inc., Detroit promotional and training specialists.

Anderson planned and developed schools and training programs used in training Chrysler personnel and dealers.

Prior to his association with Chrysler, Anderson was with the service training division of Chevrolet. His early experience was gained as an instructor for the Milwaukee Vocational School.

◆ FRED G. EGAN has been appointed manager of the commercial photographic department of Associated Screen News Limited. He succeeds the late Harvey Bassett, with whom he worked for over twenty years.

Mr. Egan, a native Montrealer, joined Associated Screen News 23 years ago, and made his first world cruise as a photographer's assistant in 1925. Since then he has been in charge of a number of cruises to many parts of the world, has been in charge of ASN's photographic branch at Banff and Lake Louise; has become familiar with nearly all sections of the Rocky Mountains. He has taken photographs in nearly every part of Canada, and

photographed many notables, including the King and Queen of Siam, Lord Bessborough and other Governors General, and King George VI and Queen Elizabeth during the Royal Visit to Canada.

◆ HAROLD M. VOISG has returned to New York from a location trip on Long Island where he has been directing a non-theatrical picture for Socony Vacuum, *Boy Meets Soul*, starring Johnny Downs, former Universal star, and Kay Dowd, a former Columbia Pictures featured player.

◆ GENE DIETCH, one-time technical illustrator with North American Aviation, has been signed as an apprentice production manager for United Productions of America. Dietch, a native of Chicago, has been with the visual aids department of the training division at Lockheed Aviation, and the promotional art section of the Columbia Broadcasting Corporation.

◆ Formation of a new motion picture and slidefilm producing organization, AMERICAN FILM PRODUCERS, has been announced by Lawrence A. Glesnes and Robert Gross, executive producers.

Equipped to produce industrial and commercial training, education, sales and information films, the organization's executive offices are located in the Empire State Building in New York City. Sound stages and laboratories in the metropolitan area are being utilized for both 35 mm and 16 mm production.

Glesnes and Gross are both veterans with in-service and pre-service motion picture experience. The former spent four years in the Signal Corps as Motion Picture Director and Commanding Officer of a special motion picture unit for the ETO. Prior to the war, he was Production Manager for the Visual Education Division of the University of Minnesota.

Gross spent nearly four years as writer-director and Production Chief for the AAF Combat Film Service. Before entering the Army, he was Chief of the Photographic Division of the New York State Bureau of Publicity, Chief of the Photographic Division of the New York State Education Department, and Senior Information Specialist for the U.S. Department of the Interior.



OUR TWENTY ONE YEARS OF EXPERIENCE PLUS COMPLETE FACILITIES ARE YOUR GUARANTEE OF SATISFACTION IN THE PRODUCTION OF A SOUND SLIDE FILM OR MOTION PICTURE.

ROCKETT FILMS

6063 SUNSET BLVD • HOLLYWOOD 28, CALIF.



SPECIALISTS in the
PRODUCTION and
DISTRIBUTION of
MOTION PICTURES in
COLOR of
OUTDOOR SUBJECTS

HAWLEY-LORD, Inc.

61 West 56th St., New York 19, N. Y.

WANTED WRITER-DIRECTOR

Established commercial film production concern wants combination man experienced in low budget held Contract basis to start with staff potential. Give details, salary.

Write Box 90
BUSINESS SCREEN
157 E. Erie St., Chicago 11

Gordon S. Mitchell
President

Bernard F. McEveety
Vice President

All-Scope Pictures inc.

a NATIONAL ORGANIZATION

Composed of men with years of experience

in the production of

Industrial, Educational & Entertainment

FILMS

Inquiries Invited

Hollywood Office
1209 Taft Bldg.
Hollywood 28, California
Phone HOLlywood 8298

New York Office
Suite 1713, 250 W. 57th St.
New York, N. Y.
Phone COlumbus 5-3255

Everything in Projection

35mm PROJECTION
16mm MAZDA PROJECTION
8mm PROJECTION
2x2 SLIDE PROJECTION
SOUND SLIDE PROJECTION
TURNTABLE FURNISHED

16mm ARC PROJECTION
16mm SILENT PROJECTION
STANDARD SLIDE PROJECTION
FILM ROLL PROJECTION
OPAQUE PROJECTION
MICROPHONE FURNISHED

The World's Largest 16mm Sound Film Library of
Commercial, Educational and Entertainment Films

16 Offices READY TO SERVE YOU

- 2024 Main St., Dallas, Texas
- 714 18th St., Denver, Colorado
- 926 McGee St., Kansas City 6, Mo.
- 2408 W. 7th St., Los Angeles 5, California
- 18 So. Third St., Memphis 3, Tenn.
- 132 S. Miami Ave., Miami 36, Fla.
- 5 Baylston St., Cambridge, Mass.
- 826 Baronne St., 2nd Floor, New Orleans 13, Louisiana
- 8th & Hennepin St., Minneapolis, Minnesota
- 915 S. W. 10th Ave., Portland 5, Oregon
- 108 W. 8th St., Chattanooga 2, Tenn.
- 219 E. Main St., Richmond 19, Va.
- 52 Auburn Ave., N.E., Atlanta, Ga.
- 1370 S. Beretania St., Honolulu, T. H.

and
Bertram Willoughby Pictures, Inc., Suite 600,
1600 Broadway, New York City 19, New York

IDEAL PICTURES

28 - 34 E. 8th St., Chicago, Illinois (Home Office)

NATCO Widens Foreign Distribution

◆ Sales agencies for Natco, Inc. are to be set up in England, France, Belgium, Sweden, Switzerland, and the Netherlands, it was announced last month. GEORGE M. FACTOR, executive assistant to WILLARD GIDWITZ, Vice-President in charge of sales, is now en route to Europe to complete several deals which will result in wider distribution of Natco's 16 mm projector.

Even though original plans of the company did not include continental distribution just now because of the present unsettled conditions, arrangements are to be made for shipments to begin as soon as production increases sufficiently.

The new dealerships will give Natco virtual world-wide distribution, as authorized distributors have already been named in a half dozen Latin American countries as well as in Canada, China, Spain, Portugal, the Philippines, and the Hawaiian Islands.

The Natco Co. will shortly move into its new multi-million dollar factory, the former Bendix Aviation Plant in Chicago, where the production schedule for the remaining months of 1946 is set high enough to supply each dealer shortly with a substantial quantity of machines.



Page from Filmosound booklet (above) from Bell & Howell.

Emphasize Consumer Advantages In New Filmosound Booklet

◆ Thirty-seven specific features which characterize the Filmosound projector are presented graphically in a new booklet issued by Bell & Howell. Consumer advantages are emphasized with mechanical details subordinated and mentioned only in supporting those advantages.

A copy of the booklet can be obtained by writing to Bell & Howell Company, 7100 McCormick Road, Chicago 45, Illinois.

possible on this new turntable.

The pick-up and tone arm embody the latest in design and engineering principles to assure brilliance of tone and lifelike reproduction of voice and speech, free from distortion and objectionable surface noises.



The new DeVry turntable (above)

DeVry Corporation Announces Electric Record Turntable

◆ A new electric record turntable is now available from DeVry Corporation, Chicago manufacturer of motion picture equipment.

Powered by a "Green Flyer" motor, the turntable operates at two speeds, 33 1/3 r.p.m. for transcriptions, and 78 r.p.m. for regular records. Instant changeover from one speed to the other is



For 16mm. Film—400 to 2000' Reels
FIBERBILT Cases are approved for Service by the Armed Forces, for shipping of 16mm. film.



**Ampro Corp. Announces
New Slidefilm Projector**

A new slide projector for 2 x 2 slides and 35 mm strip film has been announced by AMPRO CORPORATION of Chicago, a subsidiary of General Precision Equipment Corporation of New York City. This Amproslide Model 30-D is said to embody many exclusive features for simplified and more efficient operation.

Employing newly designed curved film guideways, the new projector is said to give a greatly improved image, and also permits easy threading and quick operation. Another basic improvement emphasized by Ampro is the automatic snap-action self-centering slide carrier. It operates conveniently with one hand, and assures perfect alignment of slides on screen. The carrier design also permits convenient removal and insertion of slides without fingers touching the slide surface, thus reducing the risk of scratching or marring the film surface.

Other time-saving features are: positive fast action up and down tilting; a new lift-off case that lifts off quickly, leaving the projector mounted on the base, ready for either slide or strip film projec-



Ampro Slide and Filmstrip Projector
tion; and convenient accessibility of all controls and parts.

This Amproslide Model 30-D has a five-inch, F: 3.5 anastigmat projection lens. A coated lens is also available. A 300 watt lamp also provides uniform light.

**Atlas Adds Equipment,
Rebuilds Laboratory**

◆ Complete rebuilding of the Atlas Film Co. laboratory has been announced by Robert B. Wesley, President of the organization. New 16 mm and 35 mm continuous developers of latest modern design have been installed by the Engineering Development Laboratory of Chicago. The physical plant has been completely redesigned and rebuilt.

**Revise Film on
U.S. Northwest**

◆ Revision of *Spokane and Its Inland Empire* to bring up to date the 45-minute sound-color film produced in 1910 for the Washington city's *Spokesman - Review* and *Spokane Daily Chronicle* will extend its showings during the next year to an estimated audience of a million people. Originally utilized on a nation-wide tour as a presentation of the Spokane market and the newspapers' services, showings were also made to around 100,000 people who buy newspapers. Approximately 2,000 advertisers and distributors have seen it.

The revised version, planned to meet a continuing demand for screenings, includes views of the completed Grand Coulee Dam.

**FOR THE SAFETY
OF YOUR FILM**

Film soon dries out, becomes brittle and scratched, breaks in use and is worthless, unless properly protected from dirt and unfavorable conditions of humidity.



PROTECT YOURS IN

- ★ DUST PROOF
- ★ HUMIDIFIED
- ★ FIRE PROOF

Neumade

**FILM FILING AND
STORAGE CABINETS**

Maximum storage in minimum space. Tight, heavy gauge steel construction. Indexed for instant location of desired reels. Over 50 models—a variety of types and capacities to meet all requirements.

Write for free literature on complete line of 16mm equipment

- REWINDS
- FILM CLEANERS
- REELS
- SPLICERS
- SHIPPING AIDS
- CANS

**"This
Is Our
30th Year"**



PRODUCTION UNIT

Modern Studio, Lighting, Sound, Color
Immediate high-fidelity playback

Camera & sound men, well-equipped,
artistically and scientifically skilled

SPECIAL SERVICE: Difficult and unusual photog-
raphy — microscopy — time-lapse — etc. Engineering.

ROLAB Sandy Hook, Conn.
Phone: Newton 581

PIONEERS FOR MANY YEARS
Ask for Booklet

Sound Stage Available

Producers

or Advertising Agencies

Special Arrangements Handled
We furnish script, technicians,
stage, sound, etc.

VERMONT STUDIOS

214 S. Vermont • Los Angeles 4, Calif.
DRexel 1361

*You are cordially invited
to join a distinguished company
of well-pleased film users.*

Films produced or scheduled cover
such a wide range of subjects as . . .

- Better merchandising of retail foods
- Home heating record systems
- Induction of retail store employees
- Home freezers farm equipment
- Automotive accessories tire sales
- Service stations agency presentation

**FOR COMPETENT, HONEST PRODUCTION, WRITING
SKILL AND RELIABLE FILM COUNSEL . . . CONSULT**



BALLARD-BOWMAN FILMS, INC.

360 North Michigan, Chicago 1, Illinois

"PRODUCERS OF FINE QUALITY FILMS THAT GET RESULTS"

• CONNECTICUT •

Audio-Visual Corp., 53 Allyn St., Hartford.

• DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transport'n Bldg., Washington 6. Paul L. Brand, 2153 K St., N. W., Washington 7.

• MAINE •

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

• MARYLAND •

Folkemer Photo Service, 927 Poplar Grove, Baltimore 16. Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2. Stark Films, 537 N. Howard St., Baltimore 1.

• MASSACHUSETTS •

Audio-Visual Corp., 116 Newbury St., Boston 16. Jarrell-Ash Company, 165 Newbury St., Boston 16. South End Film Library, 56 Val-lonia Ter., Fall River. Stanley-Winthrops, Inc., 90 Wash-ington St., Quincy 69.

• NEW HAMPSHIRE •

A. H. Rice and Co., Hollis, N. H.

• NEW JERSEY •

Art Zeiller, 868 Broad St., Newark 2.

• NEW YORK •

Hallenbeck & Riley, 562 Broadway, Albany 7. Wilber Visual Service, 240 State St., Albany. (Also New Berlin, N. Y.) Buchan Pictures, 79 Allen St., Buf-falo. Association Films, 347 Madison Ave., New York 17. (Y.M.C.A. Motion Picture Bureau) Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York. Brandon Films, Inc., 1600 Broad-way, New York 19. Catholic Movies, 220 W. 42nd St., New York. The Jam Handy Organization, Inc., 1775 Broadway, New York 18. Institutional Cinema Service, Inc., 1560 Broadway, New York 19. King Cole's Sound Service, 340 Third Ave. at 25th St., N. Y. C. 10. Otto Marbach, 630 9th Ave., New York. Nu-Art Films, Inc., 145 W. 45th St., New York 19. S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18. Sullivan Sound Service, 475 Fifth Ave., New York 17. 29 Salem Way, Yonkers. 34 Palmer, Bronxville. John E. Allen, Inc., Box 383, Roch-ester 7. Marks & Fuller, Inc., 332 E. Main St., Rochester 4. Ideal Motion Picture Service, 371 St. Johns Ave., Yonkers 4.

These qualified visual education dealers offer the finest in products and services for the use of training and informational aids; including film sub-jects, screens, projectors and accessories. Projection facilities are also available. Address inquiries concerning listings on this page to Readers Service Bureau, Business Screen, 157 E. Erie St., Chicago 11, Ill.

• PENNSYLVANIA •

J. P. Lilley & Son, 277 Boas St., Har-risburg. Also 152 Pine St., Williamsport. Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7. Lippincott Pictures, Inc., 4729 Lud-low St., Philadelphia 39. Jam Handy Organization, Inc., 1028 Forbes St., Pittsburgh 19. Karel Sound Film Library, 410 Third Ave., Pittsburgh 19.

• RHODE ISLAND •

Audio-Visual Corp., 268 West-minster St., Providence.

• WEST VIRGINIA •

J. G. Haley, P. O. Box 703, Charles-ton 23.

Apex Theatre Service & Supply, Phone 24043 Box 1389 Huntington.

• ALABAMA •

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1.

John R. Moffitt Co., 19½ S. Perry St., Montgomery.

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville. Orben Pictures, 1137 Miramar Ave., Jacksonville 7. Ideal-Southern 16mm Pictures Co., 132 S. Miami Ave., Miami 36. Stevens—Pictures, 9536 N. E. Sec-ond Ave., Miami. Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

• GEORGIA •

Calhoun Company, 101 Marietta St., Atlanta 3. Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N.E., Atlanta. Strickland Film Co., 141 Walton St., N. W., Atlanta 3.

• KENTUCKY •

D. T. Davis Co., 178 Walnut St., Lexington 34. (Also Louisville.)

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria. Jasper Ewing & Sons, 725 Poydras St., New Orleans 12. Stirling Motion Picture Co., 2005 Ferndale Ave., Baton Rouge 15. Ideal Southern Pictures Co., 826 Barrone St., New Orleans.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• NORTH CAROLINA •

Carolina Industrial Films, 125 W. First St., Charlotte 2. National Film Service, 14-20 Glen-wood Ave., Raleigh.

• SOUTH CAROLINA •

Calhoun Company, 1110½ Taylor St., Columbia 6.

• TENNESSEE •

Ideal Pictures Corp., 18 S. 3rd St., Memphis. Frank L. Rouser Co., Inc., P. O. Box 2107. Knoxville 11. Southern Visual Films, 687 Shrine Bldg., Memphis.

• VIRGINIA •

Walker C. Cottrell, Jr., 408-10 E. Main St., Richmond 19. Ideal Pictures, 219 E. Main St., Richmond 19. National Film Service, 309 E. Main St., Richmond.

• ARKANSAS •

Arkansas Visual Education Serv-ice, Conway. Grimm-Blacklock Co., 719 Main St., Little Rock.

• ILLINOIS •

Father Hubbard Educational Films, 188 W. Randolph St., Chi-cago 1. Ideal Pictures Corp., 28 E. 8th St., Chicago. International Film Bureau, Inc., 84 E. Randolph St., Chicago 1. Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1. McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4. Midwest Visual Equipment Co., 4509 N. Damen Ave., Chicago 25. Y.M.C.A. Motion Picture Bureau, 19 So. La Salle St., Chicago 3. Stinson Projector Sales, 521 S. Lombard Ave., Oak Park.

• INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

• IOWA •

Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids. Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

• KANSAS-MISSOURI •

Central Visual Education Service, Broadview Hotel Bldg., Wichita, Kas. Audio Visual Aids, 6 W. Armour Blvd., Kansas City 2. Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pic-tures) Erker Bros. Optical Co., 610 Olive St., St. Louis 1. Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

Olson Anderson, 1113 McKinley Ave., Bay City. Cosmopolitan Films, 3248 Gratiot Ave., Detroit 7. Engleman Visual Education Serv-ice, 4754-56 Woodward Ave., De-troit 1. Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11. Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• MINNESOTA •

Midwest Audio-Visual Company, 1504 Hennepin Ave., Minneapolis 3. National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• NEBRASKA •

Church Film Service, 2595 Mander-son St., Omaha 11.

• OHIO •

Lockard Visual Education Service, 922 Roslyn Ave., Akron 2. D. T. Davis Co., 911 Main St., Cin-cinnati, 2. Ralph V. Haile & Associates, 215 Walnut St., Cincinnati. Fryan Film Service, Film Bldg., Cleveland 14. Sunray Films, Inc., 2108 Payne Ave., Cleveland 14. Film Associates, 429 Ridgewood Dr., Dayton 9. Jam Handy Organization, Inc., 310 Talbot Building, Dayton 2. Murray Motion Picture Service Co., 879 Reibold Bldg., Dayton 2. Twyman Films, Inc., 29 Central Ave., Dayton 1. Martin Sound Systems, 50 Charles Ave., S.E., Massillon.

• WISCONSIN •

Photoart House, 844 N. Plankinton Ave., Milwaukee. Gallagher Film Service, Green Bay.

• CALIFORNIA •

Donald J. Clausonthue, 1829 N. Craig Ave., Altadena. Camera Craft, 6764 Lexington Ave., Hollywood 38. Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28. Ideal Pictures Corp., 2408 W. 7th St., Los Angeles. Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los An-geles 28. Ralke Company, 829 S. Flower St., Los Angeles 14. Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14. Training Aids, Inc., 7414 Beverly Blvd., Los Angeles 36. Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11. Association Films (Y.M.C.A. Mo-tion Picture Bureau), 351 Turk St., San Francisco 2.

THE BEST IN EQUIPMENT, FILMS AND PROJECTION SERVICE

WESTERN STATES

Hirsch & Kaye, 239 Grant Ave., San Francisco 8.
 Photo & Sound, Inc., 141 New Montgomery, San Francisco 5.
 Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.

COLORADO

Ideal Pictures Corp., 1739 Oneida St., Denver.

OREGON

Cine-Craft Co., 1111 S. W. Stark St., Portland 5.
 Evangel Picture Service, 420 S. W. Washington St., Portland 4.
 Ideal Pictures Corp., 915 S. W. 10th Ave., Portland.
 Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5.
 Screen Adettes, Inc., 611 N. Tillamook St., Portland 12.

TEXAS

Association Films (Y.M.C.A. Motion Picture Bureau), 1700 Patterson Ave., Dallas 1.
 Audio Video Institute, 1501 Young St., Dallas.
 The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.
 George H. Mitchell Co., 712 N. Haskell, Dallas 1.
 National-Ideal Pictures, 2024 Main St., Dallas.
 Visual Education, Inc., 12th at Lamar, Austin. Also, 602 N. St. Paul, Dallas 1; 4431 Foard St., Ft. Worth; 3905 S. Main, Houston 4.

UTAH

Audio-Visual Supply Co., 1122 E. 8th South, Salt Lake City 2.
 Evangel Picture Service, 237 East 1st South, Salt Lake City 1.

WASHINGTON

Rarig Motion Picture Co., 5514 University Way, Seattle 5.
 Evangel Picture Service, 426 Peyton Bldg., Spokane 8.

HAWAII

Motion Picture Enterprises, 121 S. Beretania Honolulu, T. H.

CANADA

Arrow Films Limited, 1115 Bay St., Toronto 5, Ontario.
 General Films Limited
 Head Office:
 1534 Thirteenth Ave., Regina, Sask.
 Branches:
 535 W. Georgia St., Vancouver, B. C.
 810 Confederation Life Bldg., Winnipeg, Man.
 156 King St., West, Toronto, Ont.
 1396 St. Catherine St., Montreal.
 760 Main St., Moncton, New Brunswick.

H. de Lanauze, 1027 Bleury St., Montreal, Quebec.

MEXICO

E. M. A. S. A. Head Office, Studio and Distribution: Reforma 146, Mexico City.

Case History....

(CONTINUED FROM PAGE 25)

ence is playing in making our day-to-day life a happier one. It goes on to point out that science has been concerned with weeds, and recently developed a super-weapon against them. The weapon is Dichlorophenoxyacetic acid, commonly called 2,4-D. This chemical compound makes it possible to destroy weeds merely by spraying it with water on lawns, golf courses, vacant lots and other places rid with weeds. Fortunately, 2,4-D is selective in its killing effect—it does not harm common lawn grass.

Live action and animation are combined in *Doomsday to Pests* to describe the effectiveness of DDT on insect pests. Novel treatment is given by showing the war against insects from the bug's viewpoint. The narrator is an insect, and, in a voice of doom, he tells the bug-world what they can expect from Pestro DDT. Live action then shows how DDT should be used. It explains its development and the terrific job it played during the war.

New Stock Issue Finances Telefilm Expansion Plan

◆ A new recording stage, shooting stage, cutting rooms, additional laboratory space and equipment, and an enlarged animation department are slated for Telefilm Inc. 1946-47 expansion. The projects will be financed by a new \$1,500,000 stock issue, the first in the organization's history.

Shares will have a par value of ten dollars, with an employe participation plan which enables staff workers to acquire stock in the company on a bonus and payroll deduction plan.

Telefilm Studios now occupy two buildings in Hollywood, and gross business this year is double that of 1945.

PRODUCER WANTS PART-TIME JOB

Man with outstanding experience in production and distribution for leading industries desires job that will leave half time free for educational work. If you want to set up your own film department, this man can make modest film budget do the work of a large one. New York area only—Age 42

Write Box 91

BUSINESS SCREEN

157 E. Erie St., Chicago 11



The Seal of Quality Since 1913

SPECIALISTS

in planning and producing visual programs to train . . . to sell . . . to inform.

ATLAS EDUCATIONAL FILM CO.
 1111 SO. BLVD., OAK PARK, ILL.
 TEL: AUSTIN 8620

BLOWER COOLED AND LIGHT WEIGHT, TOO

Triple Purpose
FILMATIC
 SLIDE AND FILM STRIP PROJECTOR



USE 3 WAYS . . .

- For Single Frame Slidefilm
- For Double Frame Slidefilm
- For 2 x 2 (35 mm) KodaChrome or Black and White Slides

MOTOR-DRIVEN FORCED AIR COOLING plus heat filter permits use of 300 as well as 200 or 100 watt lamp, yet safeguards precious slides or film against heat damage.

NO REWINDING NECESSARY . . . film is ready for showing right after use.

SMOOTH PRECISE FOCUSING to hairline sharpness.

ANASTIGMAT PROJECTION LENS (5" f:3.5).

EASILY ADJUSTABLE for either horizontal or vertical pictures.

MANUMATIC SLIDE CARRIER automatically stacks slides in sequence.

MORE BRILLIANT PROJECTION!
GREATER SLIDE PROTECTION!
MORE CONVENIENT OPERATION!

The GoldE Filmatic enables you to make the most effective use of *all three* types of still projection material. Can be changed from film to slide showing in a jiffy!

GoldE Manufacturing Co. Dept. B, 1220 West Madison St. Chicago 7, U. S. A.

Bell Telephone...

(CONTINUED FROM PAGE NINETEEN)

There are eleven main channels of distribution through which Bell System informational films are available to the public. And, as is pointed out in a Bell booklet, "Notes for a Conference on Film Distribution Procedures," "all these channels are open to each of the eighteen telephone companies in the Bell System, making 198 distribution channels in all." Actually, says Bell, only 38% of these channels are being used, and even these are only being used at about 25% of their potential.

"It is a tribute to the film medium," says the booklet, "that its value should be recognized while achieving so small a part of its potential."

The channels for distribution are: theater bookings; mobile theaters; commercial projection agencies; company projectionists; public libraries; visual education bureaus; museums, universities, and state libraries; commercial distribution agencies; company lending libraries; home projectors; and company facilities.

One of the most important considerations facing the Bell System and its film program now is the lack of suitable areas for showing. The exigencies of employe training pose a different problem from public film showing. The trend now is to train small groups right on the job. Most Bell offices are not equipped with adequate rooms for film showing, nor adequate film projection equipment to train in the way which seems most successful. Some work in converting existing rooms into satisfactory classrooms and conference rooms suitable for showing motion pictures and slidefilms has already been accomplished, and all plans for new buildings take these needs into consideration.

The Bell System feels that many more projectors can be used if the proper equipment is made available. The trend toward smaller group instruction requires that the new projectors be mobile, simple to operate, inexpensive, and useable without darkening the room.

Imagination, initiative, and exploitation of unusual ideas have characterized the film programs of many of the operating companies of the Bell System. The company, for example, which trained its girls in the Central Office by placing them around a table, putting headsets on them, and showing motion pictures in the same room with working employes, was only adjusting the tools of audio-visual education to meet its immediate needs. From such a concept comes success in better employe training and enlivened public relations.

**PORTLAND'S ONLY MODERN AIR CONDITIONED
16MM SCREENING ROOM
NOW AVAILABLE FOR RENTAL**

5 Minutes from the Leading Hotels

SCREEN ADETTES, INC.

611 N. TILLAMOOK ST., PORTLAND {12}, ORE.

**Hawley-Lord, Inc. Specializes
in Sport Film Productions**

◆ *Blue Warriors of the Pacific*, a film on sail-fishing directed and photographed by Van Campan Heilner, has been released by Hawley-Lord, Inc., New York producer. The film is in full color and sound and runs for nine minutes.

Hawley-Lord is a comparative newcomer in the 16 mm field, and specializes now in sports shorts. Organized late in 1945, the company did not get into full production until some time later. *Pheasant Fever*, directed and photographed by Thomas R. Conlon, was released in May, and a sound-color film has been released each month since.

Andre Lord, President of the company, states that the same production schedule will be maintained for the coming year. The demand for sports films of all types is great, and clubs, men's groups, and community organizations are anxious to show as many as they can get.

State Department Signs Maxwell Anderson, Other Top Writers for Overseas Pictures

◆ Maxwell Anderson is the first of the top writers to be signed by the State Department's Office of International Information and Cultural Affairs to do scripts for pictures designed to sell U. S. policies abroad. Anderson's assignment is a two-to-three reeler, *Venture Into Freedom*, documentary telling the story of the granting of Philippine independence. Object will be to show that this voluntary act indicates a lack of U. S. imperialism.

Professor Harlan Hatcher, Dean of Ohio State's College of Arts and Sciences, has also been designated for the writing of *Border Without Bayonets*, pointing out the complete absence of fortifications along the 3,000-mile U. S.-Canadian border.



Motion Pictures
Filmstrips
Visual Presentations

KEY FILMS

340 W. 47th St. New York 19, N. Y.
Columbus 5-0862

16MM & 35MM motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.

340 THIRD AVE. at 25th ST., NEW YORK 10 LEx. 2-6781



Monte Carlo
presents
"The Preview Room
with
Personality"

FOR A TRULY FLATTERING SHOWING OF
YOUR FILM — EITHER 35 mm. OR 16 mm.

WHILE YOUR GUESTS ENJOY COCKTAILS,
LUNCHEON OR DINNER SUPERBLY SERVED
IN A SETTING OF UNSURPASSED BEAUTY
THAT WILL SELL YOUR PICTURE.

Monte Carlo

Madison Ave. at 54th Street
Phone 3-3400

TED NEMETH STUDIOS

729 SEVENTH AVENUE

NEW YORK, N. Y.

Producers of
MOTION PICTURES · SLIDEFILMS

PROTECTION
FOR MOVIE FILM
against
WEAR ... OIL
WATER
CLIMATE
SCRATCHES
FINGER-
MARKS

VAP

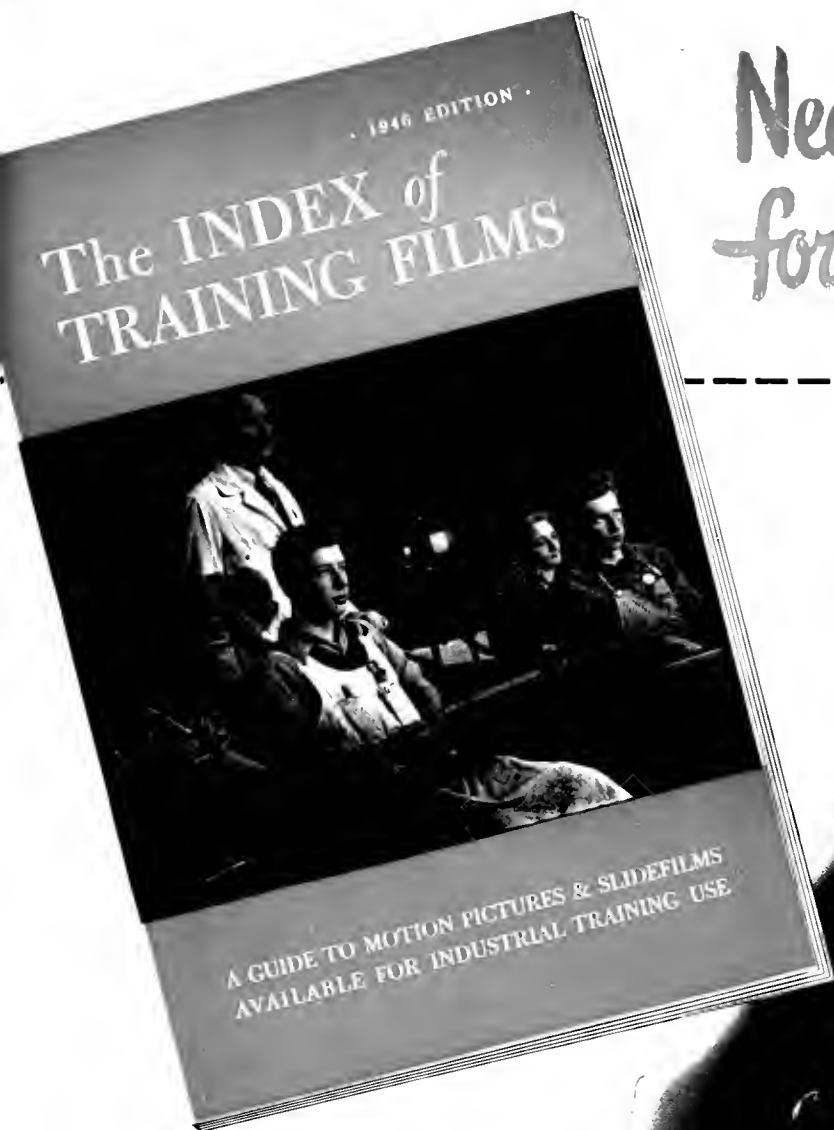


RATE

ONE
TREATMENT
LASTS
THE LIFE
OF THE
FILM

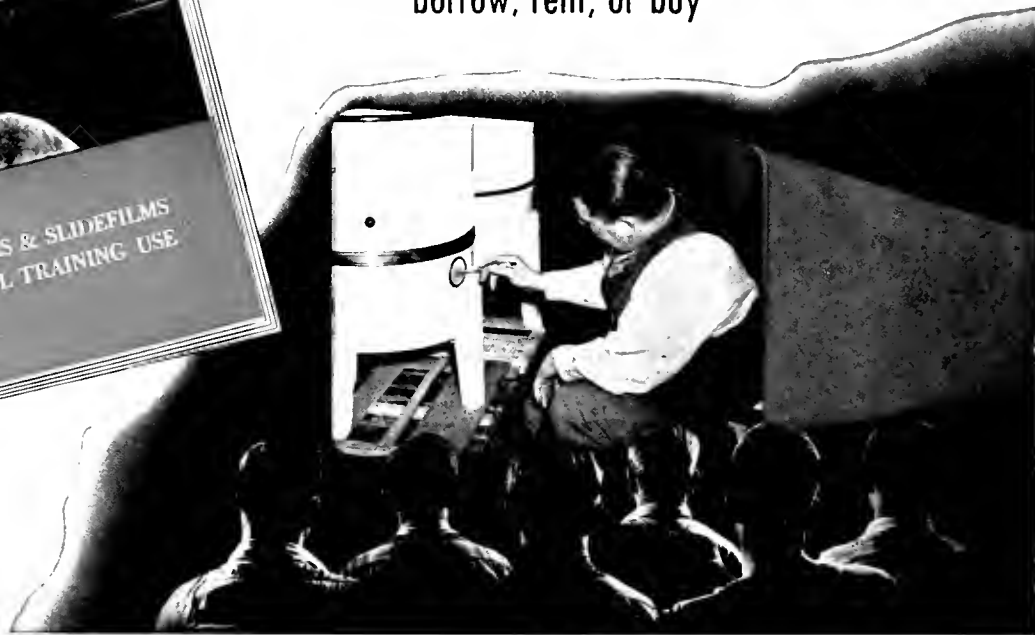
ASK YOUR DEALER

VAPORATE CO., Inc. BELL & HOWELL CO.
130 W. 46th St. 1801 Larchmont, Chicago
New York City 716 N. Labrea, Hollywood



Need more "instructors" for training workers?

This new book lists the best ones in the business . . . 1700 specially made training films you can borrow, rent, or buy



The "ready-made" films listed here are available from scores of manufacturers in 25 industries . . . from film distributors and government bureaus. The book tells you where to get them . . . which are free . . . which can be rented or bought and for how much.

It classifies and describes all of these motion picture and slide films accurately . . . so you can quickly select those you need. It includes films on shipbuilding, aviation, electronics, industrial chemistry, and many other fields. It lists films on such special skills as welding, tool dressing, drafting, and the use of precision measuring instruments.

In fact, when you see how thoroughly these films cover the industrial field, you'll wish the book had been available sooner . . . so, write today for your free copy of "The Index of Training Films."

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

..... Mail this coupon for your FREE book

Eastman Kodak Company
Rochester 4, N. Y.

Please send me a copy of "The Index of Training Films."

Name _____

Company _____

Street _____

City _____ State _____

Training Films

— another important function of photography

Kodak



**One-Stop
SERVICE**

Self-Contained

The
JAM HANDY
Organization
To Get Understanding



Survey & Research: Nation-wide field and staff facilities for all purposes.



Animation & Optical Effects: 30 years of experience with fully owned facilities.



Planning: Skilled visualizers to apply to every visualization.



Laboratory Processing: All facilities owned. Quality service under precision control.



Writing: Permanent creative pool from which to draw ideas and writing teams.



Circulation: Theatrical and Non-Theatrical to selective groups & mass audiences.



Direction & Photography: Professional craftsmen for all phases of production.



Equipment Service & Maintenance: Projector sales with complete service at headquarters and in field.

An organization set up to contain within its own walls all the facilities essential to complete production and complete utilization service can pick up an undivided responsibility. All the elements of a complete training program or of a complete group selling operation are executed as one unit.

When nothing is "farmed out" you can "pin the lily" or "write a testimonial" for the complete assistance rendered.

VISUALIZATIONS • INDUSTRIAL MOTION PICTURES • TRAINING ASSISTANCE • SLIDE FILM
NEW YORK 19* WASHINGTON 6, D.C. PITTSBURGH 19 DETROIT 11* DAYTON 2 CHICAGO 1 LOS ANGELES 2
175 Broadway Transportation Building 1028 Forbes St. 2821 E. Grand Blvd. 310 Talbot Bldg. 230 N. Michigan 7046 Hollywood Bl
District 0611 ATLantic 1469 MAdison 2450 ADams 6289 STate 6758 HEMpstead 5809
*Production Centers

BU
M

EN
E



1st National Business Journal of Audio-Visual Communications

ISSUE EIGHT OF VOLUME SEVEN • DECEMBER • NINETEEN FORTY-SIX



16mm Sound Motion Picture Equipment

"For just a moment ..

LET'S
FACE AWAY
FROM THE
SCREEN



... and look at the **VICTOR ANIMATOPHONE**"

"Yes, for just a moment, let's turn toward the *projector* and see *why* VICTOR is 'the finest in 16mm Sound Motion Picture Equipment.' *First*, the Victor

Projector has correct basic design . . . easily threaded, simple to operate and maintain, with handy controls. *Second*, the Victor Projector has movie exclusive safety features to protect your valuable film. Lastly, the Victor Pro-

jector has the famous 'straight line beam' for more brilliant illumination and the stationary sound drum for truest sound fidelity.

"Now, turn your chairs around—watch the screen — you're about to witness *perfect* 16mm projection. *We're using* the VICTOR Animatophone—'the *finest* in 16mm Sound Motion Picture Equipment', attested by users everywhere."

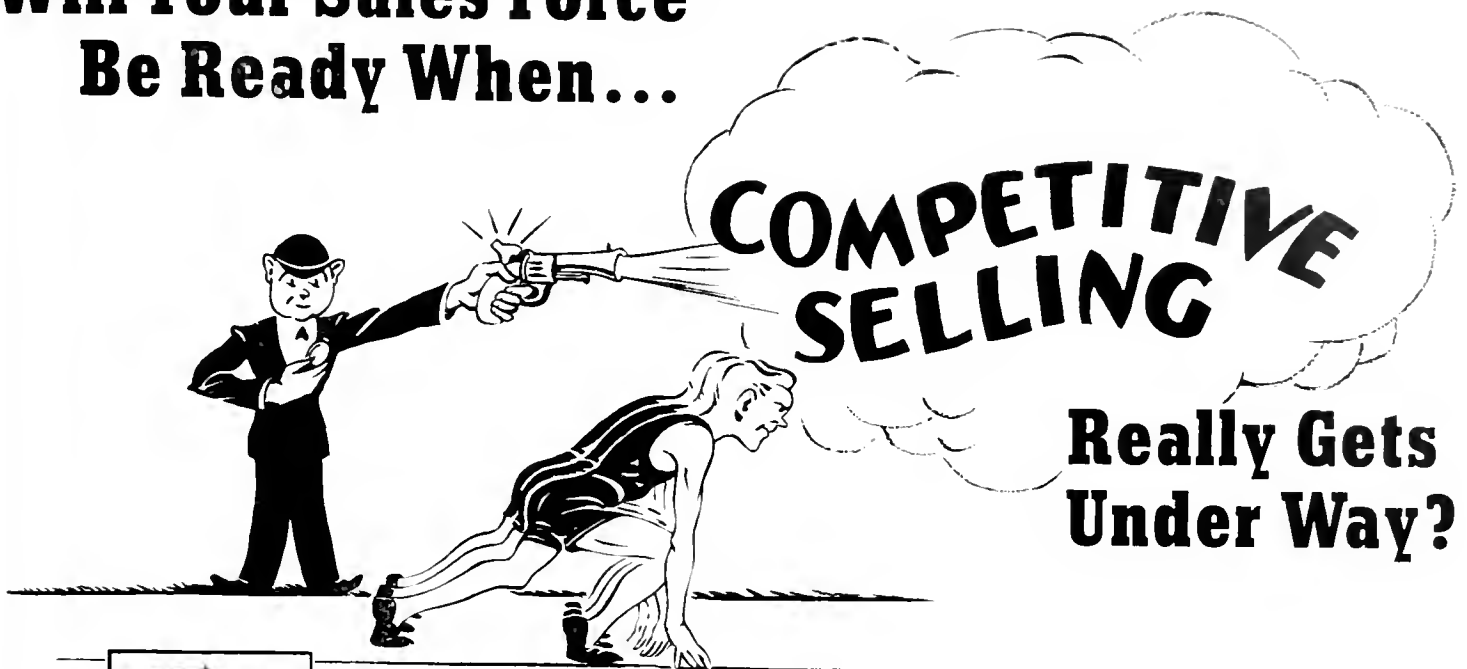


VICTOR ANIMATOGRAPH CORPORATION

A DIVISION OF CURTISS-WRIGHT CORPORATION
Home Office and Factory: Davenport, Iowa
New York • Chicago
Distributors Throughout the World

M A K E R S O F 1 6 M M E Q U I P M E N T S I N C E 1 9 2 3

Will Your Sales Force Be Ready When...



WITHIN THE NEXT TWELVE MONTHS, hundreds of companies—yours, quite possibly, among them—will be entering the race of **COMPETITIVE SELLING**. The need for a well-planned Training Program is **URGENT**.

The course of least resistance is to wait until production runs ahead of demand and you have to do something **QUICK** to bring in the supporting orders. But this way, your training program starts **TOO LATE!**

A better alternative—already adopted by a number of our clients—is to begin your planning **NOW**. By retaining people who know how to do the preliminary research... how to select the most useful training media (whether motion pictures, slidefilms, manuals, or a combination of all three) ... how to use these media to best advantage... how, in short, to build a completely integrated and continuing training program that will do the job. And do it the way you want it to be done!

Much of this work can be started now—without interfering with your present activities in the slightest.

If you'd like to save months of needless delay and be ready to start when the signal flashes, write us today for suggestions as to a sound and practical procedure. A discussion will not obligate you in the slightest.

FOR MORE THAN TWENTY-FIVE YEARS, Caravel has been producing motion pictures, slidefilms, and complete training programs... for many of America's leading business organizations. If you want proof that Caravel Plans get results—in fields comparable to yours—we will gladly refer you to Caravel clients who can tell you specifically about the way we work.

CARAVEL FILMS

INCORPORATED

New York • 730 Fifth Avenue

Tel. Circle 7-6111

We of Wilding, in the spirit of this holiday season view the past year with gratitude and look into the future with faith and confidence.

Nineteen hundred forty six has been the biggest year in our history. Greetings and thanks to our old customers whose business constituted 80 per cent of the year's volume. Thanks also to the new accounts whose names appeared on our roster for the first time.

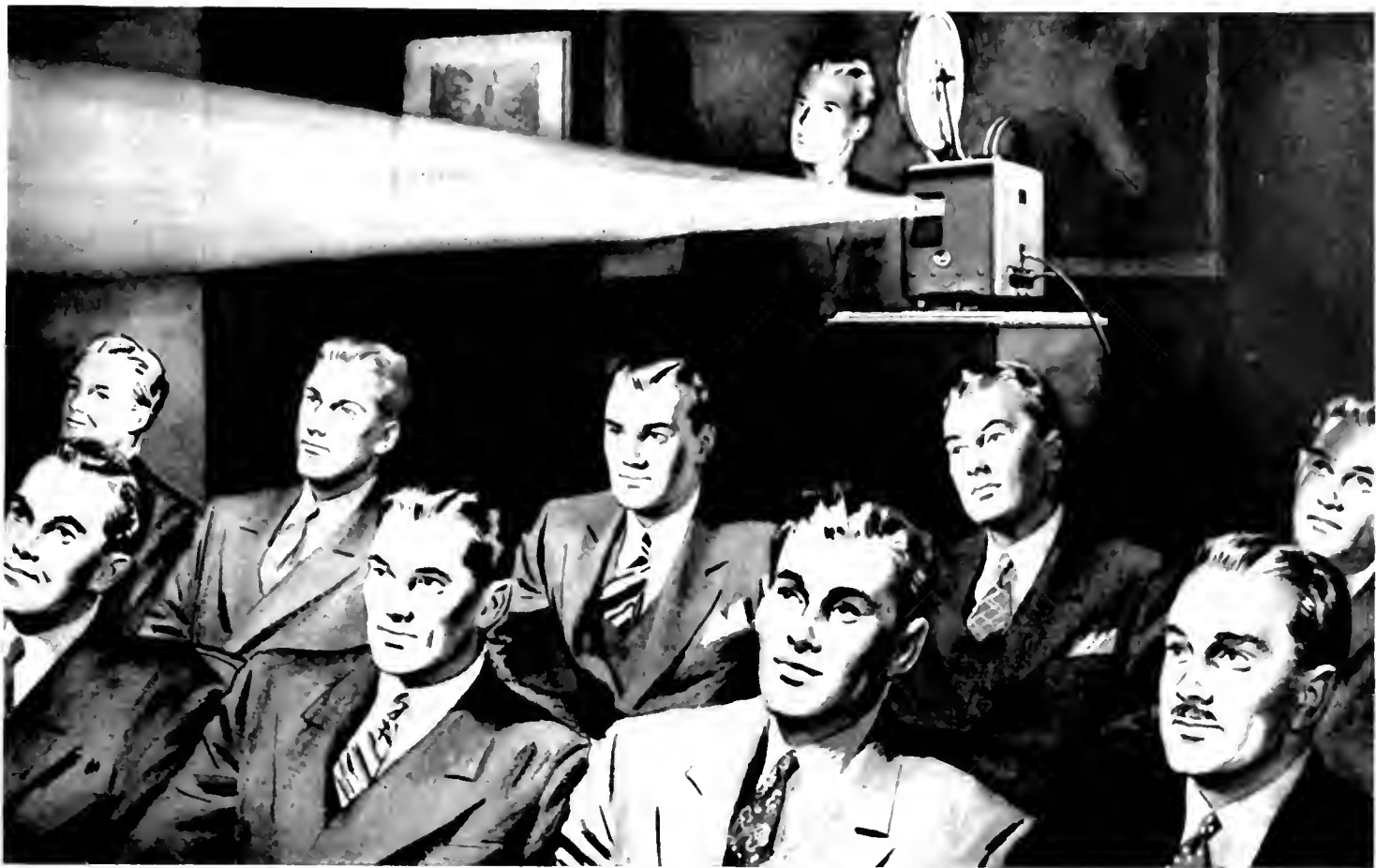
We trust our friends both old and new are as happy with us as we are with them. Long may we continue to serve as their counsel on visual media.

*Creators and Producers
of Sound Motion Pictures
for Commercial, Educational
and Television Application.*



Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



Can You Convert Customers into Convincing Salesmen?

YES, when you put sound-on-film motion pictures to work for you!

For a sound movie converts authentic testimonials into vivid, powerful selling. It can show exactly *how* and *where* your product is turning in a top performance. Indisputable moving pictures can prove that your product does everything you *say* it will do.

Such concrete evidence, dramatically presented in sound and picture, leaves no doubts in prospects' minds . . . makes convincing salesmen of your present customers.

How Sound Movies Can Sell for YOU

Wherever you have a story to tell, to customers or employees, you can tell it *better* with sound motion pictures! Write today for the booklet that tells you how, "Movies Go to Work." Bell & Howell Company, 7108 McCormick Road, Chicago 15; New York 20; Hollywood 38; Washington 5, D. C.; London.

B & H Filmosound Preferred by Business

Fine picture and sound reproduction is vitally important to the success of any motion picture program. Experienced film users insure superior performance by using Filmosound 16mm sound-on-film projectors.

Filmosounds are easy to use and kind to your films. Their pictures are clear, brilliant, steady, and without flicker. Sound is reproduced with absolute fidelity . . . flutterless, hum-free. Write for complete information.



OPTI-ONICS—products combining the sciences of
OPTics • electrONics • mechanICS

PRECISION MADE BY

Bell & Howell

SINCE 1907 THE LARGEST MANUFACTURER OF PROFESSIONAL MOTION PICTURE
EQUIPMENT FOR HOLLYWOOD AND THE WORLD

Case Histories of OUTSTANDING FILMS

"The Blind Beggar of Jerusalem"

PRODUCER CATHEDRAL FILMS

RUNNING TIME 30 MINUTES

SOUND WESTERN ELECTRIC



Cathedral Films produced "The Blind Beggar of Jerusalem" for exhibition to religious groups made up largely of children. In little more than a year, this 16mm film has had between 1,500 and 2,000 showings.

Typical of the comments received by Cathedral Films was this one from a large church in the middle west. "... we want to compliment you on the quality of the photography and the sound. Everyone in the church could hear every word of the dialogue distinctly."

"Go Forth"

PRODUCER CATHEDRAL FILMS

RUNNING TIME 20 MINUTES

SOUND WESTERN ELECTRIC



Although "Go Forth" has just been released, prints have been ordered by churches in every part of the country. Church officials who have seen the film have written to Cathedral Films saying that "Go Forth" has exceptionally good sound quality.

The Reverend James K. Friedrich, producer of the film, says, "We are proud of our Western Electric sound, and feel that their re-recording is excellent."

Both these outstanding films used
Western Electric
RECORDING

Non-theatrical films gain much in audience acceptance through the addition of sound—yet sound adds but little to production costs.

When you record your picture, remember that Western Electric sound—used in most Hollywood releases—costs no more.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED

233 BROADWAY, NEW YORK 7, N. Y.

BUSINESS SCREEN MAGAZINE

CONTENTS

Truth, Labor and Management Guts.....17
How the UECIO Sees Big Business.....18
Canadian Advertisers Study Film.....19
To Save Our Children's Lives: *A Case History Report*.....20

A REPORT ON FILMS FOR THE RAILROADS

The Railroads Show Their Story.....21
The Santa Fe "Sells" the Southwest.....22
Visualizing the Rio Grande Route.....23
Visual Training for Illinois Central Section Crews.....24
Films in Finance: *Reports to Stockholders*.....25
Promotion Makes the Films Go 'Round.....26
The Texaco Fall Dealer Film Program Sets an Example.....27
Case Histories: *Brief Reports on New Programs*.....28
Pictorial Report: *The Illustrated Voice—A Sound Slidefilm*.....29
Dow Previews *Treasure from the Sea*.....30
Case Histories: *More Reports on New Programs*.....32
65 Miles Up: *The Story of the Rocket Camera*.....34
News of the Dealer Field: *Naved's Southeastern Conference*.....38
NEW PRODUCTS: *A Buyer's Guide to Audio-Visual Equipment*.....44
Pan-American's Irish Holiday: *A New Kind of Travelog*.....56

OUR EDITORIAL PROGRAM FOR 1947

★ RESOLUTIONS are in order as the New Year dawns. By twilight of any day in that first week they are usually out of order so we'll stick to the simple editorial policy that has guided this magazine from the start, a decade ago.

—That is to stay at the top in 1947 in quality and accuracy of content and advertising. We are written for and read by the largest family of industrial and commercial buyers of films and equipment of any photographic paper in the world. Service to that read-

er audience is our sole objective. Only then do we serve ourselves and our advertisers.

Looking ahead is a part of that 1947 goal but we pause briefly in our February 1st issue to bring you valuable fragments from the best of the past issues. Case histories of new and current film programs are also to be expanded in detail and scope—with a heavily pictorial format to add reader interest and understanding of the Visual Idea. *After all, we're in the picture business.* —OHC

ISSUE 8 of VOLUME 7, 1946 • BUSINESS SCREEN

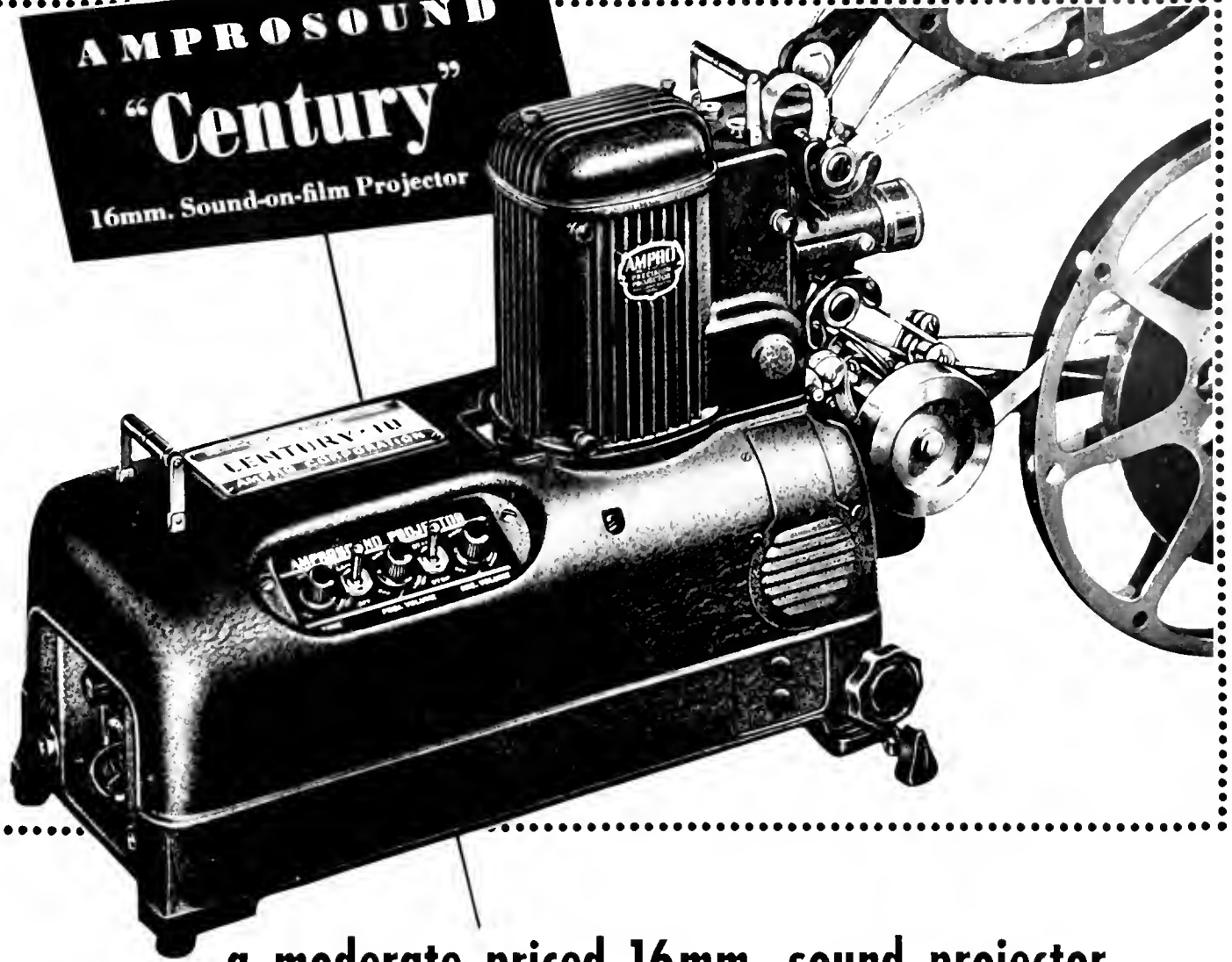
1st National Business Journal of Audio-Visual Communications

Chicago: 157 E. Erie St. New York: 501 W. 113 St.

Los Angeles: 1132 West 17th St.

Issue Eight, Volume Seven of Business Screen Magazine. Published December 20, 1946. Issued 8 times annually at six-week intervals at 157 E. Erie Street, Chicago (41) by Business Screen Magazines, Inc. Phone WHitehall 6807-8. O. H. Coellen, Jr., Editor and Publisher. E. T. Lundgren, Jr., Director of Production; William Ball, Art Director; Helen Hyde, Assistant Editor, Betty McAdams, Circulation Mgr. In New York: Robert Seymour, Jr., Eastern Editor, 501 W. 113th Street. Phone UNiversity 1-6670; In Los Angeles, Edmund Kerr, Western Editor, 1132 W. 17th; Phone Richmond 7-1771. Subscription \$2.00 (domestic); \$3.00 foreign. Entered as second-class matter May 2, 1946 at the post office at Chicago, Illinois under Act of March 3, 1879. Entire contents Copyright 1946. Trademark registered U.S. Patent Office.

AMPROSOUND
"Century"
 16mm. Sound-on-film Projector



a moderate priced 16mm. sound projector

An economical, compact projector for those who desire high quality 16mm. sound projection—where such features as still pictures, reverse operation, and the combination of sound and silent speeds are not required.

The "Century" is of extremely simplified design to bring it within the price range of limited budgets—yet it incorporates these basic Ampro features that make for unusual ease of threading and operation—for efficient, brilliant projection and superb tone reproduction—and for long years of satisfactory service even under adverse conditions. These features include: Centralized Panel Control.

Easy Threading System. Fast Automatic Rewind. Triple Claw Movement. Centralized Lubricating System. Rotating Sound Drum, and many others. The "Century" is adapted for use in homes, classrooms, average sized auditoriums and by industry.

Write for complete information—prices, specifications and full details on Amprosound "Century."

AMPRO
 8 mm Silent • 16 mm Silent
 16 mm Sound-on-Film • Slide Projectors
 16 mm Arc Projectors

Ampro
 Corp.,
 Chicago 18,
 Illinois

A General Precision Equipment Corporation Subsidiary

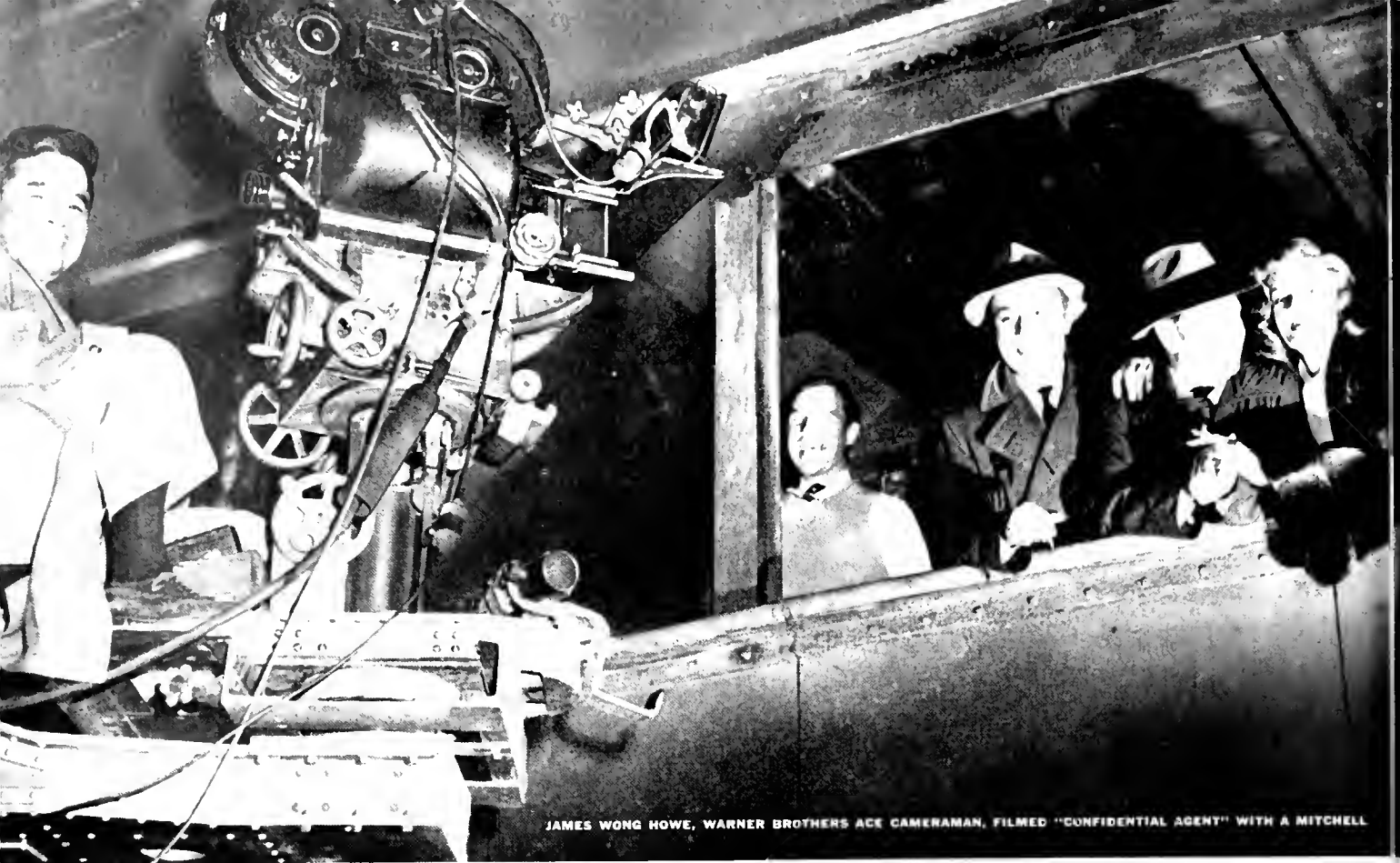
AMPRO CORPORATION
 2835 N. Western Avenue, Chicago 18, Illinois

B878

Please send me full details on the new Amprosound "Century" 16mm. Sound-on-Film Projector. I am also interested in:

- Amproslide 2 X 2 Projector
- Amproslide Model "30-D" Dual Purpose Projector
- Ampro 8mm. Silent Projector

Name _____
 Address _____
 City _____ State _____



JAMES WONG HOWE, WARNER BROTHERS ACE CAMERAMAN, FILMED "CONFIDENTIAL AGENT" WITH A MITCHELL

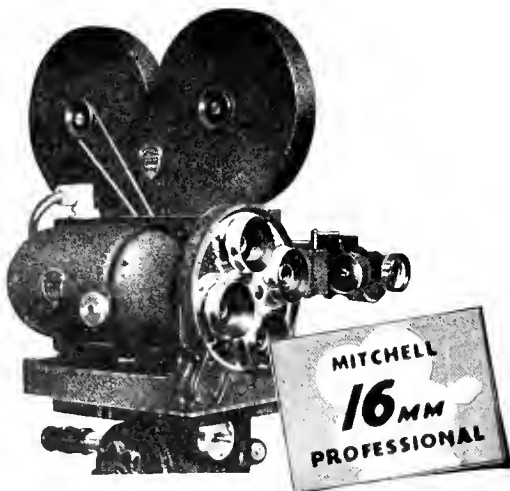
Mitchell films the great 35's

Mitchell will film the great 16's

Now in full production, the Mitchell 16 mm Professional Camera will soon be in the hands of 16 mm producers and cameramen. With it they will be able to reach the same high standards of technical perfection now prevalent in the 35 mm motion picture.

The Mitchell "16" is virtually identical to the famous Mitchell "35." It eliminates the harassing uncertainties with which 16 mm cameramen have struggled. Using the Mitchell, the cameraman knows that the "take" he has made is on the film. Completely maneuverable, built with utmost precision — the Mitchell "16" is dependable, always.
When you own a Mitchell . . . you own one of the world's great cameras.

For the complete story of the Mitchell 16 mm Professional—write today for your free copy of this beautifully illustrated booklet.



JAMES WONG HOWE, A. S. C., is one of the best known cameramen in Hollywood. Favored among movie stars because of his subtle, glamorizing lighting effects, has done much of his finest work with a Mitchell.

Mitchell

CAMERA CORPORATION

666 W. HARVARD STREET • DEPT. 21 • GLENDALE, CALIFORNIA

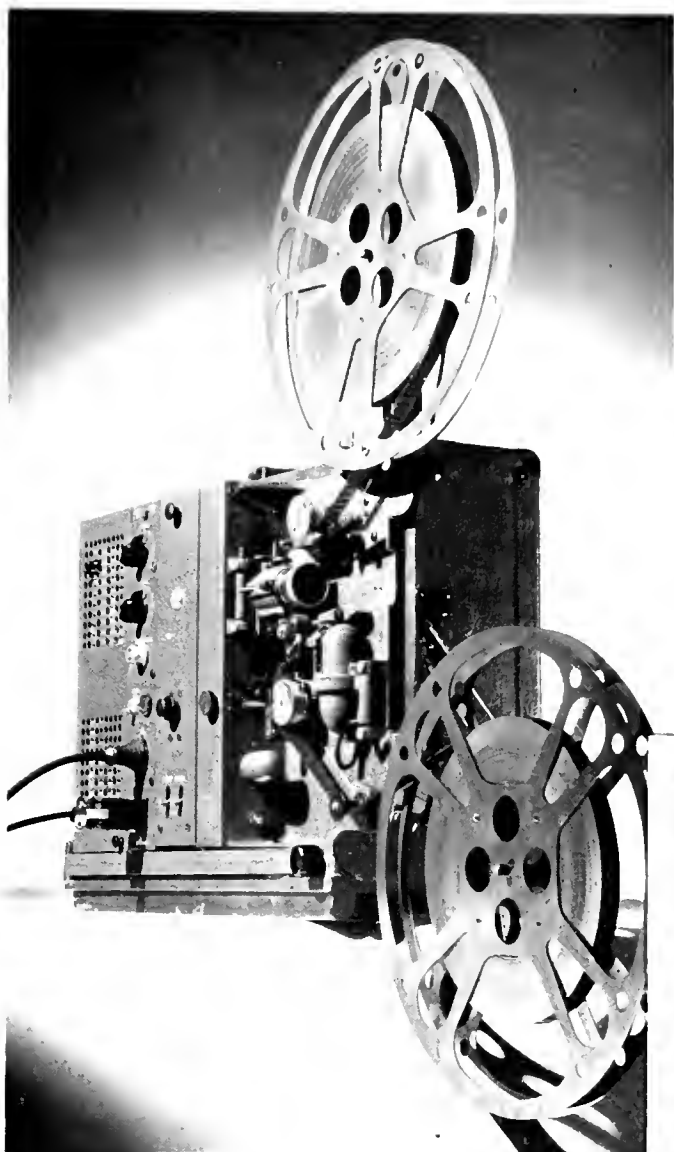
Cable Address: "MITCAMCO"

... the most lifelike sound ever obtained from 16mm film!

RCA was *first* with 16mm sound—produced the first commercial sound projector in 1931. Today the RCA 16mm Sound Film Projector sets a standard for sound quality unique in the 16mm field.

This fact should be considered carefully in selecting or recommending a 16mm projector. The effectiveness of any presentation is in direct proportion to the clarity of the picture and the realism of the sound. The RCA Projector provides a full 20 watts of high-quality sound output . . . more than sufficient for the largest audience which sees 16mm films.

Precision-engineered—simple to operate; easy to maintain—the RCA 16mm Sound Film Projector is ideal for every use where superior projection quality is a must.

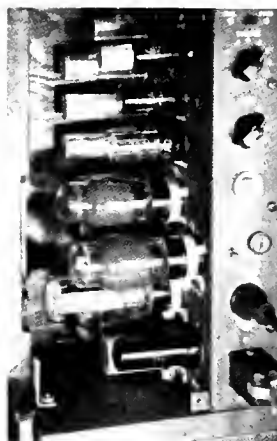


THE PICTURE OPTICS in the RCA Sound Film Projector match the sound system in performance. Illumination and definition are outstanding; pictures have sparkle, brilliance and clarity unique in 16mm projection.

RCA Sound Film Projectors are Ideally suited for use in:

- Business
- Schools and Colleges
- Industrial Training
- Churches

FOR COMPLETE DETAILS write to Dept. 20-L, RCA, 16mm Motion Picture Equipment, Radio Corporation of America, Camden, N. J.



1. Powerful, 20-watt push-pull amplifier. Employs special inverse feedback circuit. Wide-range tone control. Facilities for using microphone. Unrivalled tone quality throughout sound range.



2. Exclusive Sound Stabilizer keeps pitch constant. This device resists any tendency to increase or decrease film speed. Insures superb tone-quality reproduction.



3. Extremely sensitive photo-cell sound pick-up. Here is where *precision counts*. Combines extreme sensitivity and mechanical stability. It gets *all* of the sound.



16mm MOTION PICTURE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.

In Canada: RCA VICTOR Company Limited, Montreal



Industrial Training



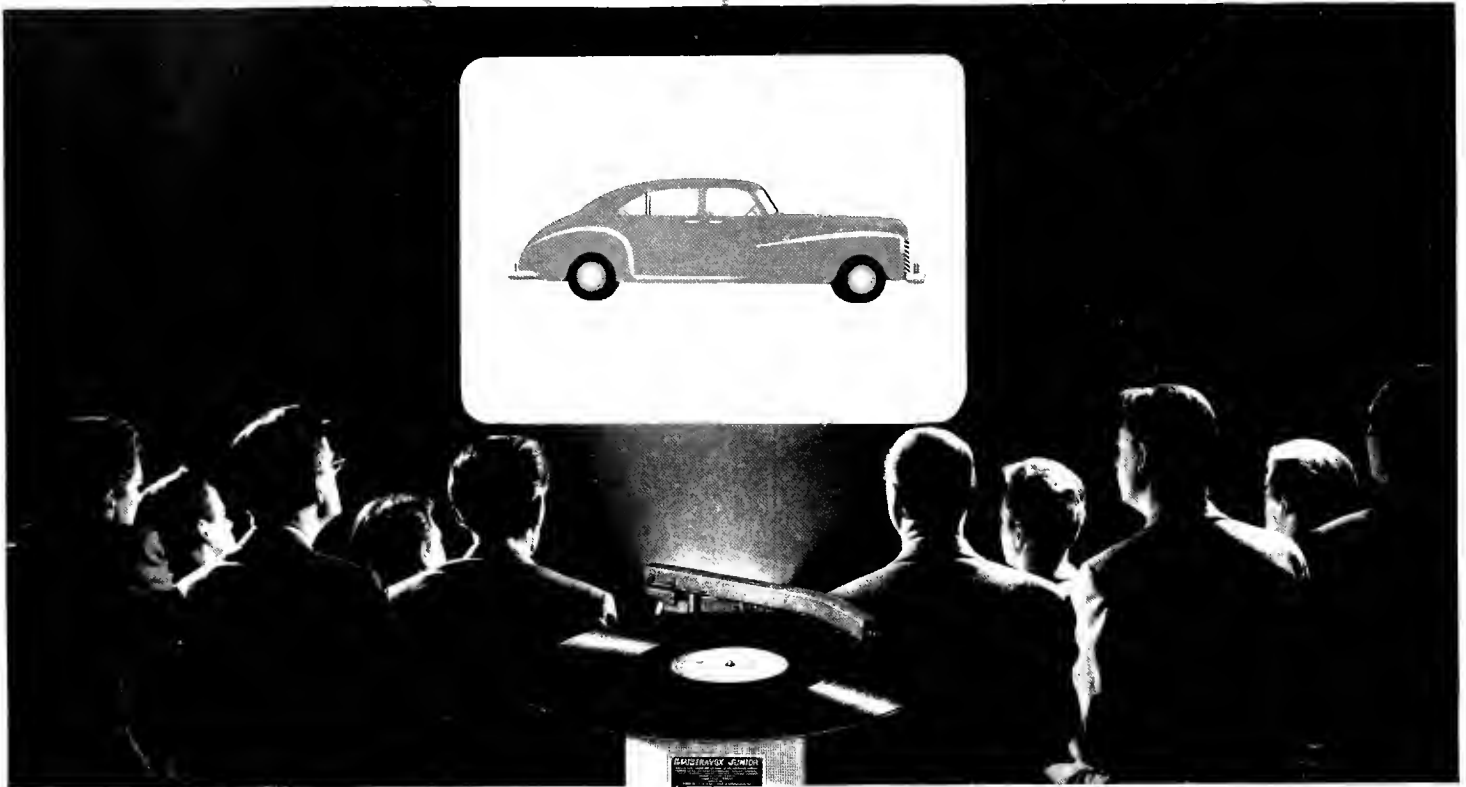
Sales Training



Introducing New Products

NEW SOUND SLIDEFILM

Tells HOW, WHERE, WHY, WHEN Illustravox Works For You



ASK YOUR FILM PRODUCER FOR A SHOWING TODAY!

WHETHER it's your job to sell automobiles or vacuum cleaners . . . instruct mechanics or salesmen . . . introduce new products . . . or build employee morale, you'll want to see "The Illustrated Voice!" It's a dramatic new sound slidefilm that explains how Illustravox can best be applied to your specific needs . . . explains why Illustravox two-way

presentation is the *one best way*. And, at the same time, it introduces a variety of other sound slidefilm uses.

Make an appointment with your film producer now and he'll arrange a showing for you. Once you've seen "The Illustrated Voice" you will be convinced that Illustravox two-way presentation is the most effective, the least expensive . . . the one right

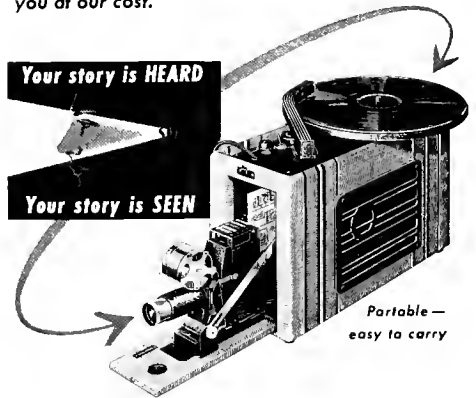
way to do a thorough job. The Magnavox Company, Illustravox Division, Dept. BS-12, Fort Wayne 4, Ind.

NOTE TO FILM PRODUCERS AND DISTRIBUTORS: Copies of "The Illustrated Voice" are available to you at our cost.

ILLUSTRAVOX

THE ILLUSTRATED VOICE

DIVISION OF THE **Magnavox** COMPANY • FT. WAYNE
MAKERS OF FINE RADIO-PHONOGRAPHS



Your story is HEARD

Your story is SEEN

Portable—
easy to carry

CONTROLS and CERTIFICATION

FUNDAMENTALS OF MODERN'S DISTRIBUTION SERVICE

Modern's Circulation Controls, developed and perfected during the past 15 years, provide accurate statistics and comprehensive records for the sponsor of motion pictures and make it simple for audiences to borrow films and certify show reports.

Advance Notices

Multiple-copy forms for each booking are used as follows: Confirmation to Audience — Complete Shipping Instructions — Record for Modern's Regional Film-Exchange — Copy for Modern's Headquarters to check your audience specifications — Copy for Modern's Mailing Department for advance distribution of teacher manuals and supplementary literature — Copies for Your Headquarters, Branch Offices, Bookkeeping Dept., Advertising Agency, etc. as desired.



Show Reports

Signature of organization chairman, visual director or teacher certifies as to number of showings and audience size. These reports must match advance notices furnished to you on each individual booking.

PAGE ____ OF ____ PAGES

CERTIFICATION OF SHOWINGS

DATE _____

SHOW NUMBER	DATE	ORGANIZATION	ADDRESS	AUDIENCE				TOTAL
				ADULTS	JUVENILE	MALE	FEMALE	

Certification of Showings

These Certifications of Showings, rendered monthly, summarize and tabulate individual show reports by states so that results may be analysed with a minimum of effort.

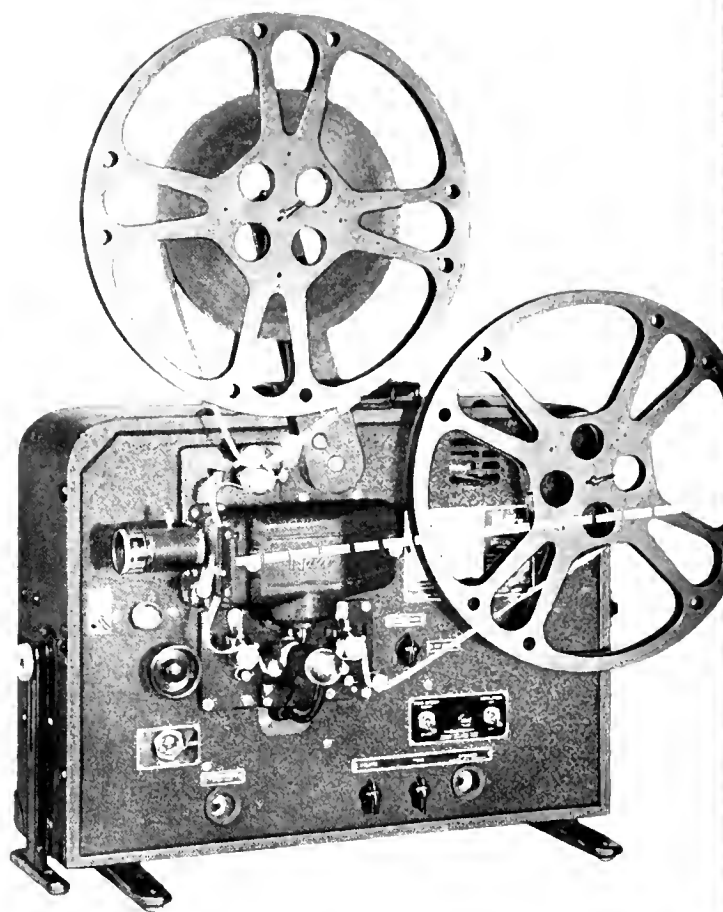
Modern's Circulation Controls and Regional 16mm Film-Exchanges relieve your field organization of the necessary routine paper work, film handling and maintenance which usually dampen enthusiasm for film programs. We invite your analysis of our complete distribution service.



MODERN TALKING PICTURE SERVICE, INC.

HEADQUARTERS: 9 ROCKEFELLER PLAZA, NEW YORK 20 • MID-WEST OFFICE: 142 E. ONTARIO, CHICAGO 11

Originality of design places
the Natco Model 3015 projector far ahead
of its contemporaries. This is especially true
of the ease with which all film-contacting surfaces
such as sprockets, film sprocket shoes and
film gate components can be cleaned.

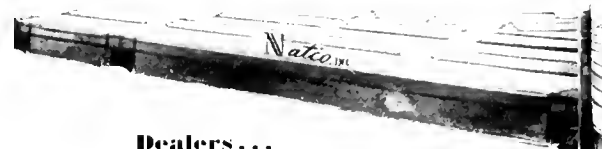


Natco

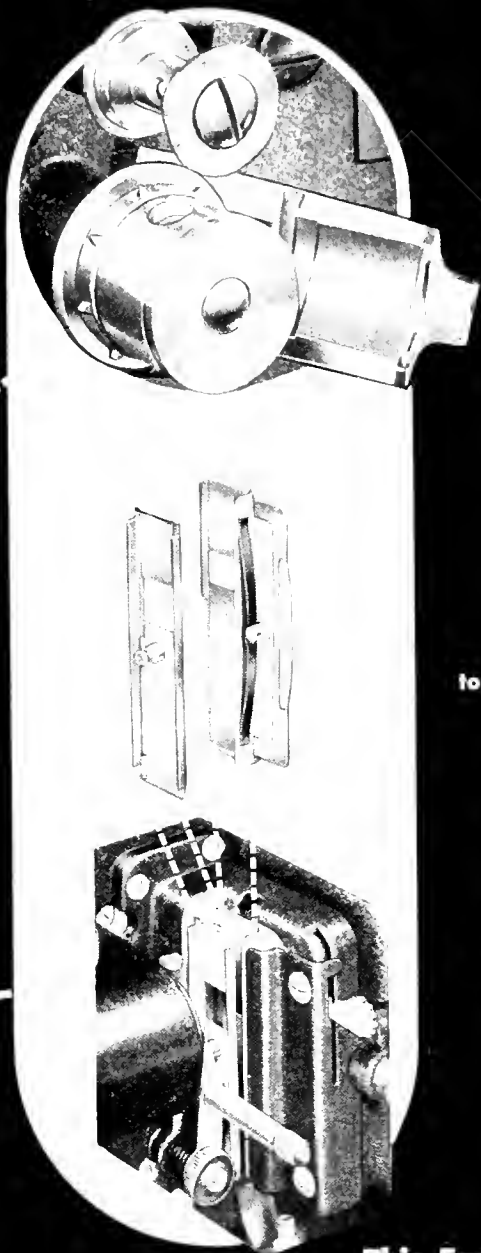
world's finest

16mm. sound film projector

A PRODUCT OF *Natco*, INC. 505 N. SACRAMENTO



Dealers...
write for information!



Wide Opening Film Sprocket Shoes permit thorough cleaning of sprockets without resorting to painstaking probing and pecking. Any accumulation of dust, dirt or emulsion is completely eliminated by a quick whisk with a stiff brush.

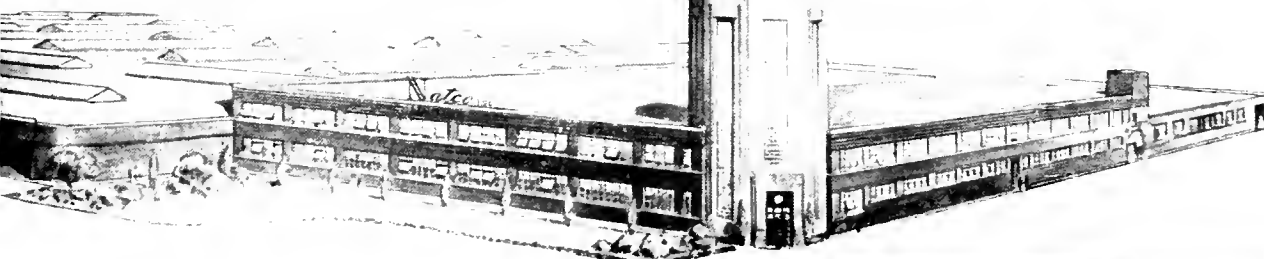
Film Gate Components are equally easy to clean. The principle of assembly and sub-assembly design permits complete removal of aperture plate as well as pressure plate, for cleaning. There are no screws to loosen nor springs to press or hold back. Both parts are positively fitted into their respective assemblies, and may be slipped in or out as easily as fitting a key to a lock.

This Ease of Maintenance represents the finest achievement in post-war design engineering . . . another advantage over conventional designs. That's why Natco is the preferred choice in the 16 mm. sound projector field.

CHICAGO 12, ILL.

Natco

is also



Cameraflex

announces

The All-Purpose 35mm Camera

THE CINEFLEX, a light, compact, motor-driven, hand-held or tripod-mounted 35-mm camera for every motion picture use.

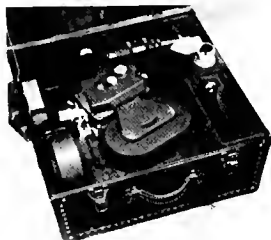


THE CINEFLEX is a true reflex motion picture camera. You see the action through the taking lens while the camera is in operation. No parallax. You are sure to be in focus at all times.



THE NEW CINEFLEX — A HAND CAMERA DESIGNED TO MEET THE NEEDS OF QUALITY FILM PRODUCTION

Ideal for location work, the camera, including 24 volt motor, 200 foot film magazine, film and three lenses, weighs but 12 pounds.



THE CINEFLEX has been widely used by the Army and Navy Photographic Branches and by the major newsreel companies. It is now offered for the first time to professional photographers in industrial, scientific & educational fields.

For further information write for your free copy of
The Cineflex Camera

CAMERAFLEX CORP.

630 Ninth Avenue
Cable Address: Photoments

New York 19, New York
Cirele 5-7240

CAMERA EYE

Notes on New Developments

HAIL, 1947! Some portent of the new things which the year ahead should bring was forecast in news events of the closing weeks of '46. A new development in sound slidefilm projection was one of these. A price reduction in film costs was another. Here they are:

Electronic Signal for Sound Slide Demonstrated by Producer

◆ A synchronized signal light cue arrangement for sound slidefilm projection, eliminating the disturbing "gong" now used on the recording to denote scene changes, was demonstrated in the Midwest in early December to manufacturer and producer representatives.

Showing the new electronic device, said to be immediately available on a license arrangement to all equipment makers, were William Hockey, West Coast producer, and an engineering representative of W. A. Palmer & Co., developer of the new light cue.

A technical description of the attachment provided by its representatives is given herewith:

Technically, the automatic device developed by W. A. Palmer & Co. employs an electronic unit functioning from two inaudible tones of different pitch. One of these is normally recorded throughout the sound record but alternates with the second whenever the picture is to be changed. This causes a cue lamp to light momentarily and the operator thereupon changes the picture in the normal manner. Employment of the two inaudible tones results in a degree of reliability which cannot be achieved by other methods. The device functions reliably in any weather condition and over a very wide range of line voltages.

Addition of a small mechanism permits the picture change to be made automatically if desired and the machine can be arranged to provide continuous performances without attention if desired.

U.S. Photographic Manufacturers Study Role in Reciprocal Trade

◆ L. V. Burrows, general sales manager for the Victor Animatograph Corporation, Davenport, Iowa, attended a meeting of the export committee of the National Association of Photographic Manufacturers at Rockefeller Plaza,

New York, Thursday, December 12. Burrows is chairman of the committee.

The New York meeting was held in order to make recommendations to the government on foreign concessions for photographic products in the reciprocal trade agreements now being made with 18 foreign countries. Briefs of the committee's recommendations were filed in Washington, December 21.

U.S. Rubber Sales Training Exec. Discusses Conference Training

◆ At a recent meeting held under the auspices of the Visual Training Group of the New York Chapter of the Society for the Advancement of Management at the Hotel Sheraton, New York City, W. F. Wrightnour, Manager of Sales Training for the Tire Division of the United States Rubber Company spoke on "The Conference Method of Training." The meeting was held under the direction of A. H. Foster of the Borden Company and President of the New York Chapter of the Society.

Mr. Wrightnour described the successful application of the Conference Meeting technique to the training of U. S. Rubber's thousands of distributors and their sales personnel. Mr. Wrightnour stated that he relied heavily upon the use of visual aids in building effective conference meetings and that they had proved most helpful.

20% Reduction in Film Prices Announced by Pictorial Films

◆ Recognizing the importance of the "hold-the-line" policy essential for a stable economy in the years to come, Pictorial Films, Inc., Pathe Industries, Inc. subsidiary, RKO Building Radio City, New York, in an all-out effort to do its share towards a stabilized producer-consumer relationship, not only "holds the line" but announces immediate price reduction of 20% on all "Pictoreels." Prices in effect on 16 mm sound films (per reel) will be \$17.50 instead of \$21.00.

◆ JACK ZANDER, formerly head of Metro-Goldwyn-Mayer's animation department, has been appointed to a similar position with WILLARD PICTURES, INC., New York. Mr. Zander was instrumental in creating the popular *Tom and Jerry* animated cartoon series for M-G-M, and was animation unit director with the U. S. Signal Corps during his Army service.



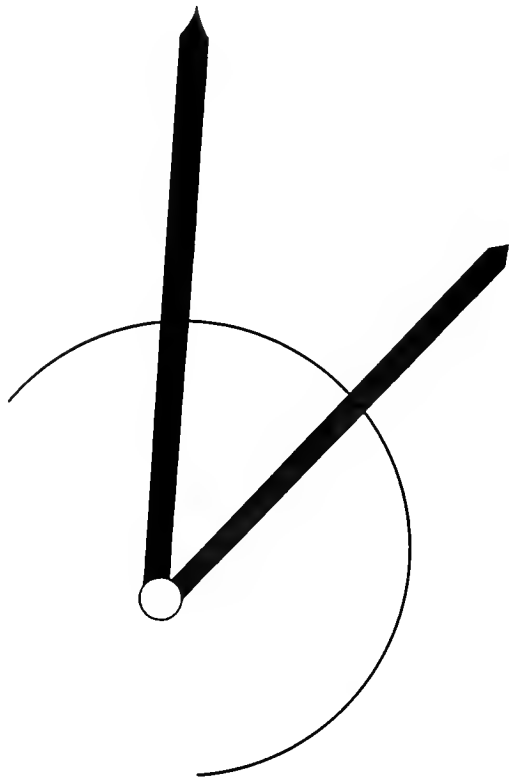
For dramatic lighting... SUPERIOR 2

A
 1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31
 32
 33
 34
 35
 36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100

- Features*
- 1 Extreme wide latitude
 - 2 Color balance
 - 3 Fine grain
 - 4 Speed
 - 5 Excellent flesh tones
 - 6 Uniformity
 - 7 Retention of latent image



*Color-Correct
Dupes*



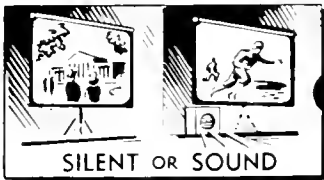
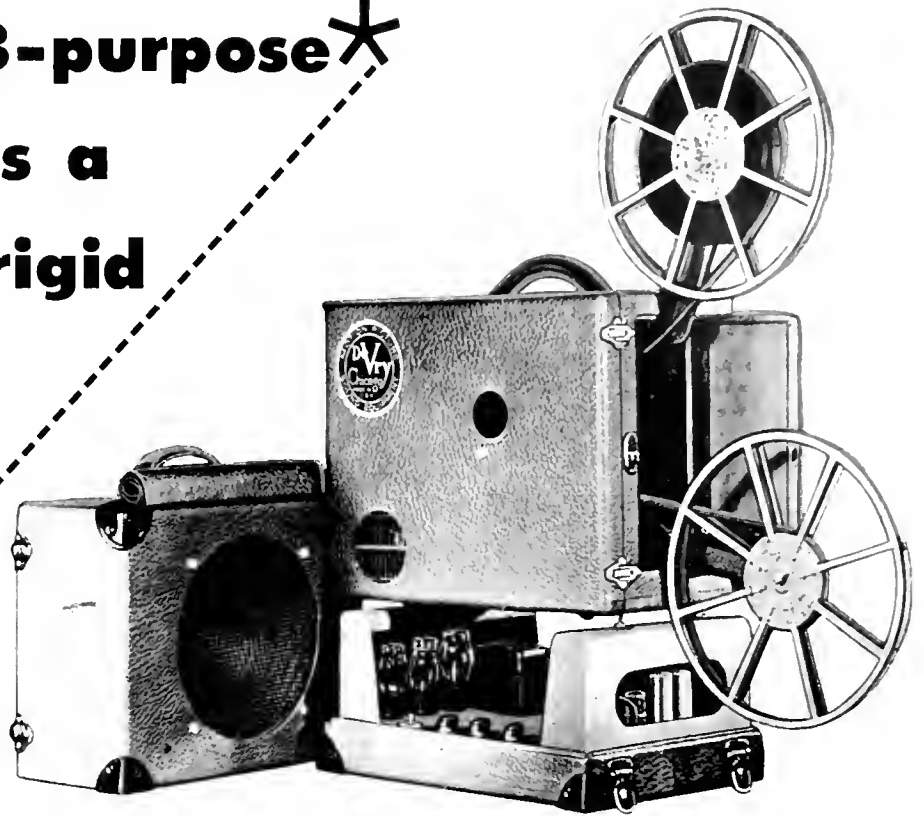
72 hours

Byron

The most complete 16 M.M. Sound Studio in the East
1712 Connecticut Avenue, N. W. - Phone Dupont 1800
Washington, D. C.

this 3-purpose*

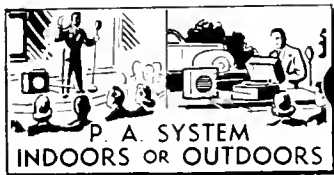
DeVRY meets a businessman's rigid specifications



1
The DeVRY RS-ND30 model is a 3-purpose projector that: SAFELY projects both sound and silent films;



2
shows black-and-white and color film without extra equipment;



3
and that has a separately housed 30-watt amplifier and sturdy permanent magnet speaker which afford Public Address facilities — indoors and out.

The new DeVRY portable 16mm. sound-on-film projector is a versatile tool for business, industry and the professions. For when it comes to taking its messages out to sales room, conference room or consumer meeting — in one case it may be silent films that are to be projected — in another, sound films — in either case, black-and-white or color films may be on the projection program.

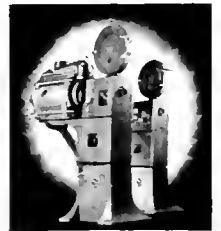
Again there may be need for the use of turntable or microphone — with, without or in addition to silent or sound films.

All of these many and varied projection and amplifying needs of modern business are met with DeVRY's new Model RS-ND30 3-purpose professional 16mm. sound-on-film projector with its separate amplifier and speaker. Built like a fine watch for day-in, day-out trouble-free service in home, office or on the road, the new DeVRY portable 16mm. sound-on-film projector is so simple to operate that practically anyone can set up, thread, focus and service it, without special training.

Learn more about DeVRY's new 16mm. sound-on-film projectors and other DeVRY audio-visual sales and training equipment—all of which are built to meet the most rigid specifications of the most exacting buyer. Write DeVRY CORPORATION, 1111 Armitage Ave., Chicago.

35mm. AUDITORIUM EQUIPMENT

For Auditorium, Assembly Hall and Company Theatres—where 35mm. films are to be shown—get the facts about (1) DeVRY Theater Projectors—sturdy 35mm. precision projectors for permanent installations (illustrated), (2) DeVRY Transportable—35mm. sound-on-film projector for use where projector throw does not exceed 60 feet, (3) DeVRY Portable 35mm. sound-on-film projector in matched cases—projector in one—amplifier and speaker in the other. Ideal for road-show and sales or training caravans. Use coupon below to get colorful literature—FREE!



Only 5-TIME WINNER of Army-Navy "E" for the production of motion picture sound equipment

DeVRY CORPORATION, 1111 Armitage Ave., Dept. BS-C12
Chicago 1, Illinc

Gentlemen: Please send latest literature on Audio-Visual Sales & Training Aids. Please send "Production Pointers". Please send 136-Page Film Catalog. We are interested in 35mm. Motion Picture sound equipment: with arc lamp with Mazda lamp.

Name _____

Address _____

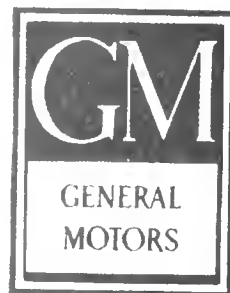
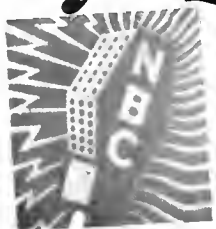
City _____ Zone _____ State _____

In Canada, contact Arrow Films, Ltd., 1115 Bay St., Toronto 5, Ontario, Canada

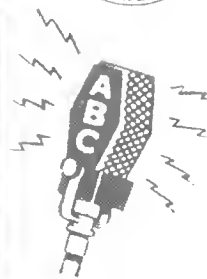
SYMBOLS of QUALITY



Bendix



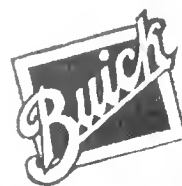
CANADA DRY



AMERICAN RADIATOR

Cessna
THE PIONEER AIRPLANE

Nash



GOOD YEAR



... film producers to
America's leading business
and industrial organizations



B.F. Goodrich



PITNEY METERED MAIL BOWES



Sound Masters, Inc.

MOTION PICTURE
AND SLIDE FILM
PRODUCTIONS

165 WEST 46TH STREET—NEW YORK 19...3010 BOOK TOWER—DETROIT 26

Truth, Labor and Management Guts

UNION FILMS WIDELY SHOWN TO URBAN AND RURAL AUDIENCES
PROMOTE PUBLIC ANTAGONISMS TOWARD AMERICAN BUSINESS

TWICE IN RECENT WEEKS, the Editors of BUSINESS SCREEN have reviewed films currently showing to the American people which preach class hatred toward business. The first of these, *Deadline for Action* produced for the United Electrical Workers (UE) union, is becoming pretty well known to business leaders. But because it is becoming equally well known to young people in the schools and to adults in all kinds of urban community groups, including churches, lodge halls, veterans' organizations and clubs, it merits serious consideration.

It raises the question: when is management going to show it has the guts to challenge the innuendos and half-truths with which this propaganda effort abounds?

THE FARMER'S UNION ENTERS THE SCENE

The second attack against private enterprise, currently showing to farmer audiences, is leveled in the National Farmers Union film *Seed for Tomorrow*. This 20-minute documentary sells memberships in the Union through a plot mixture of lean, prejudice and the profit motive. With all that, it's a pretty good production, peopled by real-life characters from the membership of the Union, friendly and familiar in its folk-music background and camera effects.

But its American farm family, the "Joe Taylors" are being hounded by land sharks from the opening sequence through scenes which underscore the villainy of "big business" and "big agriculture."

The Taylors "faced a lot of serious problems," says the Film Discussion Guide furnished with *Seed for Tomorrow*. "No matter how hard they worked, they never seemed to have enough for the things they needed." The machinery salesman is another of the villains against whom Joe has to be protected, even if he doesn't have "enough."

ARE THESE GOVERNMENT FACTS TRUE?

Recent government surveys have reported that "by the end of 1916 an accumulation of over 21 billion dollars in cash, bank deposits and government bonds is in the hands of the American farmer." During the recent Victory Loan Drive, Treasury officials disclosed to the Editors of BUSINESS SCREEN that a list of some hundreds of rich agricultural counties in the U. S. offered the most important goal for bond sales because of their cash resources.

At the same time, it is reported that the purchase of land by over-zealous small farmers at inflation prices is once again becoming a real hazard to our American economy.

No one doubts that membership in the tax-free cooperatives and their easy-to-get credit policies holds a real attraction for the Joe Taylors. There's genuine inspiration in the ownership of towering grain elevators, sprawling oil refineries, stores, and other holdings of these organizations pictured in the film. But they don't build the schools that Jimmy Taylor goes to, or the roads, and public utilities, and they don't pay the Federal banking insurance premiums, social security funds or the cost of our national defense. Those are paid for by tax income from business, big and small, as well as by the Joe Taylors.

Public Affairs Films produced *Seed for Tomorrow*. But the real public affair is why our Joe Taylors have to be herded like sheep with phony wolf calls at their heels. Anybody smart enough to make his part of 21 billion dollars the hard way, is a big businessman.

"*DEADLINE FOR ACTION*" IS REALLY TOUGH

There's nothing folksy about the UE-CIO picture. It talks and acts tough, notwithstanding a slight foreign accent. Mob violence, class hatred, treason, reprisal and no production results are its promise and its threat.

This is no stuff for kids to see but kids are seeing it. Twice in succession a print (we rented) was picked up or delivered by school boys who brought *Deadline for Action* to Chicago classrooms. This is the film which Frederick Woltman, staff writer for the New World Telegram calls "one of the cleverest, subtlest jobs of spreading the Communist party line in recent years."

Business takes this sort of thing lying down

A scene from "Deadline for Action"



in our opinion. What good is current NAM "pro public labor policy" and "security" talk on the financial pages while economic facts of life are distorted or remain unanswered for the public, both young and old?

Only truth, shining and clear and understandable, will serve to answer these charges as Woltman relates them from the film:

THIS IS THE "MEAT" OF THE UE PICTURE

◆ The film purports to tell the story of a mythical Bill Turner, a lathe operator disillusioned by a post-war world.

It pulls out all the stops against General Electric, Westinghouse, General Motors and against the J. P. Morgan, Kuhn-Loeb, du Pont and Rockefeller interests, depicting them as the tentacles of a gigantic Wall St. octopus which "controls the economy of the United States."

"This same group in other countries controls markets," states the narrator. "The big league of big business leads to imperialism. Today American big business is the strongest. It has a dream to dominate the world."

"No, things weren't what Bill hoped for," the narrator continues. "He has a kid brother still in China who is fed up, who sees the big shots using UNRRA supplies. Bill is finding out that not all the enemies are on the Axis side. . . ."

"Roosevelt's enemies (there are scenes of Congress) believe in atomic diplomacy. The President himself (President Truman) shares the platform with Churchill. Is this what men died for?" (Here's a shot of GI dead.)

"Internationally, as well as nationally, profit—big profit—is the battle cry."

Republicans and Southern Democrats, "Red-baiting," "company greed" come in for a trouncing amid scenes (exceedingly rare nowadays) of mounted cops running down strikers.

"Big business and its flunkys from the South fixed OPA and too many things in 1946 . . . Bill is going to do some fixing of his own. He smells November coming, November 5." Here the film ends.

◆ But the work of *Deadline for Action* didn't end on election day. Perhaps it was never intended to and the fact remains that showings to school boys and girls, church members and every American who can be reached by the UE-CIO are continuing night and day as these lines are written. Is that good? —OHC.

How the UE-CIO Sees "Big Business"

FREEDOM OF THE SCREEN, as the press is one of the privileges of our land. The United Electrical Workers-CIO film *Deadline for Action* has seemed to irritate Americans both in the ranks of union labor and among the men of management to whom it is largely aimed to stretch that freedom to the extreme limits.

This film was intended to get our union voters in the November election. It may have seemed to fail in that objective, but it continues to be widely shown to school and adult groups and its message should be seriously considered in that light. For the alternative, we present a verbatim statement by the producer, Union Films of Washington, DC.

A Statement by the Producer

★ Few non-theatrical productions have stirred up as much controversy and interest as the film *Deadline for Action*. Produced by a new company, Union Films for the third largest CIO union, the United Electrical, Radio and Machine Workers, the film presents in story form that union's views on our domestic economy, labor relations and our foreign policy.

FRIENDLINESS POPULAR WITH UNIONS

It has been tremendously popular with the unions. The nearly 200 prints which Union

Films has distributed have gone to every major union in the CIO and to about ten industrial union councils, basic area organization of that labor group. Distribution of the film spilled over into colleges as part of classes on labor economics and labor relations and finally to public relations divisions of various industries.

While I do not agree with the content, E. W. Ryan of Ruthrauff and Ryan is quoted as saying "the film is an excellent example of propaganda techniques." On labor's side, Leo Huberman, reviewing the film said, "I think it's the best educational weapon that labor has ever gotten out. It's the first time labor has made the Big League in films."

COMBINES EXCITEMENT WITH EDUCATION

The distinctive character of the film lies essentially in its admixture of live action with animation. By use of dramatic, hard-hitting graphics, facts and figures are tied into a story to combine excitement with factual education. Another outstanding feature of the production, one which is not apparent, is the time in which it was made. Four reels were produced in four weeks, something of a record for production time!

Originally intended as a story of the UE strike, to utilize footage taken by the locals themselves, the script expanded from material for one reel to material for four, completed and approved in ten days!

The script approved, the thousands of feet of film started coming in from the UE locals

all over the country. While that was culled, animation was in production and shooting on location was taking place in Lynn, Massachusetts, New York City and in Washington, DC. Greatest amount of time was taken on a notable sequence at the end of the film taken at the Lincoln Memorial. The sequence had to be shot at 4:30 in the morning to get the full effects of the dawn light on Mr. Lincoln, and that good east light lasted for only fifteen minutes. For a week the crew got up faithfully before dawn every morning to get the footage that was needed.

A FIRST CREATION OF UNION FILMS

◆ Union Films is a creation of its own creation, it grew up for the production of *Deadline*. It started when the UE legislative representative, Russ Nixon, and Carl Marzani met during the war in Germany. Later, after the war, Marzani was a member of a firm, Presentation Incorporated, in Washington. This firm was doing everything graphic from the needs of the French nation for modern housing and the effects of AD for the U.S. Army, to the merits of flame cultivation for cotton growers.

Nixon wanted a film for the UE, but Presentation Inc. did not want to get involved in the low priced union market, where emphasis must be on low cost, as opposed to perfection of finish. They did agree to do the animation if Marzani would set up his own production outfit. This was agreed to, space obtained at 1908 Eye St. N.W., the same building, and Union Films was born.

"Deadline for Action" produced for the UE-CIO

Scenes and commentary from the film and literature now being shown through UE locals throughout U.S.



UE MEMBER BILL TURNER fights to defend his family.



THE INTERNATIONAL TRICKS of Big Business lead to cartel agreements.



1919, BIG BUSINESS crippled the unions.



1929, BIG BUSINESS led to depression.



1936, THE CIO SAYS "Never Again."



BILL TURNER CAME TO WASHINGTON but it was little use.

Canadian Advertisers Study Film

32nd Annual Meeting of Association of Canadian Advertisers
Includes Forum and Dinner Presentations on This Medium

THE GROWING NEED for industrial and commercial film and the immense value of this new audio-visual medium for advertising was vividly shown at the 32nd Annual Convention of the Association of Canadian Advertisers held recently at the Royal York Hotel in Toronto.

One of the features of the convention was the presentation of awards to several members of the advertising profession for some outstanding contribution or service to their profession.

PRODUCERS' ASSOCIATION FILMS AWARDS

The presentation of these awards was filmed through the courtesy of the Film Producers Association of Canada. A few hours later the delegates were pleasantly surprised to see the motion pictures of this event on the screen at the evening dinner meeting devoted to the business film medium.

A considerable portion of the three day program was devoted to talks and forums on the growth and present status of factual films and their future as a new and comprehensive media to impart more complex information, to win public understanding and to disseminate sales messages.

Among the guest speakers at the convention who discussed films was O. H. Coelln, Jr., editor of *BUSINESS SCREENS*. In his address on "Audio-Visual Communications," Mr. Coelln developed at length the use of the medium by U.S. business and industry in advertising, training and human relations.

DISCUSS USE OF FILMS IN MARKETING

"How to Use Films in Marketing" was the subject of a talk by Leon Shelly, vice-president



FRANK O'BYRNE, President of the Film Producers Association of Canada, discusses *ACA* Convention proceedings with a comely reporter from one of the *Toronto papers*.

of the Film Producers Association of Canada and a well-known Canadian producer.

"A revolution in production took place during the war," Mr. Shelly said. "A similar revolution has taken place in industry in the past eight or ten years. Production has stepped up enormously, and yet merchandising is just about what it was ten years ago."

"Unless we step up our merchandising program," Mr. Shelly continued, "We shall not be able to keep pace with increased production. I believe that films provide one of the answers to this problem. If we in Canada are



FILM FORUM DISCUSSION, including questions and answers on the medium, was part of the 3-day program. Hans Tiesler (standing above) explains a point on industrial movies.

to follow the lead of Britain and the United States, we must step in now. Things are moving so fast that even we in the industry are hard put to keep up with developments."

"For instance, in the institutional type of film," he went on, "Give your audience credit for having some intelligence. Keep it low pressure with credit titles at the beginning and end only. Your film will be the better for it and you will succeed in obtaining better distribution."

"In the consumer educational film, show the housewife the "how"—the manner of preparation of foods, the various steps taken to preserve nutritive values and taste appeal. Show her how to use, handle and take care of textile products. In some cases, it is permissible to use labels in the film as a means of identification additional to credit titles, but this must be restrained."

JAMES BLAY CITES FILM APPLICATIONS

J. A. Blay, chairman of the Association of Canadian Advertisers Film Committee, commented on some of the ways in which films might be used. These included sales training, educational work, improving employer-em-



CHAIRMAN JAMES A. BLAY, of the Industrial Film Committee of the *ACA*, answers a question at the film forum. Leon C. Shelly, vice-president of the Producers Association, (right) was the speaker at this Association program.

ployee relations and to win good-will for the company. He was of the opinion films might well be used to develop a better understanding between labour and management.

Others who participated in the discussion about industrial and commercial films were Ian Gremien-Javal, of the J. Arthur Rank organization, England, and Hans Tiesler, of Audio Pictures Limited, Toronto.

"In two years from now," said Mr. Tiesler in answer to a question, "black and white motion pictures will be as outdated as are the silent pictures of yesterday."

SPONSOR INTEREST IN CANADA GROWING

The list of industrial and commercial sponsors of films in Canada has been growing each year. Besides such pioneer users as the Canadian Pacific, there are General Motors of Canada, Bell Telephone of Canada, Canadian-Ingersoll Rand, Seagram's, Shawinigan Water & Power Co., Ontario Paper Co., British Columbia Electric Railway, Trans-Canada Airlines, Hudson Bay Company and numerous other active film sponsors.

Agencies such as MacLachlan's, Cockfield Brown and other leading lights in Canadian advertising are getting well prepared to handle client's needs in this field of sight and sound.

OFFICERS OF PRODUCER ASSOCIATION LISTED

Officers and Directors of the newly-formed Film Producers Association of Canada who took a prominent part in recent *ACA* events were Frank O'Byrne, president; Leon C. Shelly, vice-president; F. R. Crawley, treasurer; James Cowan, secretary and Hans Tiesler and Leslie Thatcher, directors.

Since its formation in the early months of 1946, the Association has been working on a program of activities for the promotion of the medium throughout Canada. A code of business ethics and other necessary articles to insure quality results and good practices in this field are also being drafted.

To Save Our Children's Lives

SUPERIOR COACH CORPORATION MAKES A PICTURE TO PROMOTE THE CAUSE OF SAFE TRANSPORTATION



A Presentation of Superior Coach Corporation



THESE YOUNG FOLKS all have their plans laid out for the future . . . they know what they want to be when they grow up . . . if they grow up



TODAY SHE'LL BE SAFE . . . but it wasn't always this way. That young mother would really have had something to worry about just a few short years ago . . .



TOGETHER WE PORED OVER THE MAP of our school route . . . our battlefield . . . just like a general staff mapping an attack . . .

NEWS HEADLINES of the past month again brought tragic word of three school bus accidents in Michigan and South Carolina, highlighting the importance of continued public education for safe transportation. Traffic hazards, particularly rail and highway crossings, are a most important problem which the school and community must meet to save our children's lives.

A new sound motion picture produced for the Superior Coach Corporation by the Jam Handy Organization is a timely contribution to this nationwide problem. *Priceless Cargo*, most appropriately titled, is aimed at audiences of parents, teachers and community leaders. It is particularly intended for residents of the six or seven states which do not have adequate laws to protect school children while getting on and off the school bus. Laws which make it mandatory for cars to stop when the school bus is loading or unloading are needed in these states.

The message of *Priceless Cargo* shows the changes which took place in one locality. Perilous hazards of bad roads, an old-fashioned school bus, narrow bridges, bad turns and dangerous crossings are shown through the eyes of a bus driver. How this community met its responsibility and the pattern it set for other towns is the story of *Priceless Cargo*.

It was accomplished through teamwork and as the film says . . . "there's a moral to this story . . . and that is, teamwork pays . . . not

only in this community but all over the country where over 83,000 school buses carry more than 4,500,000 of our future citizens . . . our priceless cargo . . . about 3,000,000 miles daily to and from school . . . safely. And if you'll look at the records, you'll find that the safest hours of the day for your children begin from



SUPERIOR COACH EXECUTIVES present their film at the recent Washington, D. C. premiere.

the moment a school bus picks them up . . . delivers them to that haven of safety, the schoolhouse."

The film was screened at a premiere showing held in Washington, D. C. recently before representative crowds of 250 educators and persons interested in school safety who attended two showings.

EDUCATORS AND GOVERNMENT OFFICIALS interested in school safety attended the Washington, D.C. premieres of "Priceless Cargo." Two showings were held for capacity audiences.



The Railroads Show Their Story

GOOD PUBLIC RELATIONS AND TRAVEL PROMOTION
MARK CURRENT TREND IN RAILROADING PICTURES



MEN WHO RUN THE RAILROADS are typified by this Pennsylvania monkey pictured in "Clear Track Ahead." (Revealed on this page.)

THE RIDER reined his horse in easily, pushed his sombrero back, and gazed thoughtfully at the scene before him. The trail dipped down into the arroyo, past the small, clear stream pouring from the hill side, and wound lazily through the scrub growth below him. From where he sat his eyes could follow the trail's path for perhaps a hundred yards, then it was lost in the thick pines. The pinto pawed the ground, jockeying for better footing, and the rider leaned over to pat its neck. He straightened in the saddle, smiled happily, and nudged the horse down the rock strewn trail.

The voice of the narrator came softly into the audience, weaving the spell of the film with voice as well as sight.

"And, as you can see, the beauties of America's West almost beggar description. Any season, any time, the carefree, adventurous life, such as you've seen in this film, is yours in the most enjoyable vacation you've ever had."

Background music came up softly, crescendoed as the fade-out and end frame took possession of the screen. The lights went on, and the women of the Wednesday Afternoon Club stirred in their chairs.

"It's so lovely," murmured Mrs. Thompson. "I'm going to get Frank to take me there next year on our vacation. And those trains are so comfortable—I know he can't object to travel."

To hundreds of thousands of Mrs. Thompsons across the U.S., "I'm going to get Frank to take me there next year" is a vacation theme song, instigated in no small part by the travel promotion programs of America's railroads, programs which bring the area to the traveler *before* the traveler goes to the area. The medium? Motion pictures, of course. Pictures which in color and sound and action have gripped the imagination of America's traveling public, and whetted its appetite for far places. Through these travel promotion films, thousands of beauty spots from Maine to Southern California have been put on the 16 mm screen, and brought into the clubroom, the luncheon group, the school, the museum, building "travel desire" for the nation's railroads.

But such travel promotion films are not the only uses to which railroads have put the visual medium. Employee training, safety education, freight promotion, and general information have been some of the objectives which motion pictures have accomplished. The story

of the uses of this medium, and the results it has achieved for an industry as important as railroading is a fascinating one.

Saga of the Pennsylvania

★ Perhaps one of the better examples of what motion pictures can do for the railroads is the new 16 mm sound film, *Clear Track Ahead*, sponsored by the Pennsylvania Railroad.

The vision, the ingenuity, the dogged determination which the men who fashioned an empire from steel rails and steam brought to the growth of a powerful industry has been effectively used in the railroad's employment of the 16 mm motion picture. *Clear Track Ahead* is more than just a title for a film; it's a key phrase in the attitude of those who work with rails. As a symbol of the use of the motion picture by the nation's railroads it is a challenge and a goal. The case history which follows shows how and why *Clear Track Ahead* is a noteworthy contribution to visuals.

MAKING RAILROAD HISTORY

Sponsor: Pennsylvania Railroad. Film: *Clear Track Ahead* (25 minutes) and *Going Places* (10 minutes). Producer: Audio Productions, Inc.

★ *Clear Track Ahead*, new film of the Pennsylvania Railroad, was originally planned for production as a part of the 100th Anniversary celebration of the founding of the railroad. From this idea a motion picture has been developed which, more than put its sponsor's back for 100 years of progress, tells in capsule form the story of railroading progress throughout the industry.

This institutional approach to a subject,



Historical sequence from "Clear Track Ahead"

which in itself is of great natural interest, should serve the Pennsy for years to come in explaining how a railroad works, what it does, has done, and means to do.

Clear Track Ahead opens on a fade-back to 100 years ago. Beginning with scenes of Conestoga wagons and stage coaches, railroad progress from the early 1800-vintage locomotive "John Bull" to the 1916 Pennsylvania Diesels, M1s, F1s, Q2s, and G4s is shown. Illustrating the many facets of railroading are sequences of signals, from the old "high-ball" to the automatic position light signal; rails, from iron to the modern solid steel; and brakes, from hand-operated to today's efficient air brake.

The film demonstrates how commerce and national progress have followed the pattern set by the expanding railroad lines which tied together the entire economy of the nation. It explains how every railroad carries the freight of every other railroad, making the vast rail network one giant system for better and faster service.

Other scenes show how a freight yard is operated, how a train communicates with its way-stations by induction telephone, and how railroad people, from the reservation clerk to the locomotive engineer, are the most important factors in running the railroad system.

In making scenes of early railroading, Audio's crew went to an old single track line near Hurlock, Maryland. Here they set up some interesting shots of the old "John Bull," which was brought out of honorable retirement and was actually operated under its own power.

Outstanding footage for connoisseurs of pure railroad photography at its best—(and there are many, as the popularity of Lucius Beebe's recent book indicates)—are outstanding scenes of a locomotive's driving rods, taken from a special camera bracket designed by Audio's photographic team and installed on the locomotive.

Clear Track Ahead, the 25 minute version, and *Going Places*, the 10 minute theatrical short, were produced by Audio Productions, Inc. for the Pennsylvania with the cooperation of the railroad's Centennial Committee, consisting of officials of the railroad, the Al Paul Lefton advertising agency, and Ivy Lee (CONTINUED ON PAGE FIFTY-TWO)



The Santa Fe "Sells" the Southwest

AREA PROMOTION OF THIS PICTURESQUE REGION IS PRINCIPAL THEME IN THE SANTA FE LIBRARY

AREA PROMOTION through motion pictures aimed at all types of non-theatrical audiences is a principal theme of the film program of the Santa Fe Railroad. Serving one of the most picturesque regions in all America, the romantic Southwest, Santa Fe has built a film library which records such diverse activities as Navajo Sand Painting and a trip through a California zoo.

Most of these films are characterized by a minimum or a complete lack of direct advertising, thus making them suitable for showings in schools, museums, etc.

The colorful history that is the record of the growth and development of America's West is also the record of the Santa Fe. This story is entertainingly told in *Conquest*, a 30-minute sound-slidefilm, which has enjoyed wide popularity.

SELECTED FILMS SHOW DIVERSITY

Some of the films in the Santa Fe motion picture library are:

- *Along the Old Santa Fe Trail*. Old and new modes of travel along the storied Santa Fe trail; with a trip on a streamliner from Chicago to the Pacific; Indian detours in New Mexico and Arizona; and scenic attractions between Los Angeles and San Francisco; 1 reel; 15 min.; sound, color.
- *Carlsbad Caverns*. Views of the world's

greatest caverns, located in southeastern New Mexico; follows the seven-mile trail through the Queen's chamber, the King's Palace, and the Big room; 1 reel; 800 ft.; 25 min., sound and color.

- *El Navajo*. Candid study of the daily life of the industrious Navajo Indians in the tribe's natural setting in New Mexico and Arizona. Navajos are shown tending flocks, shearing sheep, washing, carding, and spinning wool, weaving blankets and rugs, making jewelry, baking bread, and preparing meals. A medicine man performs the tribe's sacred religious rite—the making of a sand painting. 15-minutes, sound, color.

- *Grand Canyon in Northern Arizona*. Views along the south rim of the Grand Canyon in Arizona; mule-back parties on canyon trails; scenes at Phantom Ranch, in the heart of the Canyon, and at Havasu Falls. 25-minutes, sound, color.

- *Let's See Chicago*. Film tour of this famous railroad hub and industrial center includes the park system, network of boulevards, sports highlights, museums, educational institutions, packing town and industrial activity. 20-minutes, sound, color.

- *Museum and Santa Fe Railway*. Action presentation of the model railroad which is central attraction in the transportation wing in the Museum of Science and Industry, Jackson

ALL KINDS OF AUDIENCES as well as students enjoy Santa Fe films. From the glamor of the Super Chief (see above) to orange picking (top, right) in Southern California; trail riding in the Grand Canyon (center, right) and watching Navajo silversmiths (bottom, right) there is keen audience interest in the colorful sound films in this railroad's library.

Park, Chicago. 60-ft. square model railroad display is landscaped to represent scenes along the right-of-way from Chicago to the Pacific Coast, and highlights such industries as agriculture, coal and ore mining, railway supplies, cement, cotton, petroleum, and citrus; Indian Country, Grand Canyon, and California are also featured. 15 minutes, sound, color.

NAVAJO FILMS ARE COLORED SUBJECTS

- *Navajoland*. Brief visit to the Navajo reservation, embracing nearly 1 million acres of wide plateaus, massive canyons and reflecting sands, providing a picturesque setting for a picturesque people whose history exists only in legend and tradition as ageless as the antiquity of the painted desert. 11 minutes, sound, color.

- *San Diego Zoo*. One of the world's greatest collections of wild animals, birds of all types, and strange reptiles; comments by Belle Benchley; 15-minutes, sound, color.

- *Sand Painters*. Depiction of Navajo native healing ritual sand painting, beginning with the patient's contact with the medicine man, following through with the preparations for the painting and the execution, the healing ceremony, and closing with the destruction of

(CONTINUED ON PAGE FIFTY-TWO)





A scene from a recent Rio Grande film telling the story of the vital "high altitude" cattle industry.

Visualizing the Rio Grande Route

DENVER, RIO GRANDE & WESTERN HAS THREE-WAY FILM PROGRAM

ANOTHER interesting film program is that of the Denver, Rio Grande, and Western Railroad, which has been getting into the visual medium more extensively each year for the past ten years. Rio Grande films are of three types—travel, agricultural and industrial.

While the travel films are designed primarily to promote travel through the Rocky Mountain West, they also have many scenes showing the agricultural and industrial advantages of this section. These films are not only shown to non-theatrical audiences, but are also used for such special events as the Colorado and Utah State Fairs, travel shows in Chicago and New York, and similar events. In such events, the Rio Grande uses its own complete portable "little theater" which is set up at the event, and a variety of films is shown throughout each day of the show.

FILMS ON SPECIFIC INDUSTRY THEMES

Rio Grande also has about twenty strictly agricultural and industrial films, which generally attempt to cover one specific industry in one section of the country, and are seen primarily by customers of that industry in other sections of the country. These films have proven valuable in the solicitation efforts of "off-line" agents, and selected audiences arranged by these agents constitute the largest outlet for this type of film. Many of the Rio Grande's "off-line" agents are regularly assigned projection equipment, and keep many prints of these agricultural and industrial films on hand in their offices throughout the country.

Recently, the Rio Grande has been using films of its own production in its employe relations program. Outstanding example of



A RIO GRANDE DIESEL-ELECTRIC locomotive offers an ideal platform for shooting action shots in motion through the mountains. Want to trade places with the cameraman?

this type is a film on employe safety, illustrating right and wrong practices, and demonstrating the tragic consequences of the wrong methods.

Because fellow employes are the "actors" and the scenes were all shot on the Rio Grande, the film has met with good response among train and engine service men, shop men etc. Each division superintendent has a print that he might give repeat showings frequently. All new employes in the above categories are shown the film before they report on the job.

The travel film, *Desert Empire*, an early production, and several early industrial films

were in black and white, but for the past six years, Rio Grande has used only 16 mm Kodachrome, with synchronized sound track narration.

TYPICAL PICTURES BRIEFLY REVIEWED

Some of the Rio Grande's films are listed below.

- *Desert Empire*. Portrays industrial and recreational advantages found in Rio Grande territory in Utah. It treats in dramatic fashion the development of irrigation in Utah, completely pictures the operation of the Bingham Mine of the Utah Copper Company, largest open-cut copper mine in the world, and portrays the scenic wonders of Salt Lake City, with special emphasis on the Mormon Temple Grounds. 32-minutes, bw, sound. Narrated by Don Wilson.

- *Rails to Rainbow's End*. Pictures the Rio Grande trip from Denver to Salt Lake City via Colorado Springs, the Pike's Peak Region, and the Royal Gorge, with return trip via the Moffat Tunnel Scenic Shortcut along the Colorado River. Interspersed are numerous interesting side trips to such spots as the Gunnison River, famed for its trout fishing, Colorado National Monument near Grand Junction, and Mesa Verde National Park, enclosing the largest group and best preserved of all prehistoric ruins in America. 32-minutes, sound, color, narrated by Moisés Havrilla.

- *Magic Beneath the Clouds*. Portrays the scenic wonders of the entire Pike's Peak Region, including such famous spots as Garden of the Gods, summit of Pike's Peak (14,110 ft.), Cave of the Winds, Broadmoor, Will Rogers Shrine of the Sun, Cripple Creek, Seven Falls, World's Highest Bridge, and Royal Gorge. 3 reels, bw, sound, narrated by Don Wilson.

EDITOR'S NOTE: Articles on these pages supplement previous stories on the film programs the New York Central, New Haven and other foremost U. S. rail lines which have appeared in recent issues of BUSINESS SCREENS. Other articles on the same theme will appear in '47.

CAMPUS
on the
MAIN LINE



tion to the fact that these meetings were suggested by workers. Similar visual training sessions have been held for dining car employees (see BUSINESS SCREEN, Issue Seven, Volume Seven).

Equipment for the mobile classroom sessions is pictured on this page. A combination portable generator and projection trailer is a special feature of the mobile unit. Most showings are held during regular work hours and the unit is equipped with a portable daylight screen arrangement for this purpose.

Showings are held for the section crews wherever they are working. Generator power supply permits the mobile unit to go to the men at trackside all along the line. The economy of time and effort pays dividends in this effective training program.



(ABOVE) DAYLIGHT SCREEN in position for trackside showing beside a modern IC Diesel steamliner.

Visual Training for Section Crews

ILLINOIS CENTRAL RAILROAD SHOWS NEW MOBILE UNIT

INSTITUTIONAL ADVERTISING in Midwestern newspapers by the Illinois Central Railroad recently revealed one of the most interesting visual stories of the year. Appropriately titled "Campus on the Main Line" the ad copy tells about the company's use of sound motion pictures for employe education at trackside showings along the "Main Line of Mid-America." Ads were designed by the Caples Company.

The copy tells the story: Signed by W. A. Johnston, President of the Illinois Central, the institutional message says:

"Here, in the making, is an All-American

section crew. From a traveling sound screen, they are picking up pointers on railroading, just as a football team takes on championship polish from its coach.

"This is one (see illustration above) of 806 traveling campus meetings being held along 6,600 miles of Illinois Central Railroad—meetings suggested by the men, themselves, to teach safer, easier, better ways of doing their jobs.

"In several states, other Illinois Central workers are attending specially arranged university extension courses."

It is worth noting that the copy calls atten-

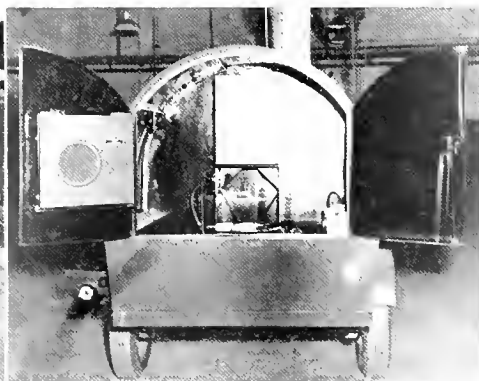
tion to the fact that these meetings were suggested by workers. Similar visual training sessions have been held for dining car employees (see BUSINESS SCREEN, Issue Seven, Volume Seven).



(ABOVE) WORKERS VIEW FILMS in the shadow of a huge truck trailer at Manteno, Illinois.

tion to the fact that these meetings were suggested by workers. Similar visual training sessions have been held for dining car employees (see BUSINESS SCREEN, Issue Seven, Volume Seven).

tion to the fact that these meetings were suggested by workers. Similar visual training sessions have been held for dining car employees (see BUSINESS SCREEN, Issue Seven, Volume Seven).



Films in Finance

PUBLIC UNDERSTANDING FOR BUSINESS VIA THE SCREEN

★ Bache & Company, large investment house and members of leading stock and commodity exchanges, has recently inaugurated a new series of industrial film presentations planned as a service to investors located in the communities serviced by the 38 Bache branch offices.

Opening the series, the company screened the General Motors film *King Cotton* to 100 guests and staff members at its Chrysler Building office in New York. Mr. Harold E. Bache pointed out in his introductory remarks that the firm believes that the initiation of a program of showing industrial films is an important forward step in the process of bringing American industry closer to the investor and in educating the public about the securities in which it invests.

Continuing the series, in concurrence with the National Metal Exposition, the Bache Atlantic City office showed *Steel Man's Servant*, a United States Steel film.

Mr. Sam Smith, market analyst and Bache partner, welcoming guests from the Exposition, declared: "When available, we will show films depicting actual activities of companies, including the use of the companies' products. We feel that this will give the investor a wider base on which to form his judgment regarding the future of the company. Heretofore, for the most part, investors have relied on balance sheets and income statements which deal primarily with the past. Our idea is to render a service in showing the investor the actual



INVESTMENT BANKER HAROLD E. BACHE INTRODUCED a new and important use for business films at the inaugural of the first of a regular series of showings for investors in communities served by 38 Bache branch offices.

production of these companies, the type of work which they do, and then, the balance sheet can be read much more intelligently."

Other films, sponsored by such companies as Curtis Publishing and Dow Chemical, will soon be shown in various Bache offices. Professional Film Service, New York, handles projection service for the company on a national basis.

REPORT TO STOCKHOLDERS

Film: *Operation '46*. Sponsor: General Mills. Producer: Calvin Company. Distributor: General Mills Film Library.

★ "A Case Study in Corporation Finance" might well be the subtitle of *Operation '46*. 16 mm Kodachrome sound movie produced by the Calvin Company for General Mills to enliven and simplify the figures in its financial report to stockholders. The film, which runs for 24 minutes, shows what shares of stock represent in mills, plants, elevators, tools and facilities and what products the company makes—profit from the sale of which brings stockholder dividends. The picture clearly shows the relationship of owners, management and employees, working together for the common goal of more goods and services at lower cost with a reasonable return to each of the three groups.

Figures of the year's business are presented by means of a flop-over. The company controller explains the asset and liability items on the balance sheet. The importance of research and of trained personnel are brought out.

Filmed specifically for showing at seven regional stockholders meetings during Novem-

ber, *Operation '46* is being viewed by employees also. Other companies and trade associations are requesting it, as well as high schools, colleges and business schools for classes in economics, accounting and corporation finance.

Distribution is handled by the General Mills Film Library, Minneapolis 1, Minnesota.

THE EVOLUTION OF MONEY

Film: *The Story of Money*. Producer: Gyphon Films, for the Banking Information Services (England). Distribution: All U. S. print sales by International Film Bureau, Inc. (Prints may be obtained from British Information Services offices for preview.)

★ This unusual subject traces the history of present day monetary systems from the earliest days of barter right up to the complexities of modern banking. Before coins were developed, traders were accustomed to weigh gems and metals as a means of determining the price of a commodity. The film shows the subsequent evolution of coins and explains the significance of the various symbols stamped on them. Gradually the goldsmith gave way to the banker and the transference of heavy bags of gold yielded to the simpler method of writing a check.

Today's intricate system of highly geared industry and transportation demands an ever increasing responsibility on the part of the great banking houses. Their role in modern society is so vital that, without them, the entire structure would snarl and collapse. The well-informed commentary and imaginative camera work combine to form a fascinating presentation of this story.



MR. JAMES BELL, Chairman of the Board for General Mills, who presented his company's visualized annual report at regional stockholder meetings this past month.



A smart-looking theatre marquee featured this Harris-Seybold convention booth.

nayed, and emphasis is given to the important role lithography is playing in solving the need for color, striking effects and realistic illustrations in promotional and advertising material.

Many special effects were devised to make the process more understandable to buyers of printing. To record the high-speed action of the Harris four-color offset press, a special platform was suspended from a traveling crane so that the camera could get a bird's-eye view from feeder to delivery in one uninterrupted shot. Telescopic lenses were used to catch the action of small parts inside the press and microscopic lenses enabled the camera to enlarge minute processes, such as dot-etching techniques. The more technical phases of platemaking and press operation are simplified and clearly presented by means of clever animation.

The film was premiered at the convention of the National Association of Photo Lithographers last month in Washington, D. C. A special booth designed to resemble a theater marquee aroused unusual interest and the film was shown to a packed house.

Produced in conjunction with Fuller, Smith, and Ross, Inc., the company's advertising agency, the film is deposited with Modern Talking Picture Service. Requests for loans should be channeled through the Cleveland office of the Harris-Seybold Company.

PROMOTION makes the films go 'round

GOOD PICTURES like good books need promotion to build circulation totals up to respectable figures in a short space of time. Best sellers are more often made than born these days and while a really fine film may achieve million-fold circulation through word-of-mouth appeal in months or years, smart promotion can speed up the distribution program.

Getting more showings per print each week is the prime objective. Use of pictures at national conventions, trade shows and similar gatherings is one direct way. To get traffic at such showings, wise exhibitors build comfortable portable theatres, put up a smart front such as Harris-Seybold featured at the Photo

Lithographers Convention in Washington, D.C. last month.

Printed literature can also help to multiply audience demands and here again Harris-Seybold rang the bell with a colorful instructional "how to use this color film" guide and a handout for audience members.

LITHOGRAPHIC KNOW-HOW

Sponsor: Harris-Seybold Company. **Film:** How to Make a Good Impression. **Producer:** Pathscope Productions, Inc. **Distribution:** Modern Talking Picture Service.

★ Buyers of printing will be interested in the new film, *How to Make a Good Impression*, sponsored by the Harris-Seybold Company, press and cutter manufacturer, and produced for them by Pathscope Productions, Inc. Part of a long-range educational program for the offset lithography industry, the film explains the lithographic printing process in terms of its advantages to those who buy printing for any purpose.

The film has been presented to the lithographing industry as a complete package, including a folder describing the film, a "how-to-use" manual, and a demonstration handout piece for distribution at the close of the film. Loan of the film is free, with a small charge for the promotional printed material.

The film follows the preparation and reproduction of a typical job in an average lithographic shop. The basic differences between lithography, letterpress and gravure are por-

FABRIC DESIGN & PRINTING

Sponsor: D. N. & E. Walters Co. **Film:** Patterns for Gracious Living. **Producer:** Stanley Murphy Productions.

★ The problem of presenting their sales story interestingly and entertainingly to department store and furniture manufacturing companies, buyers, has been solved by the D. N. & E. Walters Co., San Francisco fabric house, with the production of the 25 minute color picture *Patterns for Gracious Living*.

The film story shows the whole process of manufacturing the Walters line of hand printed fabrics, from designing the pattern, through preparation of the printing screens, actual printing and finishing of the materials. Some of the interiors were shot in the Vermont Studios, Los Angeles, the rest on location.

Narrative hook is the visit of an eastern buyer to the offices of the Walters Company to find out how the fabrics are manufactured. She is taken on a tour of the designer's studio and the factories, and shown uses of the finished fabrics, which include uses as draperies, furniture coverings, etc.

First use of the film will be made at the Furniture Market Week in Chicago, January 6-10. Thereafter, it will be shown to buyers meetings throughout the country.

The picture will also be available to general audiences and may find point of sale use.



HARRIS-SEYBOLD EXECUTIVES greeted visitors to the Company's Washington, D. C. convention theatre showings last month.

Texas Company Shows a Film With a Message for All Business

CONTINUING the successful tradition inaugurated in prewar years, the Texas Company has once again scored with outstanding dealer education films at its semi-annual series of nationwide dealer meetings. Past successes such as *Surprise Party* (1939 award mention winner by the Editors of BUSINESS SCREEN for sales education) and *Goin' Places*, the 1940 dealer film, were at least equalled this year by a top "human relations" subject familiarly titled *Wanna Bet?* and an advertising promotion presentation *Where You Goin, Mister?*

Texas holds its dealer meetings twice a year as a function of the Sales Promotion Department as "incentive conventions." Sales promotion plans, training aids and the seasonal advertising program are presented at these very popular "dinner and after" sessions.

STORY TYPE FILM IS KEY PRESENTATION

The 1946 Fall Dealer Meeting piece de resistance is a folksy, familiar true-to-life movie produced by Joseph Rothman. *Wanna Bet?* is the story of a returned veteran who substitutes for a buddy who lost his life in the service as the postwar employee of a cranky old service station operator. "Pop" lost his smile and the principles of good service during the war and he doesn't welcome the youngster's well-intentioned assistance.

But he gets it anyway and in painless, deeply interesting fashion the story unfolds the practical methods and advantages of a postwar rehabilitation program for "Pop" and his down-at-the-heels Texaco station. There is romantic interest, a well-placed juvenile angle and other facets of plot and story but the basic idea of straight-to-the-heart and mind sales education and inspiration is cleanly delivered.

OTHER BUSINESSES MIGHT USE THIS FILM

It has been suggested that other companies might find plenty of employee interest in *Wanna Bet*. There is the sharp incentive of the returned veteran who knows what he wants and how to get it; there is a moral of sales results from good service. The general interest of the film might well add up to general showing value in other industrial and

business fields. Texas executives should consider releasing prints of *Wanna Bet* for use in other, unrelated fields.

Reception of the picture at various meetings has been very good. Results of its inspirational methods on dealers who need what this story offers should be equally good in the months ahead.

SECOND FILM SHOWS ADVERTISING PROMOTION

◆ Produced by RKO Pathe, this second subject, *Where You Goin, Mister*, is the first production to employ Kodak's new commercial Kodachrome.

Seen in this Texaco film, which presents the Texaco 1947 sales program, is film comedian Eddie Bracken, featured star of the new Texaco Dealers' radio show which opened over a CBS national network on September 28. A sequence of the film driving home Texaco's specific sales message, is an adaptation of slide-film technique to motion pictures, originated some years ago. Using swift-moving optical effects and planned musical background, Texaco promotion is paraded before the audiences of Texas representatives with considerable impact. Brochures, national advertisements, charts, other selling pieces, catch the camera's eye (and the narrator's concentrated attention) in a good display of the hard-hitting material which the Texas Company is putting behind its field men in their selling during these current months. ●

AIRLINE TRAINING FILM

Sponsor: United Air Lines. Film: Reservations, Please. Producer: Eddie Albert Productions.

★ The use of films as a very integral part of a complete training program is illustrated by *Reservations, Please*, the United Air Lines film produced by Eddie Albert Productions.

Using one of the most effective student participation devices developed by the armed forces in their training film programs, the film becomes a part of the class discussion instead of being an extraneous "device."

The film opens with a scene showing two
(CONTINUED ON THE NEXT PAGE)



SCENES FROM THE NEW TEXACO MOTION PICTURE "WANNA BET?" (right, top to bottom) show "Pop" looking a little anxious about his returned "cet's" next move; (second) the family hears a thing or two from "Pop"; (third) good casting features this current film and (below) a little romantic appeal adds to audience interest.

Case Histories:

(CONTINUED FROM THE PREVIOUS PAGE)

passengers waiting for a plane. One of them is very pleased with United Air Lines, the other is disgruntled by the service he has received. The point of the film is that it is largely up to the reservation agents, to whom the film is addressed, to see that all patrons of the airline are pleased with their service.

The picture illustrates why it is very important to follow through all the necessary steps in making a reservation correctly to insure the efficient operation of all the other departments of the air line.

Then the film presents specific reservations situations, in which a patron calls for a reservation, for example, to Huntington, West Virginia. At this point the projector is stopped and the class takes up all the problems involved in this request, schedules from the point of departure, connections, reservations on other lines, etc.

A number of such situations are thus graphically presented, just as if the students were on the other end of the line and confronted with the problem. So that the film, running about 15 minutes in all, is geared to be the program.

THE BUSINESS OF PUBLISHING

Sponsor: Curtis Publishing Co. **Film:** *Magazine Magic*. **Producer:** Paul R. Thoma. **Distribution:** Motion Picture & Speakers Bureau, Curtis Publishing Co., Philadelphia, 6, Penna.

★ From the days of *Godey's Lady's Book* to the present era of the *Saturday Evening Post*, *Life*, *Time*, *Colliers*, et. al. is a jump that can well rank with the wonders of modern Big Business. Magazines like soap, perfume, automobiles, or cheese are products that have to be merchandised to sell in quantities required by mass production methods. The old days of a few starving idealists locked in a garret tossing pages of ill-timed musings out the window on the antics of a favorite cat or the beauties of the Taj Mahal are gone forever. Magazines today, at least the general

INDEPENDENCE HALL flanked by Franklin's Print Shop in a scene from "Magazine Magic."



consumer books, are mass media. They get out and rub elbows with the people. Elaborate systems of gathering news, feature articles, and fiction are set up, and correspondents across the country, if not the world, feed the editors with the best in writing that magazine money can buy.

Huge circulation weeklies and monthlies have tremendous distribution systems set up to get the product to the consumer. High-speed printing, streamlined circulation departments, and modern transportation have combined to maintain readership in the millions. Advertising, the life-blood of these publications, has brought product messages to millions, and made Main Street as effective a window-shopping district as Michigan Boulevard or Fifth Avenue.

To tell the story of this growth, the Curtis Publishing Company, world's largest magazine publishers, has released a new 16 mm film, *Magazine Magic* and with it, the story of its development as a power in the publishing world.

In full color and sound, the 31-minute film pictures all the steps in producing the *Saturday Evening Post*, the *Ladies' Home Journal*, *Country Gentleman*, *Holiday*, and *Jack and Jill*. Everything from the planting of pulpwood seedlings to the delivery of the finished product to readers is depicted. Curtis Publishing Company, producing and shipping more than one million magazines every 24 hours, is believed to be the only magazine publisher in the world with a completely integrated operation, including ownership of forest preserves and mills, as well as printing and binding facilities.

Paul R. Thoma produced and directed *Magazine Magic*. The story was written by Robert Youngson, script writer for RKO-Pathé newsreels, while the voice of the narrator, Bill Slater, is familiar to radio listeners everywhere.

The principal musical score was written by Robert McBride and was recorded by a 28-piece orchestra under the direction of Jack Shaindlin, 20th Century-Fox musical director. A special musical sequence for scenes about *Holiday* was written by Sergei Saxe.

The film will be distributed nationally with schools and service clubs, such as Rotary, Kiwanis, and Lions among the first on the schedule. Bookings may be arranged without charge by writing to Motion Picture and Speakers Bureau, Curtis Publishing Company, Room 1223, Public Ledger Building, Philadelphia 6.

INVITATION TO WASHINGTON

Sponsor: The Greater National Capitol Committee. **Film:** *Invitation to the Nation*. **Producer:** Bron, Inc.

★ Opening at Mount Vernon and moving to Christ Church and the George Washington Masonic Temple in Alexandria, Va. followed by a tour of the historic and scenic sections of the District of Columbia, *Invitation to the Nation*, a 16mm sound and color film has had its premiere showing under auspices of the sponsor, the Greater National Capitol Com-

mittee, an agency of the Washington Board of Trade.

Shifting from the pictorial aspects of the region to the theme that Washington is a "good place to live," the 400-foot production ends with an invitation to businessmen, workmen, housewives, teachers, school children and whole families to visit the Capitol, assuring them full hospitality in the city which belongs to all the people. The narrator plays the role of George Washington in extending the welcome to the public.

Plan for the film began to shape up a year and a half ago in a special subcommittee composed of Carter T. Barton, division manager of Loew's Theaters; E. D. Merrill, president of Capitol Transit Company, and Robert C. McCann, vice president of the Chesapeake and Potomac Telephone Company.

Assurance of translation of the sound track into Spanish and Portuguese has been given by Francisco J. Hernandez, chief of the Pan American Union's Travel Bureau, who plans a tour of Latin American capitals next year on which he will take a copy of the film.

ON "THE ILLUSTRATED VOICE"

SELECTED FOR PICTORIAL REVIEW
BECAUSE OF ITS GENERAL INTEREST

◆ The new Magnavox sound-slidefilm, *The Illustrated Voice*, was previewed for the industry last month by Mr. N. B. Sherrill, Jr., Sales Manager of the Illustravox Division of The Magnavox Company. Produced by Magnavox to demonstrate the value of good sound-slidefilms to prospective users of this sales and training device, *The Illustrated Voice* is now available for use by producers and distributors of business films and sound-slidefilm projection equipment.

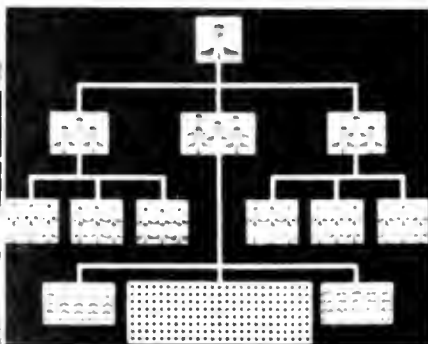
This new subject, the first of a projected Magnavox series, proceeds to outline the needs for sound-slidefilms in efficient and well-rounded sales and training programs, and exhibits some of the good pictorial devices that experience has proved are most effective for sound-slidefilm use.

According to *The Illustrated Voice*, one of the greatest hazards of a sales promotion is the uncertainty of an undistorted sales story reaching each person concerned. Sound-slidefilms solve this problem because the facts the manufacturer wants told are presented through pictures and authoritative spoken words to every individual in the sales organization. The value of sound-slidefilms for training purposes lies in the fact that trainees are told exactly what to do and, at the same time, the points covered in the discussion are shown to them in large, clear, attention-gripping diagrams and pictures. *The Illustrated Voice* then goes on how color photography, cartoon techniques, and other pictorial devices can be effectively used.

Commentary which appears below the selected scenes in the picture page is "excerpted" from the dialogue of *The Illustrated Voice*.



The Editors of Business Green bring you a pictorial view of selected scenes and commentary from this new sound slidefilm—



This is an organization chart — yours perhaps. These are the people of the organization, perhaps designing, manufacturing, selling, or servicing your product.



This a salesman — perhaps your salesman. Is he trained so that he tells the same product story to your dealers in Oregon that another of your salesmen tells in Ohio?

Maybe



picture plus voice appeals both the eye and the ear to make the impression complete, accurate, uniform.



When your story is told with the sound slidefilm, your message travels through your organization effectively, accurately, economically.



Professional voices on the recording bring accurate meaning to the pictures on the screen, speaking with understanding and clarity.

With training places the sa



during the war the armed forces used the sound slidefilm extensively, in some cases saving 55% less time.



Today the sound slidefilm is an accepted method for training in both large and small organizations.



Eye and ear appeal help assure accurate and effective training with economy.

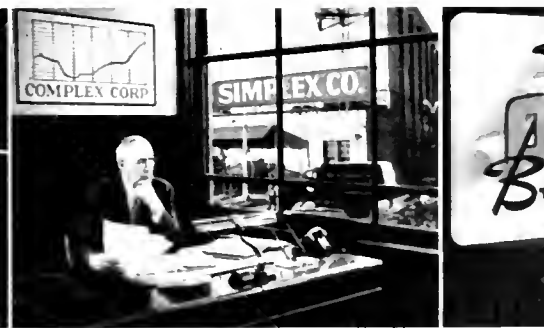
Correct techniques curate expense



you in industry have frequent need to reach these five broad audiences—



When the need is sales training, this is the way to make sure that all your salesmen, distributors, and dealers are told an accurate story.



Your training problems may be different from other companies. In that case, you may want to have sound slidefilms tailor made.

Yes, t train t sound appeal

H
D
N
and
Bo
In
the
know

I
new
is a
line
not
I
at
five
I
scale
P
the
the
in
circ.
sho
Me
anc
I
pro
wat
know
row
cho
me
cast



Be
S
o

How Prevues "Treasure from the Sea"

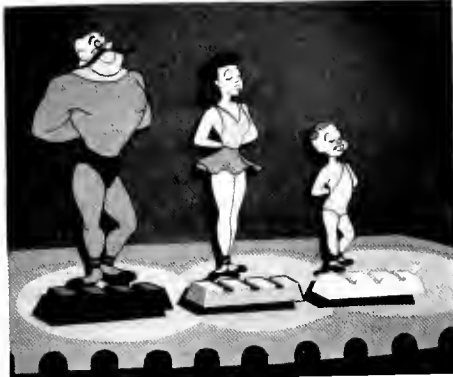
MUCH HAS BEEN PUBLISHED in the past five years about magnesium, "the wonder metal"—in the technical terms of its weight, tensile strength and its uses in military aircraft and jet engines. Most of this published material has ignored the metal itself and how it is produced, progressing from a little known to a head-material a gap has been left in the public knowledge of the real treasure—magnesium—are now taking from the sea.

Shown at New York Press Premiere
 Will close this gap, to awaken public awareness of how magnesium is made and how it is used, the Dow Chemical Company of Midland, Michigan, has chosen an animated cartoon picture as its key medium.

Introduced last month at a special showing at Monte Carlo in New York to representatives of newspapers and magazines, Dow's *Treasure from the Sea* is now booking to selected audiences nationally through the Princeton Film Center.

Produced by Walt Disney, *Treasure from the Sea* has been reduced to Kodachrome from original Technicolor and is ten minutes running time. Offered concurrently to in-house program time to a desirable half hour is a more technical film, *Magnesium—Metal from the Sea*, describing the extraction and processing of the metal.

The Disney short describes briefly Dow's success of producing magnesium from sea water and illustrates how vacuum cleaners, power lawnmowers and wheelbarrows made of magnesium are lightening daily burdens in the home. Greatly increased use of magnesium by the automotive industry is foretold, and much greater payloads for planes



NEWS: BOY DOES MAN'S WORK is the theme of this cartoon illustration showing lightness properties of Dow magnesium.

built of the light but durable metal are demonstrated. A striking example of its value to industry is offered through an amusing bit of animation that suggests how fast the first train might have gone had it been possible to construct it of magnesium rather than of crudely cast iron.

SALES MANAGER INTRODUCES FILM

Mr. L. B. Grant, Sales Manager of Dow's Magnesium Division, stated at the Monte Carlo preview that: "We've spent most of our time in the past talking to engineers about magnesium, but now we'd like to 'glamorize' the metal for the general public. We'd like to show the useful things that people can buy which are made of magnesium."

"We hope that this film will suggest to you and your friends how magnesium can and is being used, not only in reducing the millions of household 'woman-hours' of labor, but also in important uses in industry," Mr. Grant

declared, "With magnesium tools a man can drill more holes and buff more car bodies—that cuts labor costs, produces more goods at a lower cost—and that is more important to everybody."

MANUFACTURER RELATIONS

Sponsor: Food Machinery Corporation. Film: *This World of Color*. Producer: Rodney Gilliam Productions.

★ Taking an unusual approach to a problem of consumer acceptance *This World of Color* begins by pointing out the importance, beauty and usefulness of color in nature and in man made objects.

Appropriately colorful subjects and beautiful color photography characterize the 25 minute film throughout.

The film then goes on to point out that when fruit, for one reason or another, fails to produce the color that we are accustomed to think of as "natural" for it, then color is added to make it more visually attractive. But this does not harm the fruit, nor is it any reflection on its natural qualities.

Specific purpose of the film is to reduce customer resistance to the "Color Added" label on oranges. Primarily a service to the orange grower and marketing groups who are customers of the Food Machinery Corporation, the film contains no plugs for Food Machinery products and is only indirectly a sales film.

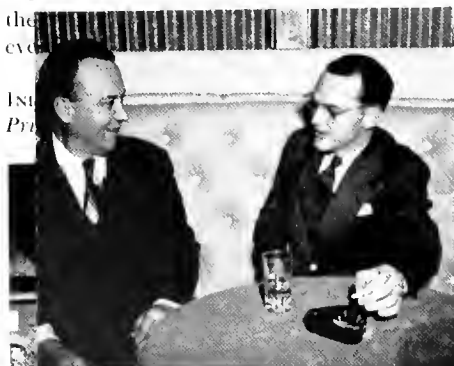
This World of Color is being made for school and general non-theatrical release. It should find ready acceptance everywhere because of its informational, non-commercial approach and the educational value of the subject matter.

Final distribution plans have not been announced, but will be on completion of the film, which is scheduled for early 1947 release.

Case Histories Prove Popular

★ Judging from numerous letters received by the Editors of BUSINESS SCREEN from advertising and sales executives, there is widespread interest in the expanded coverage of "Case Histories" now provided in these pages. By personal preview at our New York, Chicago and Los Angeles offices, a number of films are regularly scanned. Other reports are prepared with industry cooperation in the field.

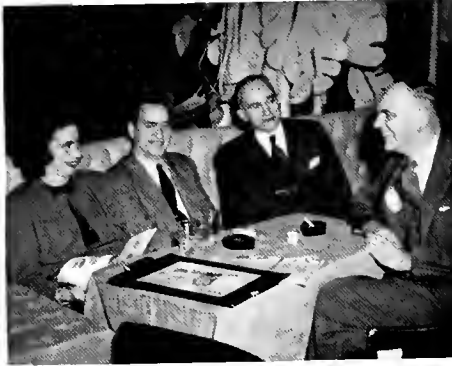
The Press and Business Meet at Dow's Recent New York Premiere



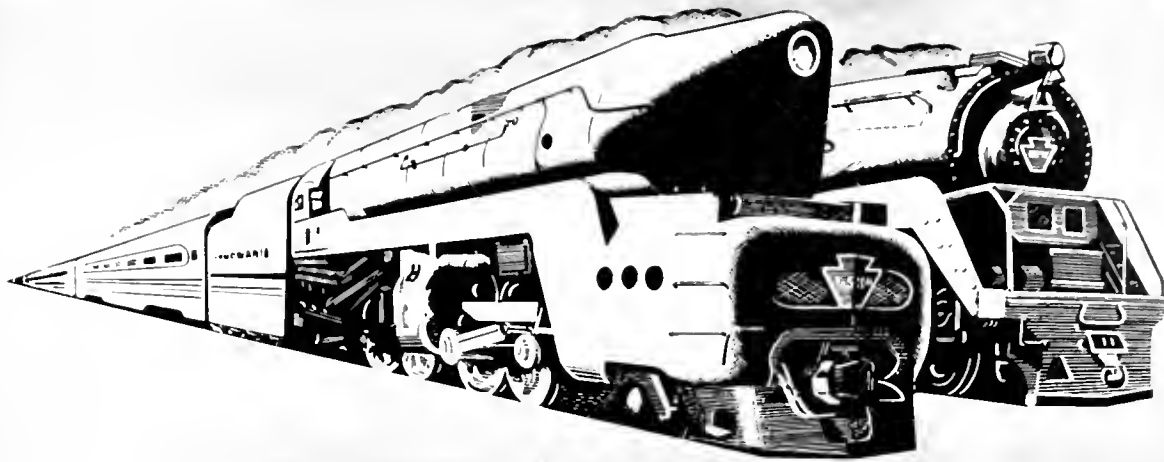
MILLARD HOOKER, President of the Wall Street Journal (left) chats with Walter Boone of Dow Chemical Company staff.



MILLARD HOOKER, Dow adman (left) hears Leo Grant, Sales Manager of Dow Chemical, introduce the film at the mike.



INFORMAL CHAT with (l to r) Mr. and Mrs. T. W. Kuehn (at left) and Norman Stabler and Ray Hoadley of N. Y. Herald Tribune.



“Clear Track Ahead”

Railroad fans everywhere, from your young son to Lucius Beebe, are finding the Pennsylvania Railroad's new motion pictures a “must” on their movie calendars.

More important, though, are the many thousands of ordinary citizens who are getting from these films a revealing story of American railroading, from the days of the covered wagon to the streamlined Diesels of tomorrow.

A vital public relations job for the Pennsylvania Railroad and for all other railroads is brought to the screen with dynamic action, sound, narration, dia-

logue and an original musical score.

“CLEAR TRACK AHEAD” is a 25-minute story available in 16mm to schools, clubs, churches, and other non-theatrical groups. The second picture, “GOING PLACES,” is a 10-minute theatrical version for national theater release.

These are just two of a number of interest-getting films for American industries which Audio is regularly producing. With the people, the experience, and the facilities to handle jobs of many kinds, we would like to work with you and for you on your next motion picture production.

*Producers of
Sound Motion Pictures*



*Send for “A Few
Facts About Audio”*

AUDIO PRODUCTIONS, INC.

630 NINTH AVENUE, FILM CENTER BUILDING, NEW YORK 19, N. Y.

Case Histories:

ALSO SEE PAGES 18, 20, 21, 22, 23, 24, 25)

TRUCK TRANSPORTATION

Film: *Earth in the Future* **Sponsor:** Fruehauf Trailer Company. **Producer:** Wilding Picture Productions, Inc. **Distributor:** Modern Talking Picture Service, Inc.

To be reviewed at length in the next issue.

★ Dedicated to the pioneers who founded the motor transport industry, a new film, *Earth in the Future*, has been released by the Fruehauf Trailer Company for showings to groups interested in the growth of transportation in America. Depicting the development of the trailer idea, the film touches upon each phase in transportation progress—horse-drawn vehicles, boats, railways, electric lines, and finally the automobile, motor-truck, our highway system and the truck trailer.

The film shows dramatic scenes of trailers at war and trailers serving our war production lines at home. Showings may be arranged through Fruehauf Trailer Company branches.

COMMUNITY RECREATION

Film: *Playtown, U.S.A.* **Sponsor:** The Athletic Institute. **Producer:** Chicago Film Studios. **Distributor:** Association Films

★ Community recreation resources can play a vital role in curbing juvenile delinquency as well as contributing to better living for citizens. *Playtown, U.S.A.*, a 25-minute color film produced for the Athletic Institute, a non-profit organization devoted to the advancement of athletics and recreation, is one of the most convincing human interest film documents in recent years.

The film presents factual evidence of a typical community plan (Decatur, Illinois) and shows what can be done when all local public and voluntary agencies pool resources to achieve this important objective. Industrial plant groups, service clubs, veteran organizations and civic groups will find *Playtown, U.S.A.* most effective. Production and sound are excellent and the color of undeviating quality throughout.

PLASTICS MACHINERY

Sponsor: F. J. Stokes Machine Co. **Film:** *Robots at Work*. **Producer:** Hathen Productions, Inc.

★ The story of completely automatic plastics molding is told in a new 30-minute color and sound motion picture, *Robots at Work*, produced for the F. J. Stokes Machine Co. by Hathen Productions, Inc. of Philadelphia.

Various methods of compression molding of thermosetting plastics, and action shots of hand presses, simple hydraulic presses and semi-automatic presses are shown with the advantages and disadvantages of each. The latest development in plastics molding—the completely automatic molding machine—is

then shown. Two models of these machines, the Stokes 15-ton completely automatic molding machine, and a 50-ton model of the same machine are described in detail.



"Mr. Key" knows answers to selling problems

RETAIL SALES TRAINING

Film: *Keynotes to Successful Selling Series*. **Producer:** General Service Publishing Company.

★ General Service Publishing Company, for 18 years a producer of store training, merchandising, advertising and personnel mate-

rial, has recently completed two of a series of eight sound slidefilms to be syndicated to department stores throughout the country.

The films are General Service's first venture into the slidefilm medium. Titled *A Journey With Mr. Key* and *Character Readings With Mr. Key*, the new strips and discs are audio-visual versions of the company's successful *Steps To The Sale* books which have been widely used to train retail sales people.

Keynotes to Successful Selling introduces "Mr. Key," an animated character who seems to know all the answers to a saleswoman's problems and proceeds to provide them on the spot as "Miss Jones" goes about her work in the store.

In the first film "Mr. Key" tells "Miss Jones" how a customer should be greeted—with courtesy, accurate information and sincere interest. The second film describes how to size up a customer, how to know and understand her problems by taking a real interest in her.

Each film is followed by a short strip of frames without sound for use in review purposes. To aid in promoting interest in the films, coming attractions posters are supplied and pamphlets outlining the film's message are given to salespersons attending the show.

McGraw-Hill Enters the Educational Film Field

★ A new package of teaching tools for high schools and colleges, consisting of textbook, 16 mm sound motion pictures, and silent filmstrips has been announced by McGraw-Hill Company, Inc. Marking its entry into the educational film field, the Company has started production of several series of McGraw-Hill Text-Films. Each series of films will be specially prepared for direct correlation with a particular textbook, using the same basic approach to the subject and the same terminology as the textbook. The films, which will be ready for distribution next spring, are being produced by Audio Productions, Inc., Caravel Films, Inc., and The Pathscope Company of America, Inc., all of New York City.

Plans call for all units of the package—textbook, motion pictures, and filmstrips—to be subjectively related, but functionally different. Motion pictures will stimulate student interest and give a realistic explanation of theories, principles, techniques, and applications, especially in those phases of the subject most difficult for the average student to understand.

Filmstrips will amplify the presentation, will ask questions, and re-emphasize key points in both textbook and motion picture. Both motion pictures and filmstrips will provide extended coverage of the subject matter in the textbook which will remain as the basic source of information to be transferred to the student under the direction of the teacher.

These films are being produced under the direction of Albert J. Rosenberg, Manager of

the recently created Text-Film Department of McGraw-Hill. Rosenberg has had considerable experience in film work and in education. During the war he had charge of the production of 75 motion pictures and accompanying filmstrips and coordinated instruction manuals at the U.S. Office of Education. He also served as Technical Aviation Consultant for the U.S. Office of Education, for the Armed Forces Institute, the Airline War Training Program, and the Baltimore school system. Previously, he taught at Johns Hopkins University and the University of Baltimore.

In describing the program, J. S. Thompson, President of McGraw-Hill, said that no attempt would be made to produce Text-Films on every phase of a particular subject, or on every chapter of a particular book. Instead, he indicated, selection of film subjects will be based on those parts of the course most difficult for the student to grasp, as determined from replies to questionnaires sent to users of the texts, and on those parts of the book that can be more effectively presented by the visual medium than by lectures or the printed word.

"Textbooks and films alike," said Thompson, "are individually important teaching tools in the hands of the teacher. By providing these tools together in a single package for correlated use in a particular course of study, and providing also a manual suggesting how the package can be used effectively, we believe we can help both student and teacher alike to increase educational return from the course."



**DON'T LET A *BURNOUT*
SPOIL YOUR SHOW**



Be sure it's G-E... to be sure of:

1. **Greater screen brightness**, clearer pictures... G-E lamps are designed to give you full advantage from the optical system of your equipment.
2. **More uniform screen brightness**... differentially coiled filaments on most popular sizes fill the film aperture smoothly.
3. **Uniformly dependable performance** on every replacement... thanks to precision manufacture, rigid inspection.
4. **Constant improvement**, as developed by G-E Lamp research, for better, clearer projection. See your G-E dealer today.

GET A "SPARE" G-E Projection lamp

Plenty of high-wattage types
now available

Suppose you were showing a movie... holding your audience with the interest and action of the film... and then came **BLACKNESS!**

Don't let a burnout spoil your show! See that you have a spare G-E Projection Lamp with every movie projector you operate. Your dealer now has plenty of these popular sizes!

**200-watt T-10 300-watt T-10 500-watt T-10
750-watt T-12 1000-watt T-12**

See him today and get the spares you need so you'll be ready for emergencies. For some slide projectors however, and projectors requiring lower wattage lamps, the supply is still limited.

Confused about lamp sizes? If you have a variety of types of projector, send for the G-E Projection Lamp Guide, which tells you the correct size lamp for all types of projectors. Simply write General Electric, Div. 166, BS-9, Nela Park, Cleveland 12, Ohio.

For better "flash" pictures keep asking for

G-E midgets!



Remember... for every photographic purpose
G-E LAMPS

GENERAL  ELECTRIC

65 Miles Up

EPOCHAL ROCKET FILMS!

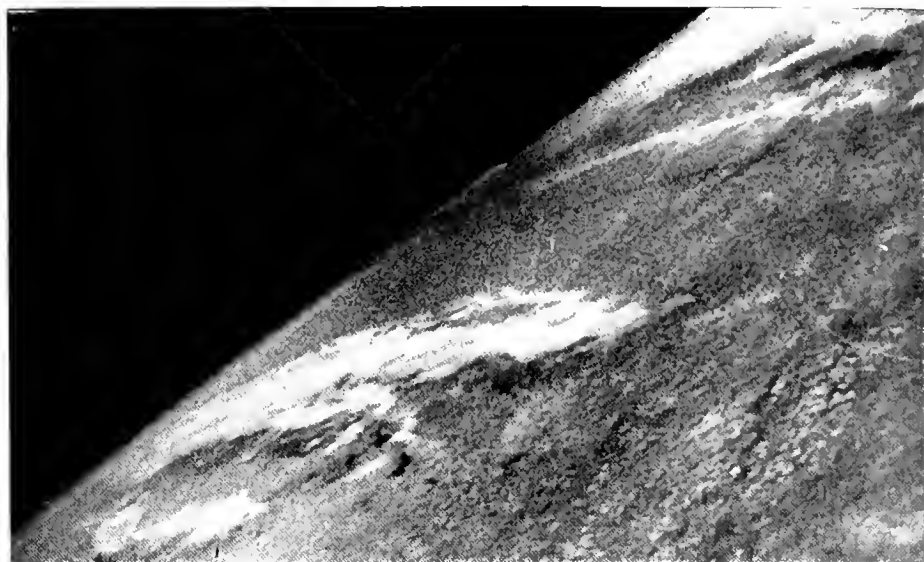
DeVry Camera Aboard V-2
Takes Historic Films of
Earth's Surface



(ABOVE) ROCKET CAMERA REVEALS the earth from an altitude of 15 miles, clearly showing clouds casting their shadows on the ground and the vivid contours of a mountain range in the foreground.



JOHNS HOPKINS SCIENTIST Glyde Holliday of the Electronic Photography group, Applied Physics Laboratory, examines parts of DeVry camera following its recovery after 25,000-foot free fall to the New Mexico desert.



(ABOVE) THE HORIZON AS PHOTOGRAPHED at an altitude of 65 miles by the rocket-mounted motion picture camera. At this point camera was theoretically 720 miles from the horizon. Picture shows approximately 40,000 square miles of earth's surface.

★ First motion pictures of the earth's surface taken from outer space at a height of *sixty-five miles* were flashed to the world through newspapers, special layouts and newsreel coverage in late November. The story behind this epochal photographic event is a tribute to American photographic genius and to the manufacturer whose camera was hurled to the unprecedented height and returned to earth with its precious cargo intact!

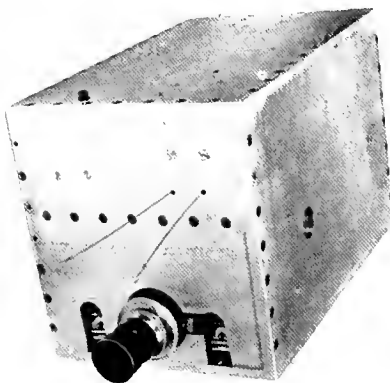
This dramatic photographic achievement was recorded during the recent experimental propulsion of a captured German V-2 Rocket at White Sands, New Mexico. The photographic apparatus selected by Army and Scientific authorities for the experiment was the standard DeVry 35 mm Model A camera.

It was attached to the rocket in a housing especially designed for the purpose by the Applied Physics Laboratory of Johns Hopkins University. As the rocket was released the camera recorded its rapid ascent at the rate of four pictures per second, beginning with an alti-

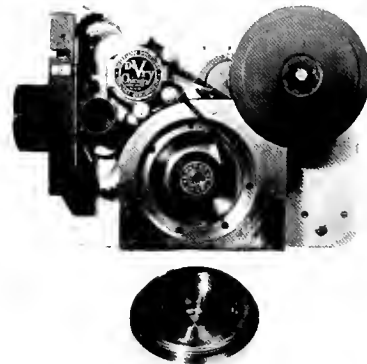
tude of 100 feet, continuing until the rocket had reached its 65-mile apex, then completing its historic picture-making mission as the rocket descended to earth once more.

Scientists throughout the world have marked the event as one of great significance, for never before have such studies of the earth's surface been available. One frame alone encompasses approximately 40,000 square miles of the earth's area, a remarkable achievement and an undeniable tribute to the ability of this American manufacturer of photographic equipment.

The camera operated perfectly throughout the incredible speed of the ascent and continued to function well in the descent until it reached a point five miles from earth. At that point the apparatus was blown clear of the rocket's fuselage and plunged to the earth in a free fall from a height of 25,000 feet. When the camera apparatus was located, engineers in charge discovered the lens and batteries smashed, but metal working parts still in excellent condition!



SPECIAL ROCKET HOUSING for the DeVry Model "A" 35mm motion picture camera, designed for the epochal photographic expedition to the stratosphere by Johns Hopkins scientists.



MOVIE CAMERA MECHANISM before being installed in V-2 rocket, showing specially designed armour plate take-up spool magazine that protected the precious history-making film on its 65-mile journey into the unknown.

A new and exciting "tool" for visual education . . .

Complete, originally illustrated visualizations of outstanding classics on

SLIDES and SLIDE FILMS in FULL COLOR

2" x 2" Slides and 35mm. Slide Films

New in conception and treatment, these PICTOREEL productions afford students the opportunity of visualizing period costumes, architecture, manners, as well as the pageantry and adventure of the stories themselves in gorgeous full color. Excellent for English literature and history courses.



IVANHOE

by Sir Walter Scott. Highlights of the story condensed into a fascinating educational production.



TREASURE ISLAND

by Robert Louis Stevenson. As Jim Hawkins relates his experiences, the magic of the story is vividly recreated.



THE THREE MUSKETEERS

by Alexandre Dumas. The whole panorama of 17th Century France is captured in this exciting visualization.



RIP VAN WINKLE

by Washington Irving. Adventures of the world's most famous sleepyhead . . . portrayed against an early American background.



ROBINSON CRUSOE

by Daniel Defoe. Beloved Crusoe and his man Friday learn a new way of life on the tropical island on which they are marooned.



ALICE IN WONDERLAND

by Lewis Carroll. Exciting stories for children and adults of Alice's visits in imaginary lands.



A CHRISTMAS CAROL

by Charles Dickens. England in the 1800's . . . the time when Scrooge learns the meaning of Christmas in this immortal classic.



KING ARTHUR

by Lord Tennyson. Here is the colorful court life of medieval England under the rule of Arthur and the thrilling knights of the Round Table.



ALI BABA AND 40 THIEVES

from The Arabian Nights. A woodchopper overhears the password to a cavern where forty thieves store their loot . . . and eventually becomes its owner.



ROBIN HOOD

from mythology. The medieval hero, Robin Hood, and his companions, Little John, Friar Tuck, live again in this fascinating series.



MOBY DICK

by Herman Melville. An accurate account of whaling in the 19th century . . . from one of the most popular adventure stories of all time.



THE ODYSSEY

by Homer. The story of Odysseus' life and travels, full of astonishing scenes and the early Greek way of life.

AT YOUR DEALER, OR ORDER BY COUPON

2" x 2" Slides \$15.75 35mm. Slidefilm
Each Part \$4.25 \$9.75

	35mm. Slidefilms		2" x 2" Slides	
	Full Set	Part	Full Set	Part
IVANHOE				
TREASURE ISLAND				
THE THREE MUSKETEERS				
RIP VAN WINKLE				
ROBINSON CRUSOE				
ALICE IN WONDERLAND				
A CHRISTMAS CAROL				
KING ARTHUR				
ROBIN HOOD				
MOBY DICK				
THE ODYSSEY				
ALI BABA AND THE FORTY THIEVES				

NAME

ADDRESS

CITY ZONE STATE

Check Money Order C.O.D. 85-12

2" x 2" Slides—full set (approximately 100 slides), \$15.75 . . . or four parts, at \$4.25 each part.

35mm. Slidefilms (approximately 100 frames), \$9.75 complete.

PICTORIAL FILMS, Inc.

R.K.O. BUILDING

RADIO CITY 30, N. Y.

Case Histories:

ADDITIONAL REVIEWS OF NEW PROGRAMS

OIL INDUSTRY RELATIONS

Sponsor: Shell Oil Co. Film: Prospecting for Petroleum. Producer: George Pal Productions.

★ Use of a new medium in the commercial film is shown in the George Pal Puppetoon soon to be released on *Prospecting for Petroleum*.

The film, a one reel Technicolor production for the Shell Oil Co. is both educational and entertaining, with very few commercial "plugs."

The picture is designed for schools and all general audiences, dealing as it does with a subject of such general interest as the earth's reserves of oil.

The film presents the facts about petroleum. How the war has depleted our supply, and the supply throughout the world, and as a result prospecting for petroleum reserves has become a highly scientific procedure.

Pal's puppets are well known to theatrical audiences. They appear, without wires or strings, against miniature backgrounds. Each figure is separately carved for each action, and the process, while producing an air of reality, involves a great deal of production time and effort.

While this is Pal's first commercially spon-

sored picture in America, he has a background of commercial experience. His first motion picture use of the puppets was in Europe before the war, where in his studio in Holland he produced Puppetoons for major European advertisers.

This film is the first of six public service films planned by Shell on the petroleum industry. Each film will be an entertaining educational presentation of some phase of oil production, and may include live action and cartoon sequences as well as the puppetoon technique.



Simmons shows "A New Way to Better Sleep"

RETAIL SALES TRAINING

Sponsor: Simmons Co. Film: A New Way to Better Sleep. Producer:

★ To push its new electronic blanket, the

Simmons Co., of mattress fame, has released a new 16 mm sound film, *A New Way to Better Sleep*, aimed at dealers, the public, and as a good sales-training film for retail stores.

The film shows a typical housewife telling her husband about a new blanket she has purchased, how comfortable, safe, and easy to operate it is. Before she bought it herself, she had to be convinced by superior salesmanship that the product was a good one.

The film handles technical explanations of the mechanism in the blanket with clever animated drawings of the electrons controlling the blanket's heat through the end-table regulator. It is already being shown to dealers, and will be available for free distribution from John G. Roemer, Simmons Co., 1 Park Ave., New York 16, N.Y.

PUBLIC HEALTH EDUCATION

Sponsor: American Cancer Society. Film: The Traitor Within. Producer: John Sutherland Productions.

★ Purpose of this one reel Technicolor film done in cartoon animation is to eliminate superstition, ignorance and fear about cancer.

The picture illustrates what cancer is, how it begins and develops. The symptoms and warning signals are given. It allays fear by pointing out that much can be done about cancer if it is caught in the early stages, and if the family physician, a specialist or a clinic is consulted at the time of the first suspicious symptoms.



FONDA FILM
PROCESSING EQUIPMENT DIVISION

SOLAR

STAINLESS PRODUCTS

**WHEN YOU BUY A
FILM DEVELOPER
DON'T FORGET THE
\$64 QUESTION**

No film developing machine is any better than its drive mechanism. That's why it's so important to ask plenty of questions about this vital feature.

And that's why the Fonda Developer is your best buy... the only processing machine with the patented *Fonda driving principle* for regulating film tension. Fonda not only welcomes comparison with any other developer but invites particular scrutiny of its exclusive driving principle.

Your Fonda machine will process any type film at almost any speed range. — 35 mm, 16 mm, color, black and white, positive, negative, reversal or microfilm.

Sales office: 6534 Sunset Blvd.,
Hollywood 28, California • Factory: San Diego

Reel News

◆ As part of a public relations program, The Ford Motor Company through J. Walter Thompson has commissioned Transfilm to produce three sound color films designed to show the beauties of travel in the United States. The films will be distributed to Ford District Offices throughout the country, who will make them available to schools, clubs, churches, conventions, and local groups. Transfilm has completed the first of the sound color films, *Men of Gloucester*. Other titles to be produced in this program are *Pueblo Boy* and *Southern Highlands*.

Indiana Visual Aids Grant by M. L. Stoepfelwerth

◆ A gift of \$1800 has been made to Indiana University by the Indiana Visual Aids Company of Indianapolis, through its president, M. L. Stoepfelwerth, for the purpose of employing graduate assistants to undertake studies on the correlation of films with the more widely taught subjects in Indiana schools. Professor L. C. Larson, director of the audio-visual center at Indiana University, will supervise the work.

European Production Up According to Paul Cherney

◆ PAUL CHERNEY of Cinefot International Corp. has just returned from an extensive tour in Europe, visiting the photographic industry. He covered England, France, Belgium, Holland, Denmark, Sweden, Czechoslovakia, Italy, parts of the German Occupation Zone and Switzerland.

Cherney reports that the European photographic industry is making considerable strides even though prices in most markets are still far above our own domestic level, primarily on account of artificial exchange rates. The German photographic industry is definitely on the way again and it is just a question of months until German photographic commodities begin to flow into world markets.

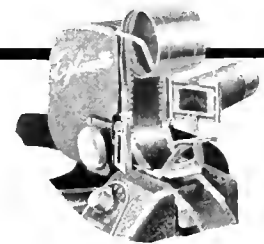
OPERADIO MANUFACTURING CO.

PRESENTS THE NEW - -

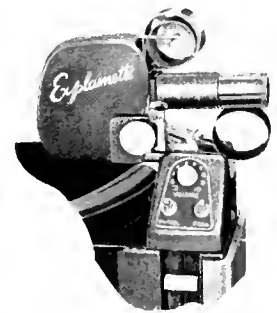
Explainette

designed for . . .

- SALES TRAINING
- POINT-OF-SALE SELLING
- EMPLOYEE TRAINING
- VISUAL EDUCATION



"Thread-Easy" film guide simplifies loading and threading of the film. An exclusive feature found only on the EXPLAINETTE.



Simplified, easy-to-operate lever for advancing of film. . . with control panel at your fingertips.

The most dynamic sales and training aid in America!
EXPLAINETTE "100" is the sound-slide film projector designed to reach *eyes and ears* and put *your story* over instantly! *And note this:* The low-cost EXPLAINETTE "100" is truly portable, truly easy-to-operate. Film, screen, and unit fit in one handy case — exclusive "Thread-Easy" film guide reduces loading and threading time by 50% — unique fingertip-film-advance really simplifies operation.

OPERADIO Explainette

SOUND SLIDE FILM EQUIPMENT



FREE!
PIN COUPON
TO LETTERHEAD

OPERADIO MANUFACTURING CO., DEPT. BU-12, ST. CHARLES, ILL.

- () Send free, illustrated folder on the Explainette "100".
() Have your representative give us a free demonstration.

NAME _____

ADDRESS _____

CITY _____

STATE _____

HOW ABOUT YOUR SHOW INSURANCE?

◆ Don't take a chance on a poor showing of your well-produced film. A well-trained projectionist can add immensely to the success of the program. Easy-to-understand lessons and

diagrams are presented in Business Screen's "Audio-Visual Projectionists Handbook", 1947 Edition now in preparation! Order your copy today at only \$1.00, from BUSINESS SCREEN, 157 E. Erie, Chicago, Ill.

Southeastern Regional Meeting of Visual Dealers Opens Jan. 31

◆ The first Southeastern Regional Meeting of the National Association of Visual Education Dealers will take place at the Biltmore Hotel, Atlanta, Georgia, on January 31 and February 1. F. F. Carter is NAVEED Regional Director of this area and President of the National School Supply Company of Raleigh, North Carolina. The Southeastern Regional meeting, planned by NAVEED authorities as the first in a nationwide series to be held throughout the last months of 1917, will be principally concerned with ways and means for the expansion and extension of visual education for schools, businesses, churches and community groups, and the increasingly important part to be played by the visual education dealer as a specialist who will aid in this development.

EIGHT STATES REPRESENTED

The first regional meeting is expected to attract half a hundred or more visual education dealers, film librarians and salesmen from eight Southeastern states from Maryland to Louisiana. In addition, representatives of a score or more of manufacturers, producers and distributors of visual education items will be on hand.

The meeting opens Friday evening, January 31, with a "Get Acquainted" party and special dinner. There will be an "Around the Breakfast Table" meeting over the coffee and rolls at 8:30 Saturday morning, February 1. Under the leadership of W. Dan Browning, of Ideal Pictures' Richmond, Va., office, this breakfast meeting will feature informal discussions of service to Southern homes, industries, agriculture, and to churches.

NAVEED PRESIDENT TO SPEAK

The formal sessions will begin at 9:30 AM. with a talk on "1917—Your Year of Opportunity," by NAVEED President Bernard A. Cousino, of Toledo, Ohio. This will be followed by a series of nine three-minute reports on the status and future prospects of visual education in each of the nine states in the region.

After a "Fellowship Luncheon," the afternoon discussions will center around the topic "What's Ahead for You." Final event on the program will be "The Question Box," at which time questions which have been placed in

News of the Dealer Field

a box throughout the meeting will be discussed by a panel of dealers and others.

There will be no formal trade show at this or any of the NAVEED Regional Meetings. In lieu of a trade show, the manufacturers, producers and distributors who exhibited at NAVEED's 1916 Convention, or who are members of the Association, will be invited to attend free of charge.

Victor Distributors Release 1917 Company Catalogs

◆ Several of Victor ANIMATOGRAPH's distributors have recently issued new catalogs. They include Sunray Films, Inc., Cleveland; Swank Motion Pictures, Inc., St. Louis; James E. Duncan, Rochester, New York; J. P. Lilley & Son,

Harrisburg, Pennsylvania; and Hammett, Inc., Portland, Maine. **Russell H. Yankie Named Southern Manager for Natco**

◆ WILFARD GIBWELZ, Executive Vice-President of Natco, Inc., Chicago manufacturers of 16mm sound motion picture equipment, announces as part of Natco's broadened sales plans, the appointment of **RUSSELL H. YANKIE** as southern district sales manager for Natco. With headquarters in St. Petersburg, Florida, Mr. Yankie will be in charge of Natco sales throughout the entire south, calling on dealers, school supply, church supply, department and camera stores.

Mr. Yankie brings a long and successful experience to his new position. He was graduated from

Northwestern University with a Master's Degree in 1918. He was educational representative for Universal Publishing Company in the south; Manager and Director of Sales of visual and sound equipment for the Superior School Supply Company of Kansas City, Mo. for ten years; and most recently was southern manager for Young America Films.

Brazilian Visual Education Dealer Previews to Government

◆ BYINGTON & COMPANY, Victor Animatograph's distributor in Brazil recently screened Encyclopaedia Britannica's film *The Wheat Farmer* at a Congress in Rio de Janeiro attended by all Secretaries of Agriculture of Brazil.

At the conclusion of the Congress Byington's presented each of the Secretaries with special folders containing the booklet "The Audio-Visual Education" (in Portuguese), a colored illustrated catalog of the Animatophone, and a complete list of films produced by the Encyclopaedia Britannica Films.

Report Progress on Bluebook of Audio-Visual Equipment

◆ Price schedules of leading manufacturers are coming in to the publication offices of **BUSINESS SCREEN** for the 1917 Blue Book of Audio-Visual Equipment to be published in cooperation with the National Association of Visual Education Dealers.

Manufacturers are urged to complete these schedules as soon as possible because of the numerous requests from dealers for this much-needed reference book.

Tefilm Doubles Capacity for Color Release Printing

◆ Carrying the much-publicized stop-action photography of horse races to its logical conclusion, Tefilm Studios, producer-lab, has inaugurated a practice known as Tefilm Control. This "control" requires the filming of each race on the track's program in complete form.

Peter Comandini, member of Tefilm Studio's board of directors, has assumed technical supervision of the program.

In another connection, Tefilm also announces that it has developed, in its research laboratories, technical improvements which will double its capacity for color release printing. The method includes a device which eliminates the need for notching the original, and thereby minimizes handling and possible mutilation.



FILMS for INDUSTRY

"Dial Comes To Town"

This twenty-minute sound film recently made for the American Telephone and Telegraph Company is one of the best examples of the use of motion pictures.

Before this film was available it was necessary to move heavy equipment from place to place accompanied by engineers and a demonstration crew. This picture saves much of this expense and does a better job in acquainting the public with the advantages and operation of the dial telephone.

Made with a cast of well-known motion picture, stage and radio people, expertly directed in realistic settings, "Dial Comes To Town" is one of the many outstanding films made by Loucks and Norling in 1916.

LOUCKS & NORLING

245 WEST 55 TH ST. • NEW YORK CITY

MOTION PICTURES • SLIDE FILMS • SINCE 1923

Record Showings

24 Million See Film
by American Transit

★ Some records that are arousing interest in the motion picture and public relations fields are being established by the film on traffic safety, *It's Wanton Murder*, produced by the American Transit Association.

Released only about six months ago to help counteract the upsurge in traffic deaths anticipated as a result of the war's end and the wider use of autos, the picture has been seen to date by more than 24 million persons throughout the United States, Canada, Puerto Rico and Hawaii and is still going strong. It has been seen not only in sponsored showings by local transit companies, but by audiences in first-run and community theaters in more than forty major cities.

In addition, the film has been featured over a coast-to-coast broadcast and has been sent out by television. Most recent highlight of its career is its adoption by the NEWARK (N. J.) EVENING NEWS, which purchased 24 prints and is showing them throughout New Jersey.

Motion picture authorities say that never before has a film produced by a non-Hollywood company been shown to so many people in so short a time and it is predicted that before its run is completed one out of every three people in America will have seen it.

Mr. Guy C. Hecker, Director of the American Transit Association, is the man whose vision brought the film to life. It was written and produced by the William J. Ganz Company of New York. Bookings for the film are being handled through the Association and its local affiliates throughout the country.

The picture, which is available in both 16 mm and 35 mm sizes, is a sound film, in two reels, running about ten minutes. It portrays the tragic results of traffic carelessness and the waste and destruction which follow an unguarded moment behind a steering wheel.



NEW NON-REWINDING REEL SET

**Removes need for film
rewinding at any time!**

Your film is always correctly wound...always ready for immediate reshooting with the sensational new Non-Rewinding Reel. No chance of showing film backwards or upside down. Easy to operate. Quickly attached. Will be available in sizes to fit 8mm or 16mm projectors, silent or sound. 400-foot 16mm reel sets ready for immediate delivery. \$14.50 a set.



Give it for Christmas!

Ask your dealer for a demonstration. Write for descriptive literature today.

MOTION PICTURE EQUIPMENT CO., INC.

112 WEST 42nd STREET

NEW YORK 18, N.Y.

GOOD SHOWINGS GET FILM RESULTS

◆ Make sure your next film showing is a good one. Well-trained operators mean real program enjoyment, get film results. Easy-to-get lessons,

diagrams, charts, etc. in the new Audio-Visual Projectionists Handbook, 1947 Edition. Order you copy today from *Business Screen*, 157 East Erie St., Chicago, 11, Illinois.

IN THE PICTURE PARADE

—Notes and News About Useful Industrial Films—

lubricate, cool and act as a hydraulic medium. Standard laboratory tests are pictured to clarify demulsibility, foam resistance, rust prevention, oxidation stability and other characteristics. Good maintenance and cleanliness are emphasized for long life and trouble free operation of turbine. Commercialism is avoided throughout.

Shell Oil Gets Navy Clearance on Lubrication Film

◆ The Shell Oil Company educational training film, *Lubrication of Turbine Systems*, which was produced for the United States Navy Department Bureau of Ships, is now available to all parties interested in the operation of turbines, the company announced today. The film, a result of extensive research, shows the great advances made during the war in turbine lubrication and uses the technique of both live action and animated drawings.

hibited turbine oils for stationary units, was requested by U.S. Navy to develop similar oil with higher specifications for combat vessels. For several years Shell was the only company that could meet these specifications, supplying the greater proportion of the Navy's total requirements of this oil during the last fiscal year.

At the beginning of the war, the company, which had already developed highly stable rust-in-

Lubrication of Turbine Systems requires 30 minutes for screening, and is a 16 mm. black and white, sound film. It explains the functions and characteristics of turbine oil in the power plant of a modern destroyer, stressing that it must

The film begins with views of turbines in builder's shop. Arrangement of a typical pressure circulating turbine lubricating system is shown. Sump, pumps, strainers and coolers are described and illustrated. Purifying system is explained in connection with settling and centrifuging of the oil.

Although industrial power plant turbines usually require lighter viscosity oil, most of the components described in the motion picture are found in land power plants, Shell stated.

Film is now available for general distribution from Shell Oil Co., Inc., 50 West 50th Street, New York 20, New York.

* * *

Western Air Lines Pictures Filming by Paul Hoeller

◆ The beauty spots of western America are being filmed in a series of 23-minute sound and color motion pictures by Paul Hoeller Productions for Western Air Lines. Featured are famous scenic places as thousands of air tourists are now seeing them, from both plane and ground level. Some of the air shots include Old Faithful in action, the flight over the Grand Tetons and the Grand Canyon of the Yellowstone.

Hoeller, well-known as a writer and lecturer, spent August and September of this year flying, tramping and riding over the northwest country during which time he filmed over 9000 feet of 16mm color. He was accompanied by three Western Air Lines "still" photographers.

First in the film series will feature the Yellowstone and the Grand Tetons, including the dude ranch country, followed by a film on Glacier National Park and the Canadian Rockies.

Slanted for use in schools, clubs, churches and conventions, the films will also familiarize audiences abroad with American beauty spots by dubbing in narration in foreign languages. Western Air Lines, which serves



• **Distinctive Films**

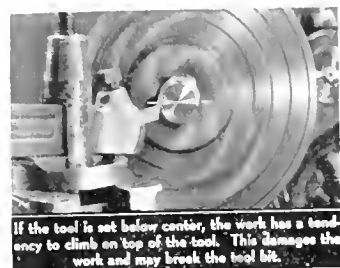
• **For Specific Purposes**

• **By Outstanding Personnel**



PATHESCOPE PRODUCTIONS
THE PATHESCOPE COMPANY OF AMERICA, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.



If the tool is set below center, the work has a tendency to climb on top of the tool. This damages the work and may break the tool bit.

Frame from "Metalworking" Film

"Safe Metalworking Practices" Slidefilm Produced by Handy

◆ The Jam Handy Organization, of Detroit, has completed a new series of industrial training slidefilms on *Safe Practices in Metalworking*. The series consists of eleven subjects on the operation of the engine lathe, each reel divided into several lessons, and each containing a review and questions to be used as a guide in group discussions.

The subjects are: (1) Kinds, Parts, Safety; (2) Operating, Speeds; (3) Carriage Controls, Feeds; (4) Turning Tools; (5) Chucks, Chucking Work; (6) Centers, Setting Tools, Facing; (7) Center Holes, Mounting Work, Facing Between Centers; (8) Turning Between Centers, Shouldering; (9) Recessing, Chamfering, Filing, Polishing, Knurling; (10) Angular Turning, Taper Turning with a Compound Rest; and (11) Collets, Faceplates, Rests.

* * *

Atomic Bombing Missions Are Featured in New AAF Films

◆ The first Atomic bombing of Japan and the Bikini tests are shown in a new 16 mm sound motion picture, *AAF-Special Delivery*, produced by the Office of the Director of Information, Army Air Forces to show AAF participation in peacetime pursuits.

The various means of delivery made by the AAF in war and peace are shown, the preparations for "Able Day" are graphically depicted, and the explosion of the tiny particle of plutonium is recorded from several angles.

The film is twelve minutes long, and is obtainable from the U.S. Office of Education, through its contractual distributors, Castle Films, 30 Rocketteller Plaza, New York, New York, under the usual release plan of furnishing prints at cost. The film is available for admission-free showings only.

a majority of all the National Parks and playgrounds of the west, is making its 6000 miles of facilities available to Hoeller for the photographing of these productions.

Hoeller has had wide experience in making these types of films. He has filmed wild beasts, savage tribes, and never before-photographed regions, such as the "lost city" of Gedi, the Kalahari Desert, the Delta of the Zambesi, and the relatively unknown Katsur Desert. Just before his Western Air Lines tour of the west, he completed an assignment for the Idaho State Department of Fish and Game, during which he and six other men shot over 200 rapids in a descent of the wildest river in America. Fourteen days on the Salmon River, the "River of No Return" that flows through the most primitive parts of the U.S., enabled him to film bear, wild sheep, goats and other animals.

Bureau of Mines Gives Data on New Production Schedule

◆ The Bureau of Mines has announced from Washington its new schedule of 16mm films dealing with mining, minerals and petroleum for free distribution to schools, the armed forces, scientific societies and civic groups. Program calls for fifteen sound-productions, three of which have

been completed already. Production budget for the group totals \$350,000 with \$52,250 allocated for extra prints. Funds come from private American mineral industries which, since 1916, have contributed \$2,250,000 for this work. The Bureau's library totals 11,000 reels.

Film Accessory Maker Shows New Product Film in Color

◆ BARDWELL & McMASTER, INC., Hollywood manufacturers of the Multi-Flex Filter for amateur movie makers, announce the release of a 16 mm full color motion picture film, showing this latest device and the many special effects which can be obtained by its use.

Distributors and dealers are now loaning out prints of the film to camera clubs and other groups which are interested in learning to title motion pictures, and to improve the quality of their titling. This gives amateur motion pictures added attraction value by making titles with the professional touch of the Hollywood studios.

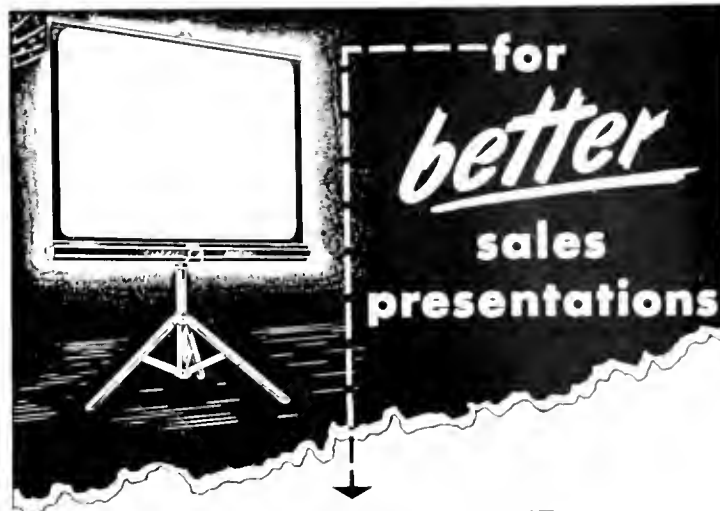
The film is three hundred feet of intensely interesting action in full color, showing how to make zooms, fadeouts, forward-and-backs, wipes, double exposures, scrolls, flip-flops, swing-arounds, rolls, and every other type of title, as well as trick shots and special effects. Prints of the reel are now available through their distributors and dealers for loan to clubs and other organizations throughout the United States and Canada.

Dealer Training Program of Heating Group to Florez

◆ The National Warm Air Heating and Air Conditioning Association is embarking on an exhaustive dealer training program to be presented to dealers in all major cities during 1917. FLOREZ, INC., training and promotion specialists, has been assigned the handling of the job.

It is announced that the conferences will make use of the latest types of audio-visual aids, including sound slidefilms, charts and Visual Cast slides. W. H. KNOWLTON, of the Florez staff, will have personal supervision of the program.

◆ The first 1917 issue of BUSINESS SCREEN will feature a review of the best features in past years. Order your extra copies now.

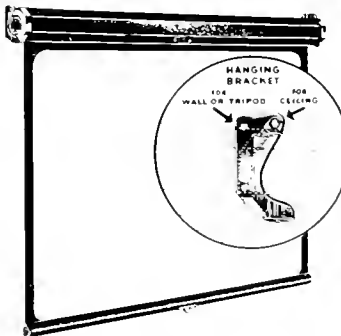


...choose a **DA-LITE** screen

THE NEW CHALLENGER

Trim, sturdy, smart in appearance—the new Challenger offers greater convenience and finer light reflective qualities than have ever before been available in a portable screen! It is just the screen for sales presentations, conventions, and small training centers where portability is so important. A new smartly-designed Octagon Case provides better protection for the screen fabric and adds years of life to the screen. "Slide-A-Matic" locking eliminates bothersome external locking devices; new Ridge-Top legs assure greater stability. The new Challenger meets all the needs of industrial users. Don't be satisfied with average presentations—make them impressive—use a Challenger!

THE NEW MODEL B



This new Da-Lite hanging screen has also been improved throughout. It has the same distinctive Octagon Case and finer Glass-Beaded fabric as the Challenger. It is ideal for sales rooms and auditoriums where a more permanent type of installation is needed.

These are only two of the many new Da-Lite screens which are available now at your dealer's. You are invited to ask for a demonstration and compare them with any other screens. Be sure to see also the famous electrically-operated Electrol for large conference halls and small theaters. Write for further information to Dept. 811.

DA-LITE SCREEN COMPANY, Inc.
2723 NORTH CRAWFORD AVENUE, CHICAGO 39, ILLINOIS



For 16mm. Film—400 to 2000' Reels
FIBERBILT Cases are approved for
Service by the **Armed Forces**, for shipping
of 16mm. film.



**UNITED WORLD FILMS FORMED BY UNIVERSAL,
RANK AFFILIATE, FOR 16MM FILM OPERATIONS**

Eisenhower's staff during the war, was Assistant Chief of Staff for Personnel and Administration in the FIO. He supervised the distribution of entertainment and training films to the troops. He was awarded the Distinguished Service Medal by the U.S. Government, the Legion of Honor and the Croix de Guerre with Palm by the French, and the Order of the British Empire by Great Britain. Prior to his military service, Franey specialized in business administration and management.

KRUSE A 16MM VETERAN

Kruse was with Bell and Howell's Film Division since 1929 when he established the Educa-

tional Division, and four years later assumed the management of all film matters for the firm. In 1935, he was loaned to the U.S. Department of the Interior to develop patterns for visual presentation for the National Park Service. Currently he is president of the Allied Non-Theatrical Film Association, and is on the governing board of the Film Council of America.

PROMINENT IN FILM INDUSTRY

McEvoy has been producer and manager of short subjects and non-theatrical operations for Universal Pictures Company for the past three years. For fifteen years prior to that he was Eastern and Can-



WILLIAM F. KRUSE

adian Sales Manager for RKO.

Dorfman has been president of the American Institute of Motion Pictures since 1938, and has produced many outstanding films, among which were Law Film Classics, Nobel Science Series, Literature Series, and Presidential Series. He also originated, wrote, produced and directed the Gallup Poll films, released internationally, and produced films in furtherance of the war effort in cooperation with the U.S. Departments of State and Navy. Dorfman has also produced theatrically for Paramount Pictures, and has written, produced, and directed for Columbia Pictures.

**Atlas Production Volume Up
According to Studio Head**

◆ **ATLAS EDUCATIONAL FILM COMPANY** has more business in production or on order than at any previous time in its thirty-three year history, according to Robert B. Wesley, President. Much of this is repeat business according to Wesley's statement. Some of it is production for new clients who have become interested in the services of the company since its recent rehancing and change of ownership.

Visual training programs are in progress for companies such as Orange-Crush Company, and First-McNess Company, who are important users of slidefilms in their training programs.

Other Atlas productions are in various stages of process for leading organizations and business concerns such as the Hot Dip Galvanizing Association, Goodman Manufacturing Company, Phelps Dodge Copper Products, Duncan Electric Company, U. S. Bureau of Mines, Sinclair Oil Company, Official Sports Films Service, The National Retail Hardware Association, National Dairy Council.

Under one roof...

... a completely integrated photographic service for the production of sound motion picture films... for industry and education.
Recording studio, editing, animation, and laboratory facilities... for other film producers and photographic departments of other industries.
Superior 16mm. duplicates with or without optical effects... black and white or full color. Write for further information.

- Sound Stage of 8,000 Sq. Feet
- Recording Studio with Seven Channels
- Lab Capacity of 112,000 16mm. feet per day
- Producing films by the 16mm. method for 15 years

THE CALVIN COMPANY

Especially equipped to make... Large quantities of prints! Color Prints with Optical Effects!

1105 EAST 15TH STREET, KANSAS CITY 6, MISSOURI

COLONEL JAMES H. FRANAY

◆ Formation of a new company, United World Films, Inc., for the purpose of producing and distributing 16 mm entertainment, educational and religious films was announced last month by N. J. Blumberg, president of Universal Pictures Company, Inc.

In announcing the formation of United World Films, Inc., a wholly owned subsidiary of Universal Pictures Company, Inc., it was disclosed that the entire non-theatrical library of the Bell and Howell Company, known as the Filmsound library and comprising 6000 subjects, has been purchased. In addition to the film library, the entire operating personnel and branch offices in Chicago, New York, Washington, and Los Angeles, together with the dealer and agency contacts of the Bell and Howell distributing system were transferred to United World Films.

ALIGNED WITH J. ARTHUR RANK

Universal, already closely affiliated with the J. Arthur Rank Company in the distribution of its general product in this country through the recent merger of Universal and International Pictures, will now become the primary distributor of the J. Arthur Rank non-theatrical product in the United States.

Chairman of the Board of United World Films is Matthew Fox, who will occupy this post in addition to his duties as Executive Vice-President of Universal. Col. James M. Franey is President, and will devote himself to the coordination of all activities of the business. The key executives of the company are William F. Kruse, a member of Bell and Howell Company for the past seventeen years, and Edward L. McEvoy, present head of Universal Picture Company's Short Subjects Department, as Vice-Presidents. Edmund L. Dorfman is Vice-President in charge of Production.

Franey, a Colonel on General



CARROLL DENNING is the chief instructor in the training of the S.V.E. camera at West Chicago.

Cowling Named Full Colonel
 ♦ **EDGAR HERRON LANE COWLING**, for six years Technical Editor of Eastern Classroom Films is now wearing a glory on his shoulders, having recently received his promotion to full colonel. Cowling has long been an advocate of the principle that Government should not produce training films which can be contracted to commercial production. Colonel Cowling entered the service in 1909 and was assigned to the AAF serving as Chief of Production of Motion Picture Services of AAF. Later he was

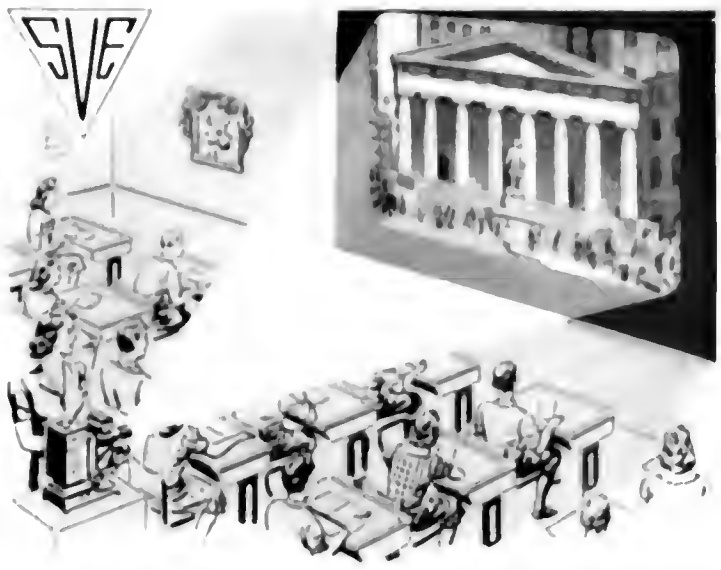
assigned as Director for Visual Service of the AAF. Mr. Cowling is a member of the National Photographic Association, the American Society of Camera Men, the American Society of Motion Picture Technicians, the American Society of Professional Photographers, the American Society of Camera Men, the American Society of Camera Men, the American Society of Camera Men.



FREDERICK J. GAYMER
 Gaymer in Cleveland Advertising
 ♦ **DOROCK F. GAYMER**, former of the Jim Handy Organization, is established in advertising of the North Cuyahoga Building Cleveland, Ohio. Mr. Gaymer will specialize in problems of advertising, sales promotion, sales organization, public relations and sales service training, with clients in Buffalo, Pittsburgh, Youngstown, Akron, Cleveland and Detroit.

Georgia's New State Library
 ♦ **GARLAND C. BAGLEY**, head of Georgia's new Audio-Visual Education Department, announced the formation of a State Film Lending Library from which state schools will be able to borrow films rent and postage free. Catalog lists of all films available in the service will soon be provided to all superintendents and principals of the Georgia school systems. Mr. Bagley asked that no booking requests be sent to his office until such time as formal announcement is made. A heavy volume of correspondence, he pointed out, would only delay the program.

Ed Schultz Becomes Arkansas Dealer
 ♦ For the past two years Visual Aids Specialist for the Army Medical Center at Washington, D.C., Ed Schultz has returned home to Little Rock, Arkansas to open his own educational business as Audio-Visual Consultant. Schools in Arkansas, prior to opening the field, he will use a photograph.



WHERE PERFECT PROJECTION IS A "MUST" . . . THEY USE S.V.E. PROJECTORS



Model G



Model AK



Model AAA

In the nation's classrooms where the finest possible projection is required to insure the effectiveness of visual instruction, S.V.E. projectors are preferred over all others. More than 125,000 schools use S.V.E. projectors.


Your training and selling presentations too will gain by S.V.E. projection. The time-proven S.V.E. multiple-condensing lens system assures uniform, brilliant screen illumination. Other S.V.E. features include smooth, easy operation, correct ventilation for complete film and slide protection at the aperture, semi-automatic slide changer, and a large selection of objective lenses for any desired length of throw or picture size.

There are S.V.E. projectors to meet every need: the Model G units for showing single frame filmstrips; the AK for showing miniature 2" x 2" Kodachromes or black and white slides; and the Tri-Purpose projector for showing all three—single and double frame filmstrips and miniature slides.

See your industrial film producer or write today for full information on S.V.E. projectors—now better than ever.

SOCIETY FOR VISUAL EDUCATION, INC.
 A Business Corporation
 100 EAST OHIO STREET • CHICAGO 11, ILLINOIS

Writer • Director • Editor
Movies • Slidefilms
 Capable of managing picture department
 heavy industry plant
 consumer goods manufacturers
 or service organization
 Supervising and collaborating in all phases of film production and distribution of
 selling
 teaching
 documentary subjects
 on a fee of salary basis
 Will consider agencies or post connection
 Write to Box 12
BUSINESS SCREEN
 157 E. Erie St. Chicago 11

SEEING THE UNSEEN
 Through Micro Motion Pictures

 Secures of the most powerful device
 growth of vision. It permits the
 gains and one by one on the
 of "seeing" things—seeing and
 learning a lot of new things on
 the line of vision. For as it is
 just as to a drop of water, the
 few things which are left in the
 line of vision are "seen" as if
 they were in the line of vision.
 For the use of the Rolab
ROLAB Sandy Hook, Conn.
 Phone: Newton 581
 PIONEERS FOR MANY YEARS
 Ask for Booklet



NEW PRODUCTS

THE BUYER'S GUIDE TO THE LATEST IN AUDIO VISUAL EQUIPMENT

WELCOME, 1947! What new wonders will this year bring from the designer's benches of this communications industry? Plagued by materials and labor shortages in '46, visual equipment manufacturers look to the new year for better things. Prices reflecting increased costs and lower plant efficiency were uniformly high. But demand was equally great for better products.

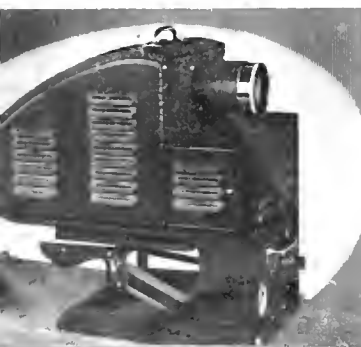
Business and industrial users meanwhile were calling on the ingenuity and foresight of projector designers for lighter, simpler but equally effective equipment soon to be needed in thousand-fold units all over the world. Retraining of sales and distributive workers for jobbers, wholesalers, retail outlets and service stations would be a major task for 1947-8. Projector design and production lines would have to step along to meet this vast market opportunity.

Business was also preparing to show its own new products to millions of potential users in competitive markets. It is on the lookout for a myriad of projection devices for counter, store, window and other display and demonstration purposes. 1946 was better forgotten. Hail '47!

New Opaque Projector Takes Full 7 1/2" x 10" Page Material

◆ CHARLES BISSELL COMPANY, New York maker of projectors, has announced the Model OX3 Opaque Projector which features a 7 1/2" x 10" copy opening. This opening more than covers the average printing surface of a standard 8 1/2" x 11" sheet.

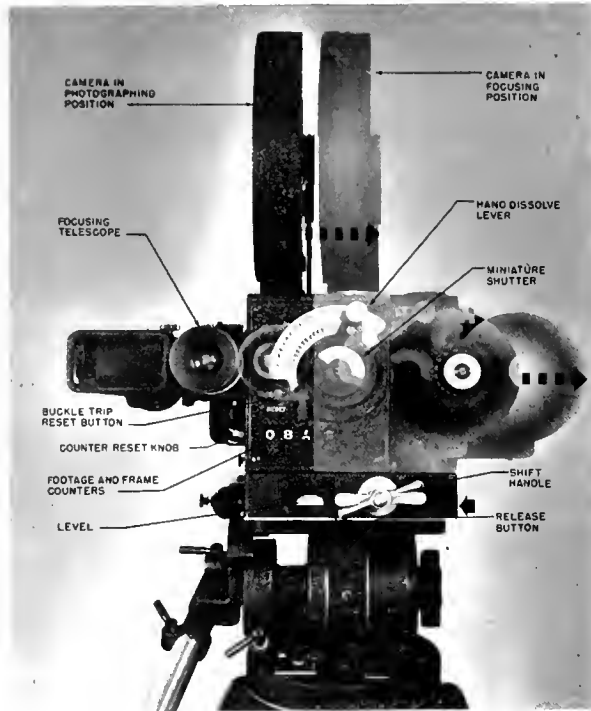
BISSELL MODEL OX3 opaque projector described above takes a full page of material for training, promotion and other business uses.



Equipped with an 18" focal length lens, the Model OX3 will fill a screen of 5 1/2 x 7 feet to 11 x 15 feet. A self-locking device enables copy platen to be locked open in various positions for easy

insertion of copy. Two attachments for holding copy are provided. The OX3 is 23" long, 22" high, 12" wide and weighs 130 1/2 pounds. It operates on either AC or DC, 120 volt current.

FEATURES OF THE NEW MITCHELL 16MM CAMERA



Graphic illustration of the Mitchell 16mm Professional Camera shows features similar to the 35mm equipment.

Mitchell Unveils New 16mm Professional Camera

◆ Meeting field demands for a high-quality precision built professional 16mm camera, MITCHELL CAMERA CORPORATION has announced the new Mitchell 16mm Professional.

Designed as a faithful counterpart of Mitchell's famed 35mm "big brother", the new camera is little different in design or operation. The smaller camera incorporates the same "rack-over" device, the same type of focusing telescope and view finders. It may be used either as a silent camera or double-system sound camera.

A quick-shifting four-lens tur-

ret, a hand dissolve with miniature shutter and a combination matte box and sunshade unit are other Mitchell features included in the new "16" professional.

The movement is a double cam type: one cam actuates the pull-down mechanism and the second cam operates the pilot pins. It may be operated at normal or high speeds.

Production of the new "16" is being carried on in a new 6-acre plant near Hollywood where the elite of production and cinematography recently paid their re-

spects at an unveiling ceremony. The Corporation has also announced plans for a high-precision 16mm professional projector, to be followed into world markets by a 16mm camera and projector for amateur movie makers.

COMPANY AN INDUSTRY PIONEER

The new product announcement brought to mind the colorful and energetic career of cinema-pioneer George Mitchell, founder and inventor. Twenty-six years ago, Mitchell opened a small workshop and factory in Hollywood.

His entry into the field came at a time when flicker and imperfection was still a great obstacle to screen quality. A thorough, meticulous man ably equipped with mechanical skill, Mitchell first of all designed a camera that would be easy to operate. One of his developments was the "rack over" device.

With the advent of sound, Mitchell soon offered a self-contained "silent" camera not requiring "blimp" or other sound-elimination contraptions. Constant cooperation with film makers and users has been the rule of the Mitchell organization on both design and production lines.

OTHER 16MM FEATURES NOTED

The new 16mm camera holds 100 feet of film and incorporates a buckle trip that stops the camera motor in case of take up failure. Motors are available for high-speed operation or work in conjunction with sound and background projection.

(BELOW) Two Views of the new 16mm Mitchell Professional showing some of the features described.





FILMO DUO-MASTER slide projector recently announced by B. H.

Filmo Duo-Master Projector Announced by Bell & Howell

◆ A new projector for 2" x 2" slides has just been announced by Bell and Howell. The new Filmo Duo-Master Projector includes many of the features incorporated in the somewhat higher-priced Filmo Slide Master and is intended for vocational and personal use.

Among the features designed into the new projector are: an efficient illumination system which assures a brilliant image on the screen (and at the same time eliminates light spill); a heat absorbing glass filter which assures low temperatures on the film plane; drop-out lamp replacement; adjustable condensers; steady projection during shift of slides; three interchangeable lenses; and warp proof, die-cast construction.

The Duo-Master has an 8-degree vertical tilt, spiral-groove micro-focusing, a hinged lamphouse lid, and is 13 inches long, 8 1/2 inches high and 4 1/2 inches wide.

High Speed 16mm Developing Introduced by Chroma-Tech

◆ Operating at speeds of 150 feet a minute with complete safety to film is promised producers and laboratories using the new CHROMA-TECH ADD-A-UNIT 16mm de-



CHROMA-TECH Developer equipment features speed in output.

veloping machine recently introduced.

The Ad-A-Unit employs a disengaging mechanism which goes into operation with as little as four ounces of tension placed on the moving film. This disengaging head consists of a spring-loaded carrying bracket on which is mounted taper roller bearings sustaining a full cantilever stainless shaft. Mounted on this shaft is a series of hard rubber rollers which carry the strands of film.

The film runs under such low tension that it may be pulled away from the rollers and inspected as it continues moving through the drying stage.

Each "unit" is made up of six processing tanks and five rinse tanks. This system of washing between each tank stops any solution from carrying over to the next tank with the film. Machine's speed is 1000 feet per hour.

New Tilt Head by Mayfield

◆ Designed for use with both the heavier still cameras and all 16mm cameras, the Mayfield Company's new pan tilt head and tripod are particularly adapted to location shooting where portability and strength are factors.

(CONTINUED ON NEXT PAGE)



**A Truly Mechanical BRIEF CASE for Your Salesmen, Now!
And at LOW COST — with**

MOVIE - MITE

16 mm. Sound-on-Film Projector

PORTABLE—Weighs only 27 1/2 lbs. complete.

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

STANDARD FEATURES—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.



Write for Interesting Folder

"It Makes Sense"

See your Industrial Film Producer for demonstration and delivery information

"KEEP YOUR EYES AND EARS ON MOVIE-MITE"
MOVIE-MITE CORPORATIONS
 © 1945 1103 EAST 15TH ST. KANSAS CITY 6, MISSOURI

New! TELEFILM'S "Lok-On" Flange

Used by Leading Hollywood 16mm Editors and Producers for Editing and Re-winding

1. Telefilm's latest 16mm flange is the easiest to handle, easiest to use. Engraved 1/2 inch scale on inside surface shows amount of film on spool. One side removable for use with mechanical spinning film for re-winding. No change in film or winding chart lengths of 100 feet. No special winding without endangering emulsion surfaces. Outer side has specially made locking device, allowing removal of film by means of a simple L-clip. Core takes standard lab pack up to 1 1/2 standard 16mm 35mm rewind.

TRY IT 10 DAYS — MONEY BACK!

May be purchased complete, 5 inch size \$17.50 or 9 1/2 inch size \$18.50, or the face side with spool may be purchased separately at half above prices. Immediate delivery. Use it 10 days then money back if not delighted.

TELEFILM INC.

HOLLYWOOD 16mm HEADQUARTERS

6039 Hollywood Blvd., Hollywood 28, Calif.



AMPRO CORPORATION ANNOUNCES CENTURY-10 1947 MODEL FOR 16MM SOUND PROJECTION

◆ Making projection of 16mm sound-on-film movies as inexpensive as possible, while retaining all the precision features necessary for quality sound projection, is the announced purpose of the new Amprosound "Century-10."

It is presented by Ampro Corporation as a light and compact projector, with extremely simplified design to provide the utmost in 16mm sound-on-film projection where features such as still pictures, reverse operation, and the combination of silent and sound speeds are not desired. With its constant speed AC motor with film speed of 24 frames per second (sound speed), the Amprosound "Century-10" is adapted for use in homes, classrooms,

in small auditoriums and for industry.

In every way this model demonstrates Ampro's efforts to make operation as easy as possible. Fast automatic rewind, easy threading system, quick-centering tilting knob, and centralized panel control are a few of the convenient features.

You use standard prefocused lamps for this projector, up to and including 1000 watts. Lamp adjustment is micrometric—aligns lamp filament with optical system both laterally and vertically. Projector is equipped with super 2-inch F1.6 coated lens, instantly replaceable by either 1, 1½, 2½, 3, 3½, 4 inch super lenses.

Among the features that make

for fine sound reproduction is the rotating type of sound drum, which avoids sliding action between the drum and film—thus prolonging film life and maintaining high quality sound. Curved film-guides before and after sound drum eliminate weaving and "belt action." Amplification is of high quality, with tone control for sharp speech reproduction. 12-inch permanent magnet dynamic speaker has adequate power for moderate sized auditoriums.

Amprosound "Century-10" operates on 60 cycles AC only, 105 to 125 volts, although it can be used with a converter or inverter on DC. Complete unit includes projector, speaker, lens, lamps, 1600 ft. reel, and standard accessories. Two carrying cases are also supplied, for projector and speaker. For other specifications, see your local Ampro dealer or write Ampro Corporation, 2835 N. Western Avenue, Chicago 18.

* * *

Kodak Unveils New Camera to Newspaper Editor Group

◆ A group of newspaper editors, invited to a display of Eastman Kodak Company's newest "baby," paid little attention when they passed a special flash lamp and were photographed in pairs at the entrance to a Rochester dining room. Their eyes popped, however, when the photographs were projected on a screen set up in the room even before they could reach their seats.

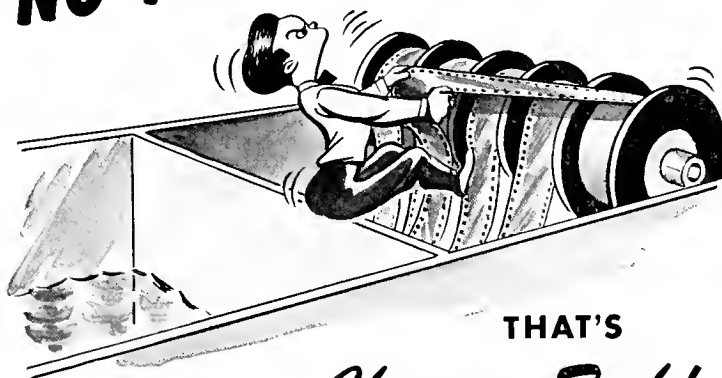
DR. WALTER CLARK, assistant to the Director of Kodak Research.

THE PM PROJECTOR STAND, distributed exclusively by Arel, Inc., St. Louis, is a convenient accessory for all projector users.



BUSINESS SCREEN MAGAZINE

NO FILM BREAKAGE!



THAT'S

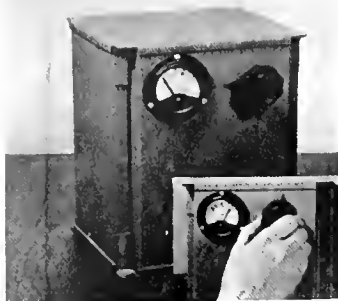
Chroma-Tech!

It's true, CHROMA-TECH has developed the Add-A-Unit 16mm motion picture developing machine that "uses its head" in the production of quality motion picture development. "Uses its head" in the complete protection of film being processed, AND BEING DEVELOPED AT THE AMAZING SPEED OF 9000 FEET PER HOUR! Yes, actually over 1½ miles of film per hour developed in actual tests prove the protection of the Add-A-Unit developing machine. Many other features make this development an outstanding contribution to 16mm motion picture production. Among these, most prominent, is the feature of price. This speed, with this protection at only \$4,250 plus tax. The Add-A-Unit handling 1000 feet per hour for \$2,500 plus tax. Plan to see this remarkable equipment today! Write for complete information.

"Chroma-Tech"

CREATORS OF MODERN MOTION
PICTURE MACHINERY

6552 SUNSET BLVD., HOLLYWOOD 28, CALIF.
MOTION PICTURE LABORATORIES



NEW VOLTAGE REGULATOR equipment for uniform 16mm power supply now being offered by Victor Animatograph Corporation.

NEW PRODUCTS

(CONTINUED FROM PRECEDING PAGE)

Advantages claimed for the Maxfield combination include: light aluminum head counterbalanced for both light and heavy cameras; single control handle which locks pan and tilt actions independently; friction leg lock simultaneously locks all three legs in any position with only one knob; tubular legs extend from the top with quarter turn locking at any height; interchangeable adaptor plug and safety screw makes any camera fit and hold tightly; reversible snap-in feet tips with points or rubber gripping surfaces.

* * *

Radiant's New Screen Warranty

◆ An unprecedented warranty on new projection screens is now being offered by the Radiant Manufacturing Corp., of Chicago. Radiant now binds itself to repair or replace all defective parts in the new portable tripod screens, guaranteeing them to be "free from defects in material and factory workmanship."

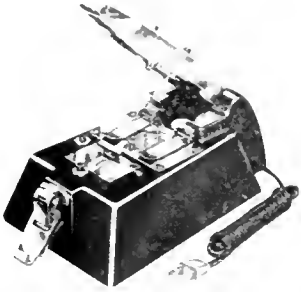
* * *

Screen Adette Represents VIZ

◆ The Screen Adette Equipment Corporation has been appointed exclusive Western distributor for the VIZ projectors and books. VIZ is a comparatively recent innovation in visual education, and is a highly acclaimed medium for the convenience of bed-ridden invalids. Entire books are microfilmed and projected on a screen placed at the foot of the patient's bed. Simply by pulling a cord, the reader can "turn" the page backward or forward, as he pleases.

◆ Just arrived for editorial review is the new 1947 Screen Adettes Equipment and film catalog, a model for audio-visual dealer literature to consumers.

explained the new device to the assembled editors. The instrument is "loaded" with 16 mm. film, and photographs are made at regular intervals. Immediately after exposure the film is subjected to hot chemical solutions. At a temperature of 110 degrees Fahrenheit, processing is completed in nine seconds! Next the film is pulled automatically into the projection system of the same machine, cooled and dried and projected within 15 seconds of exposure.



THE Lektia Splicemaster "16" just announced by Lektia Laboratories, Inc., New York, offers something new in automatically-timed film-welding for better and faster splices. Cementing and scraping are said to be eliminated by the device. Features a built-in editing and viewing light.

GENERAL ELECTRIC'S ANNUAL RESEARCH REVIEW SHOWS TELEVISION PROJECTION DEVELOPMENT

◆ General Electric, in its annual summary of research accomplishments, reviews its new Synchro-light film projector, 16 mm. and 35 mm., for use in television studios. The number of moving parts in television projectors has been materially reduced by using the principle of pulsed-light source in place of the customary shuttered source.

◆ Of interest, also, is the GE electronic newspaper, delivered by electronic waves rather than by the local newsboy. Four 9½ x 12 inch pages of text and photographs can be relayed from FM broadcasting stations, received by home or office recorders in a 15 minute broadcast, and the printed pages then pass out of a slot in the top of the receiver. A window is provided in order that the subscriber may read the pages while they are being recorded. The new newspaper will be put on trial soon in several metropolitan centers.

◆ Two new GE tubes have been developed for television receivers, one of them a direct view type

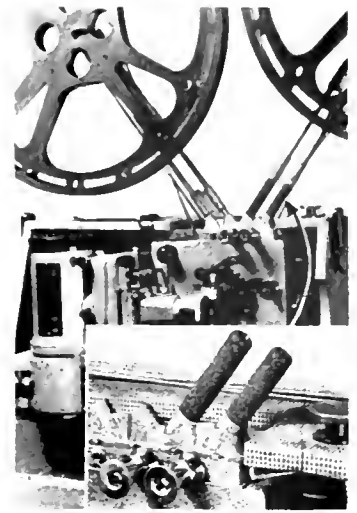
which has an ion trap to prevent screen burning. The other is a projection-type tube with a reflective metal backing, designed to improve picture contrast and detail. The coating acts as a corona shield.

Rear Projection Screen Specialist

◆ Translucent screens from one inch square up to thirty by sixty feet are now available from FOWLER COMPANY, 750 S. Wabash Ave., Chicago. Fowler's "Klearcite" screens for rear projection, rephotographing, trick shots, television, etc. are individually made and inspected to meet the client's particular requirements.

Picture Recording Fills Orders

◆ Production lines on new slide and display projection equipment are getting under way at PICTURE RECORDING COMPANY, Chicago, according to announcement from chief sales executive William French. Line features both outdoor and indoor display units as well as general slide and slidefilm projection.



(ABOVE) TWO VIEWS of the new Victor 16mm reel arm extensions.

Victor Reel Arm Extensions Provide a 50-Minute Show

◆ VICTOR ANIMATOGRAPH, Davenport, Iowa, has announced the development of new reel arm extensions making possible the use of 2,000-foot reels on its standard 16mm sound projectors. Extensions are easily installed and sell for only 75¢ per set. 2,000 feet of 16mm provides approximately 50 minutes of show.

Simplified Controls

FOR SMOOTHER OPERATION

Distinguish

The DP 300

The DP 300 will make your sales presentation program a simple routine, because *anyone* can operate it. Sensational refinements in design by precision craftsmen have eliminated mechanisms which have heretofore complicated the use of a slide and slidefilm projector. It is the easiest of all units to operate, for only the DP 300 has Simplified Controls. See your dealer or write for descriptive circular 125.

- Focus-Finder automatically centers slides.
- Micro-Focus knob focuses with micrometer exactness.
- Gear-driven wheel tilts unit up and down.
- Control knob reverses slide-film safely.

Prices: With 5" Anastigmat Lens
Without Case \$77.50. With Case \$86.00
(5" Anastigmat Coated Lens \$6.00 extra)



THREE DIMENSION COMPANY

4555-59 West Addison St.

Chicago, Ill.

"PROJECTORS WITH SIMPLIFIED CONTROLS"

RCA DESIGNS AND BUILDS FIRST 16MM MOBILE SOUND FILM RECORDING UNIT FOR CORONET

◆ The first complete mobile recording unit to be developed especially for 16mm sound film recording has been designed and custom built by the RCA Film Recording Department in Hollywood for the Coronet Instructional Film Company, of Glenview, Illinois.

The unit consists of a complete film and disc recording channel installed in a custom built body which is mounted on a 1½ ton truck chassis. The recording channel is of the Hollywood studio type and has all the features normally found necessary for the operations of major studios.

The optical system and film path of the standard RCA Model PR-23 Film Recorder installed in the mobile unit was specially modified to permit recording of direct positive as well as negative variable area sound track. The film recorder also includes a photographic slater and a synchronization marking system.

For "location" recording, the channel can be operated entirely by batteries which have sufficient capacity for approximately 20 hours of normal operation. Special windings on the motors of the camera and recorder permit

interlock operation from either a 96-volt battery source or a 220 volt three-phase AC supply.

The front compartment of this "recording studio on wheels" contains the disc and film recording machines, film loading cabinet, power supply batteries, and a number of storage compartments. The amplifier, power control panel, Selenium-type charging unit, dynamotor and filter are located in a bulk-head which runs crosswise of the truck. The rear compartment contains two large cable reels, lamp batteries, and a cable storage compartment.

Three large doors in the rear of the truck provide easy access to all storage space and equipment, while the rear side of the power panel and amplifier racks are equally accessible through hinged doors, immediately behind the amplifier and power panels. These panels serve to keep the equipment free from dirt and dust normally encountered in "location" work.

The addition of this mobile recording unit for 16mm sound film recording is in line with the expanded program which Coronet is planning in the production of instructional films.



HARRY MONSON, (left) *Impro sales executive, chats with India visitor, A. J. Patel.*

Patel, Ampro Agent for India, Cites Product Demand There

◆ "India is entering into a new economic and industrial era which will accelerate the demand for products of the western world." That is the statement made by A. J. PATEL, Ampro Corporation's distributor for India and Ceylon, while visiting Ampro's plant on a recent business trip from Bombay.

Mr. Patel, who heads PATEL INDIA, LTD., feels that prospects for sales of photographic and 16 mm. projection equipment in India are exceedingly bright. American productive capacity and ingenuity, he stated, are without doubt the best in the world.

Screen Adette Executives Are Named in Staff Announcement

◆ Sales personnel for West Coast operations of The Screen Adette Equipment Corp. have been announced by MERRIVAN H. HOLTZ, president of that organization. ARTHUR HERBERT is General Manager in Los Angeles, assisted by GEORGE JORDAN. In the San Joaquin Valley, LLOYD FINGLEY is in charge. Oregon, Washington and Northern Idaho is covered from Portland by WILLARD SANZENBACHER, Manager, assisted by HENRY JONCAS, while Northern California is managed by FRID F. KISLINGBERY and LEONARD STONE.

MOBILE SERVICE UNIT was delivered by Bell & Howell President J. H. McNabb (right) to Wayne Newman, service manager for Desert Book Co., Salt Lake City.



RESEARCH IS A NOSEY BUSINESS

Our motion picture research department spends more time than we think it should, studying your problems and how they may best be solved by the visual medium. They seem to think they should know all about your business before turning in the "signals" for scripting. Maybe they're right . . . our clients are satisfied.

PHOTO & SOUND, INC.

Creators of

INDUSTRIAL . . . TRAINING . . . MERCHANDISING
EDUCATIONAL . . . SALES MOTION PICTURES

Also

AUDIO-VISUAL EQUIPMENT SALES, RENTAL & REPAIR
BELL & HOWELL SPECIAL REPRESENTATIVE

141 NEW MONTGOMERY STREET • SAN FRANCISCO 5 • EXbrook 2103

S. G. Rose, Victor Executive, Tours Mexico and West Coast

◆ S. G. ROSE, top-ranking executive of Victor Animatograph Corporation, Davenport, Iowa, has been in Mexico on a personal survey of the Mexican business potential. On completion of the survey, Mr. Rose is visiting key distributors of Victor products on the Pacific Coast.

ROBERT H. KULKA, Victor's Latin American Manager, is also on an extended business trip throughout Mexico. Regarding the Latin American market, Mr. Kulka expressed enthusiastic optimism: "There are many forward-looking persons in these countries who are advocating the use of 16mm motion pictures as a profitable tool in industry as well as being of great value to the educational system. We are doing our best to help these friends of ours obtain not only the right equipment for showing 16mm sound motion pictures, but to furnish them sources of the best films, whether they be entertainment, educational, religious or industrial."

◆ The next issue of BUSINESS SCREEN will be a Review Number.



J. H. McNabb, President of Bell & Howell Company, recently signed a \$1,600,000 check representing a substantial payment to Uncle Sam on the modern Lincolnwood plant recently acquired.

SMPE Journal Award Goes to Ralph H. Talbot of Kodak

◆ The Society of Motion Picture Engineers, in its 60th semi-annual convention, bestowed the coveted Journal Award on RALPH H. TALBOT, chemical engineer of the Eastman Kodak Company, for his winning paper, "The Projection Life of Film." The Award goes each year to the author (or authors) of the outstanding paper on a technical phase of motion picture engineering which is published originally in the Society's Journal during the preceding year.

Mr. Talbot has performed valuable experiments in an effort to provide special solvent formulae to improve the film base of motion picture film. Recently, however, he has devoted his efforts to a study of film in projection, including scratch protection, wear and tear, etc.

W. J. German Elected Head of Brulatour Film Companies

◆ WILLIAM J. GERMAN, veteran executive of the J. E. Brulatour film companies, has been elected president, succeeding the late Jules E. Brulatour. German has been vice-president and general manager for many years. His service with Brulatour dates back to 1922.

Herman Sievers, EK Executive, Retires After 44-Year Service

◆ HERMAN C. SIEVERS, vice chairman of the board of directors of the Eastman Kodak Company, retired from active service after 44 years with the Kodak organization, it was announced last month.

Sievers served with Kodak first as store manager, then successively as general manager of Eastman Kodak Stores, general sales manager, vice-president in charge of sales and advertising, and finally as vice-chairman of the board, a post he has held since 1915.

The Eastman directors adopted a resolution which said in part:

"Your retirement is but a milestone in your career. You will continue to be our friend and confidant. Many of us will still come to your hearthstone for the help and advice which you have never failed to give, and which we know you will not withhold in the future."

At the same meeting the directors adopted a memorial on the death October 16 of Jules E. Brulatour, distributor of Eastman professional motion picture film since 1911.



ROBERT SCHAASSEUR

Natco Names Latin Agents

◆ BELLOWES SCHAASSEUR AND CO., INC., of New York, has been appointed exclusive sales representative for Natco, Inc., for the Central and South American markets. ROBERT SCHAASSEUR will conduct personal surveys of the area and will correlate the sales and promotional activities of the already-established distributors as well as the new ones to be appointed.

Natco 16 mm. sound projector equipment has long been prominent in Latin America.

MOTION PICTURES
SLIDEFILMS

SARRA,
inc. NEW YORK
CHICAGO
HOLLYWOOD

Showmanship
ON FILM

The most interesting tale often fails to make its point because of poor delivery. Film stories are no exception.

Skilled writers and production men, who have created a wide range of exceptionally successful films, are an important part of our staff. They give Mode-Art the know-how to make commonplace stories sparkle for film presentation.

May we show you what can be done with your products? There's no obligation.

MODE-ART PICTURES
INC.
1022 FORBES STREET
PITTSBURGH, PA.
James L. Baker, President

TYPE TITLES

... built up to a **STANDARD**
not down to a **PRICE**

THE KNIGHT STUDIO

Type Titles for Motion Picture
and Slidefilm Producers
341 E. OHIO STREET • CHICAGO 11, ILL

STAGE SPACE For Rent

Now available to motion picture producers. 5000 square feet. 1000 amps. A.C. Five dressing rooms. Switchboard service. Stock flats. Public address system. Private parking space.

ROCKETT FILMS

6063 SUNSET BLVD. • HOLLYWOOD 28, CALIF.

Everything in Projection

35mm PROJECTION
16mm MAZDA PROJECTION
8mm PROJECTION
2x2 SLIDE PROJECTION
SOUND SLIDE PROJECTION
TURNTABLE FURNISHED

16mm ARC PROJECTION
16mm SILENT PROJECTION
STANDARD SLIDE PROJECTION
FILM ROLL PROJECTION
OPAQUE PROJECTION
MICROPHONE FURNISHED

The World's Largest 16mm Sound Film Library of Commercial, Educational and Entertainment Films

16 Offices READY TO SERVE YOU

- 2024 Main St., Dallas, Texas
- 714 18th St., Denver, Colorado
- 926 McGee St., Kansas City 6, Mo.
- 2408 W. 7th St., Los Angeles 5, California
- 18 So. Third St., Memphis 3, Tenn.
- 132 S. Miami Ave., Miami 36, Fla.
- 5 Baylston St., Cambridge, Mass.
- 826 Baronne St., 2nd Floor, New Orleans 13, Louisiana
- 8th & Hennepin St., Minneapolis, Minnesota
- 915 S. W. 10th Ave., Portland 5, Oregon
- 108 W. 8th St., Chattanooga 2, Tenn.
- 219 E. Main St., Richmond 19, Va.
- 52 Auburn Ave., N.E., Atlanta, Ga.
- 1370 S. Beretania St., Honolulu, T. H.

and

Bertram Willoughby Pictures, Inc., Suite 600,
1600 Broadway, New York City 19, New York

IDEAL PICTURES

28 - 31 E. 8th St., Chicago, Illinois (Home Office)

From the Studios: NEWS OF BUSINESS FILM PRODUCERS

Ray-Bell Films Acquires 60-Inch Searchlight Equipment

◆ RAY-BELL FILMS, INC., St. Paul, Minn., has acquired a 60-inch searchlight which is capable of spotting an airplane 10 miles away. It is equipped with a complete gas-electric generating plant, and is mounted on a four-wheel trailer for transportation purposes.

The searchlight, which develops 800,000,000 candlepower brilliance, can be operated by remote control from a 500 foot distance, if necessary, and has a horizontal azimuth of 360 degrees, 180 degrees in a vertical plane.

When not used for film production lighting, the lamp will be used for promotional purposes.

Skellie Joins Jordanoff Firm

◆ The Jordanoff Corporation announced that B. N. SKELLIE has joined the organization to take charge of its industrial motion picture and slide film division.

Before the war, Mr. Skellie wrote and directed commercial films for Willard Pictures. In April 1942, he was commissioned as Ensign in the U. S. Coast Guard and for a year and a half was in charge of production of Coast Guard public relations films. As Lieutenant, he was assigned to the USS General H. F. Hodges (AP144) and served as its Communications Officer in the Pacific, Philippine, Mediterranean, and CBI war theatres. He was released from active duty in March, 1946.

Essig Appointed National Sales Director for Jerry Fairbanks

◆ ALBERT C. ESSIG has been appointed National Sales Director of JERRY FAIRBANKS, INC., Hollywood, California. Mr. Essig is an advertising and sales promotion veteran of long standing, and is known to the profession through the national agency bearing his name.

Joins Film Counselors, N. Y.

◆ MISS FLORENCE BROBECK has joined Film Counselors, 366 Madison Ave., New York City, as consultant on films in the women's and home economic fields.

Miss Brobeck was formerly women's editor of the American Weekly and the New York Herald Tribune, and was also associate editor of McCall's Magazine.



ERSKINE F. GILBERT

Gilbert to Willard Stall

◆ WILLARD PICTURES, Inc. has recently secured the services of ERSKINE F. GILBERT as writer-director in its New York studios. Mr. Gilbert was formerly with the Jam Handy Organization, and served as Lt. Commander in the U. S. Navy.

While in the Navy, Mr. Gilbert devised the "stop and go" method of training, a system which involved the stopping of the film in mid-reel, while the sailor-audience was required to solve the problem presented up to that point. He also supervised a survey of all Naval missions in Latin America and arranged for a program in which U. S. Naval training films were provided to Latin American Navies with sound tracks in their native tongues.

* * *

Gale Heads N. Y. Productions

◆ Announcement has been made of the formation of New York Productions, Inc., specializing in special purpose motion pictures for industrial and commercial clients, and also to provide consulting services for West Coast theatrical producers.

ARTHUR L. GALE, President of the newly-formed organization, declares: "The policy of New York Productions will be to reduce the costs of pictures by elimination of excess overhead and wasteful production practices. We intend to achieve true economy by the use of the best talent in every step of production."

The Vice President and Treasurer will be BEN E. DYER, formerly of Willard Pictures, while William R. Distasio will act as Secretary. Offices are at 521 Fifth Avenue, New York City.

**Western Electric 16mm Sound
Now Available on West Coast**

◆ Audio Pictures, Inc., is the first western commercial production company to have direct 16 mm Western Electric sound recording in its studio, according to Dr. F. H. Fodor, head of the company.

Equipment, installed in a modern, acoustically balanced sound studio with 2000 square feet of stage space includes, a three phase Western Electric distribution system, off-the-line checks for immediate playbacks, a mastermixing room with four recording channels and an eight position mixer, projection room, recording room, announcer's booth, cutting room and a test laboratory.

Being completed now are a machine shop and set construction department, where practically all the equipment and properties used may be turned out. Tests made of the new equipment has shown 16 mm. recording results as good as any 35 mm. reductions, according to Dr. Fodor.

In addition to producing their own films, Audio Pictures facilities and personnel are available for other producers needing Hollywood stage space and production assistance.

Among the independent producers who have recently used Audio's facilities are: J. D. Weather Productions, in the making of *Buffet Time*; Ed Finney Productions, *Queen of the Amazons*, an entertainment feature; and De Mille Productions filming *Story of the Bible*, a religious slide series for Churchcraft Pictures.

New Producer at Hartford

◆ HARRISON HARRIES PRODUCTIONS, located at 110 High Street, Hartford, Conn., has formally announced its entry in the visual

education field. Headed by Harrison Harries and John Thomas Riley, the company will specialize in the production of 16 mm sound films in black and white and color for educational, industrial, business and civic groups in southern New England. Films will be made primarily in the area of job training and public relations.

Rolab Serves National Film Bd.

◆ The Rolab Studio and Laboratories and Henry Roger recently played host to Robert Ross, member of the Research Department of the National Film Board of Canada, Ottawa, Rolab is at present producing several features for the National Film Board on the safeguarding of water and milk supplies. Mr. Ross was particularly interested in the study of photomicrography, color work and special photographic and sound equipment. These are specialties of the Rolab organization.

New Springfield (Mass.) Producer

◆ FILM GROUP, INC., a new production organization with main offices in Springfield, Mass., will begin operations immediately according to an announcement. The corporation will specialize in motion pictures for "educational purposes," public relations "specials," and television programs on film.

Officers of Film Group, Inc. are Edwin H. Kasper, President; James P. Moriarty, Secretary; L. A. Angers, Treasurer; and Kendall Brigham, Assistant Treasurer, production manager, director and writer. Harry Bliven, prominent figure in non-theatrical film circles, was unanimously elected Executive Producer. He served formerly with Bay State Film Productions, Inc.

Main offices will be located at 95 State Street, Springfield, Mass. Sales offices will be established soon in St. Louis, Chicago and New York.

Simmel-Meservey Ups Capacity

◆ Simmel-Meservey general offices are now located at 321 South Beverly Drive, Beverly Hills, California, according to an announcement by Louis C. Simmel, General Manager of this educational film organization.

The move was dictated by additional space requirements. The new offices will provide a 100% increase in capacity in the educational film division and 200% increase in capacity in the record

In 16mm.
**A GOOD LABORATORY
Is Essential
TO GOOD SOUND**

16mm. sound print requirements demand the best in laboratory work. High frequency reproduction, so essential to crisp sound quality, needs super-accurate printing methods and fine grain development.

Precision Film Laboratories specializes in 16mm. sound printing and development, using Maurer Optical Printers and specially constructed automatic developing machinery for the finest results. All sound tracks are printed as a separate operation. Years of research and development, concentrated on the solution of 16mm. problems, are at your service here.

*16mm. Color or Black and White
Duplicates—from 16mm. or 35mm.*

**P R E C I S I O N
F I L M L A B O R A T O R I E S**

A Division of J. A. Maurer, Inc.

21 West 46 Street, New York 19, New York

Sterling Stamp on Music

On silver "Sterling" means the best. Some of the greatest producers of industrial films in the country have given Velazco film music the "Sterling" stamp of approval. At moderate cost, it will heighten appeal and audience interest by giving you a picture of outstanding excellence.

FOR OUT OF TOWN CLIENTS

Because we have the "know how" and the "know who," we can recommend the best firms for art titles, animation, special optical effects, narration, etc., and will supervise the work for you. With these, your rough cut work print and Velazco music, you have the component parts of a professional production. Combine them, and you will have a release print you can stamp—"Sterling."

emil VELAZCO

I N C O R P O R A T E D

1697 Broadway, New York 19 • Phone: Circle 5-6121

LET'S ADD SOUND

**to Your Silent Films
in Color or Black and White**

We'll make a professional production of your silent 16mm. film, adding music, narration and special effects. Finest color duplication in the industry. Telefilm's skilled technical staff and finest sound-recording equipment, plus complete studio facilities, will put that enviable Hollywood touch in your film. We serve industrial, amateur and educational film producers and some of America's largest companies. Write TELEFILM, Inc., 2019 Hollywood Blvd., Hollywood 28, Calif., for prices and technical details.

TELEFILM, INC.

HOLLYWOOD 16mm HEADQUARTERS



• FILMS FOR BUSINESS •



- GOOD BUSINESS RELATIONS
- MODERN SALES PROMOTION
- EFFICIENT PERSONNEL TRAINING
- BETTER LABOR RELATIONS

These are a few of the reasons why you should use commercial films in your business.

Write for free booklet, "Commercial Motion Pictures" on your business letterhead.

FRANK KELLING PRODUCTIONS

3424 W. 8TH ST., LOS ANGELES 5, CALIFORNIA

TRANSLUCENT SCREENS
for
REAR PROJECTION
All Screens Made to Order
Sizes from 1 inch square to 30 x 60 feet

Fowler Company
750 S. Wabash Ave.,
CHICAGO, ILLINOIS



Motion Pictures
Filmstrips
Visual Presentations

KEY FILMS

340 W. 47th St. New York 19, N. Y.
COlumbus 5-0862

16MM & 35MM

motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.

KING COLE'S SOUND SERVICE, Inc.

340 THIRD AVE. at 25th ST., NEW YORK 10 LEx. 2-6781

RAIL AREA PROMOTION

(CONTINUED FROM PAGE TWENTY-TWO) the painting, as is the custom, at sundown. A rarely seen rite, the actual ceremony is here filmed with absolute authenticity. 20-minutes, sound, color.

• *Southern California*. Snow-capped mountains, pounding surf, lion farms, deep-sea fishing, orange groves, mission churches, Rose Bowl football, and interesting sights in Los Angeles, San Diego, Ramona, Coronado, and Palm Springs. 20-minutes, sound, color.

• *Summertime in Yosemite National Park*. Sheer granite cliffs, blue lakes, trout streams, mountain trails, waterfalls, El Capitan, Mirror Lake, Merced River. 15 min. sound, color.

• *Winter in the Desert*. Palm Springs, California, sheltered by the snow-capped peaks of San Jacinto mountains; horseback riding, bathing, tennis, bicycling, Palm Canyon, desert flowers. 15 minutes, sound, color.

Other Railroad Film Programs

Other railroads, of course, use area promotion to great advantage. The New York, New Haven, and Hartford Railroad has done much to promote New England with such films as *New England, Yesterday and Today*, and *This is New England*.

The Chicago and Northwestern Railway System shows its travel films to all types of non-theatrical audiences. Sam Campbell, well-known lecturer, appears at club meetings, luncheon groups etc., and shows these films in conjunction with his talks.

The Northwestern also uses the various activities of railroading as material for educational films. *Rolling the Freight*, which tells the story of how freight is handled behind the scenes in the principal yards and terminals of the Chicago and Northwestern Railway System in Chicago, is designed for audiences ranging from high school students to traffic men whose daily work is related to freight handling.

This film takes the audience through Proviso Yard, world's largest freight classification yard, where most of the operations are graphically described. Aerial views of Proviso show its immensity while other scenes of the electric retarder yard, freight transfer house and office building convey to the audience the multiplicity of operations required in handling freight.



"CLEAR TRACK AHEAD"

(CONTINUED FROM PAGE TWENTY-ONE) I. J. Ross public relations counselors.

Both films were directed by Alexander Gansell; music was composed and conducted by Edwin E. Ludvig.

Distribution has been contracted with Modern Talking Picture Service for 5,000 theatres, 5,000 schools, 2,500 adult groups and 1,500 road showings in 1947. In addition, spot showings will be made at various points to special groups. The original print order was for 300 prints of the long version and 200 of the short.

An unusual treatment of the school distribution is the teaching manual offered free with bookings of the film. This manual is departmentalized to be used in various types of classes, such as history, music, science, economics, geography, and there is a separate chapter for each class. Thus, the film can be used as an actual classroom teaching aid in various subjects.

Clear Track Ahead does not try to sell passenger tickets or freight contracts. There are no commercial plugs. It is purely an informational picture designed to tell people about the railroad industry and its place in our national life.

Safety Films Rate High Among Railroad Personnel Executives

★ Safety training, as always, is of vital importance to the railroads. All types of accidents hinder efficient railroad operation and maintenance as well as causing personal injury and loss of life.

Among the agencies serving this need is the Steam Railroad Section of the National Safety Council. A recent 35mm sound slide-film produced by the Council *Men and Motive Power*, is typical of these visual programs. Accompanying the film are personal manuals.



ADAPT YOUR CAMERA FOR KODACHROME

With the amazing **Essenkey Color Film Adapter** (patented), you can enjoy the thrill of color pictures in the popular Bantam (828) picture size. Kit consists of mask and film spool extension to fit Argoflex, Rollei-cord, Rolli-flex, Super Ikonta B, Exakta, Agfa Speedex, Super Sport Dolly, Kodak Duo 620, Korelle-Reflex and other 120 and 127 size cameras.

For all above cameras... **\$4.75** For Ciro-Flex and Kodak Reflex... **\$6.50**

Add tax to above prices
At Better Dealers Everywhere

Mfd. by **BURKE & JAMES, Inc.**

Photo Supplies since 1897

321 So. Wabash Ave. Chicago 4, Ill.

PORTLAND'S ONLY MODERN AIR CONDITIONED 16MM SCREENING ROOM NOW AVAILABLE FOR RENTAL

5 Minutes from the Leading Hotels

SCREEN ADETTES, INC.

611 N. TILLAMOOK ST., PORTLAND (12), ORE.

**Acme Film Laboratories
Open New Western Plant**

◆ A new and completely equipped modern processing plant is due to be opened by Acme Film Laboratories, 1161 N. Highland Ave., Hollywood in January, 1947, designed to provide professional quality laboratory services to 16 mm producers.

Others and personnel of the new organization are men of long experience in professional motion picture processing. GILSON BARTH, president of the company, who will handle sales and promotion, has been with Ansco for many years, and has been associated with laboratories and film sales for over 30 years.

WILSON LEAHY, A.S.C., vice president in charge of production, has had 27 years experience in Hollywood studio and commercial laboratories. For ten years he was with the technical motion picture department of Ansco, which he headed for three years prior to the war. Accepting a commission in the Navy in 1914, he was Division Officer in charge of motion picture processing at the U. S. Photo Science Laboratory at Anacostia, D. C.

ROBERT M. GRUBB, supervisor and chief engineer, has had 10 years experience in color processing practice. In service he spent four years as a Photo Officer, both overseas and on assignments in photographic testing and research at the Proving Ground Command.

Latest equipment installed in the Acme plant includes; bottom drive, lateral shaft, vertical type developing machines for most efficient operation; non-slip 16 mm sound printers; automatic continuous color printers capable of individual scene color correction; and dummy sound heads for separate sound and picture projection.

Print service available will include standard release and daily prints, fine grain long gradation negatives, black and white reversals, and Kodachrome printing, both from standard color film and the new low gradation commercial Kodachrome.

A complete service of optical processing and special effects will also be available, including 35 to 16 reduction and 16 to 35 blowup on the new Acme-Dunn optical

printers, as well as full sound recording facilities.

Included in the 18,000 square feet of space in the Acme building will be cutting rooms and a sound stage for dubbing, orchestration and production uses.

In setting up Acme Laboratories, Barth and Leahy are expecting to provide for the commercial producer the same precision workmanship and professional quality that the Hollywood entertainment industry is so noted for.

**Nassou Studios Erecting
Stages for Western Producers**

◆ Several modern, completely equipped sound stages for independent producers are being erected near the center of Hollywood by Nassou Studios, according to EDWARD NASSOUR, president of the company.

Two of the stages are nearing completion now and will be ready for occupancy soon after the first of the year. Construction on a third stage has started, with five stages planned eventually. LLOYD LATHAM is studio manager.

Dimensions of the almost completed stages are 95 by 98 feet, and 75 by 110 feet. Both are forty feet in height. The buildings will be as completely soundproofed as modern design can make them. Owens-Illinois glass sound proofing is being used, and the double roof construction is expected to keep the maximum of airplane noises out.

In addition to stage space, lighting and camera equipment will be part of the studios' service, and camera crews will be available at all times.

The projection and preview room, seating 40 people is equipped with standard 35 mm projectors, and the latest carbon arc 16 mm projectors.

**Sun Dial Films Moves to
Pathe Building in New York**

◆ Sun Dial Films, Inc. announces that its production and executive offices have moved to the Pathe Industries Building at Park Avenue and 106th Street, New York. Complete production and laboratory facilities are available in the new location, and Sun Dial is now in production with two motion pictures and a series of sound slidefilms.

WILLIAM F. PRINDERGAST, former White House Liaison Officer, has been appointed director of research and sales.

**FOR THE SAFETY
OF YOUR FILM**

Film soon dries out, becomes brittle and scratched, breaks in use and is worthless, unless properly protected from dirt and unfavorable conditions of humidity.

PROTECT YOURS IN

- ★ DUST PROOF
- ★ HUMIDIFIED
- ★ FIRE PROOF

Neumade

**FILM FILING AND
STORAGE CABINETS**



Maximum storage in minimum space. Tight, heavy gauge steel construction. Indexed for instant location of desired reels. Over 50 models—a variety of types and capacities to meet all requirements.

Write for free literature on complete line of 16mm equipment

- REWINDS
- FILM CLEANERS
- REELS
- SPLICERS
- SHIPPING AIDS
- CANS

**"This
Is Our
30th Year"**

TRADE MARK

Neumade

PRODUCTS CORP.

423 WEST 42ND STREET NEW YORK, N.Y.

Capital Film Productions

224 Abbott Road
East Lansing, Michigan

**Producers of custom designed commercial,
educational and industrial motion pictures
and slide films.**

THE MOST AUTHENTIC FILM SOURCE

★ Established in 1938, *BUSINESS SCREEN* has served industrial and business film users and the visual industry for nearly a decade. Its wholly specialized approach to the interests and service of the industrial film user is reflected in the articles, original research, surveys and case histories prepared by its experi-

enced writers and contributors. More pages of *authentic business film* data are carried in each issue than in all other periodicals combined.

BUSINESS SCREEN is now written for doctors, ministers, film exam roadshowmen or producers of horse operas. *It is a business magazine edited for and read by business men!*

Get and Read Each Issue Regularly in 1947!

• CONNECTICUT •

Audio-Visual Corp., 53 Allyn St., Hartford.
Bridges Motion Picture Service, 244 High St., Hartford 5.

• DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transport Bldg., Washington 6.
Paul L. Brand, 2153 K St., N. W., Washington 7.

• MAINE •

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

• MARYLAND •

Collins Motion Picture Service, 502½ St. Paul St., Baltimore 2.
Lokemer Photo Service, 927 Poplar Grove, Baltimore 16.

Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.
Stark Films, 537 N. Howard St., Baltimore 1.

• MASSACHUSETTS •

Audio-Visual Corp., 116 Newbury St., Boston 16.
Jarrell-Ash Company, 165 Newbury St., Boston 16.
Wholesome Film Service, Inc., 20 Melrose St., Boston 16.
South End Film Library, 56 Val-lonia Ter., Fall River.
Stanley-Winthrops, Inc., 90 Wash-ington St., Quincy 69.

• NEW HAMPSHIRE •

A. H. Rice and Co., Hollis, N. H.
• NEW JERSEY •
Art Zeiller, 868 Broad St., Newark 2.
SL decraft Company, 257 Audley St., South Orange, N. J.

• NEW YORK •

Hallenbeck & Riley, 562 Broadway, Albany 7.
Wilber Visual Service, 119 State St., Albany. (Also New Berlin, N. Y.)
Buchan Pictures, 79 Allen St., Buf-falo.
Association Films, 347 Madison Ave., New York 17.
(Y.M.C.A. Motion Picture Bureau)
Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.
Brandon Films, Inc., 1600 Broad-way, New York 19.
Catholic Movies, 220 W. 42nd St., New York.
Comprehensive Service Co., 245 W. 55th St., New York 19.
The Jam Handy Organization, Inc., 1775 Broadway, New York 18.
Institutional Cinema Service, Inc., 1560 Broadway, New York 19.
King Cole's Sound Service, 340 Third Ave. at 25th St., N. Y. C. 10.
Knowledge Builders Classroom Film, 625 Madison Ave., New York 2.
Otto Marbach, 630 9th Ave., New York.

These qualified visual education dealers offer the finest in products and services for the use of training and informational aids; including film sub-jects, screens, projectors and accessories. Projection facilities are also available. Address inquiries concerning listings on this page to Readers Service Bureau, Business Screen, 157 E. Erie St., Chicago 11, Ill.

Nu-Art Films, Inc., 145 W. 45th St., New York 19.

S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18.

Sullivan Sound Service, 475 Fifth Ave., New York 17. 29 Salem Way, Yonkers. 34 Palmer, Bronxville.

John E. Allen, Inc., Box 383, Roch-ester 7.

Marks & Fuller, Inc., 332 E. Main St., Rochester 4.

Ideal Motion Picture Service, 371 St. Johns Ave., Yonkers 4.

• PENNSYLVANIA •

J. P. Lilley & Son, 277 Boas St., Har-risburg.

Also 152 Pine St., Williamsport.
Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7.

Lippincott Pictures, Inc., 4729 Lud-low St., Philadelphia 39.

Jam Handy Organization, Inc., 1028 Forbes St., Pittsburgh 19.

Karel Sound Film Library, 410 Third Ave., Pittsburgh 19.

• RHODE ISLAND •

Audio-Visual Corp., 268 West-minster St., Providence.

• WEST VIRGINIA •

J. G. Haley, P. O. Box 703, Charles-ton 23.

United Specialties, 816 W. Vir-ginia St., Charleston 2.

Apex Theatre Service & Supply, Phone 24043 Box 1389
Huntington.

• ALABAMA •

Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1.

Stevens Pictures, Inc., 526 20th St., N., YMCA Bldg., Birmingham.

John R. Moffitt Co., 19½ S. Perry St., Montgomery.

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

Orben Pictures, 1137 Miramar Ave., Jacksonville 7.

Ideal-Southern 16mm Pictures Co., 132 S. Miami Ave., Miami 36.

Stevens—Pictures, 9536 N. E. Sec-ond Ave., Miami.

Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

• GEORGIA •

Calhoun Company, 101 Marietta St., Atlanta 3.

Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N.E., Atlanta.

Strickland Film Co., 141 Walton St., N. W., Atlanta 3.

• KENTUCKY •

D. T. Davis Co., 178 Walnut St., Lexington 34 (Also Louisville.)

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

Southern Pictures Company, 1024 Bienville St., New Orleans.

Stirling Motion Picture Co., 2005 Ferndale Ave., Baton Rouge 15.

Ideal Southern Pictures Co., 826 Barrone St., New Orleans.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• NORTH CAROLINA •

Carolina Industrial Films, 125 W. First St., Charlotte 2.

National Film Service, 14-20 Glen-wood Ave., Raleigh.

• SOUTH CAROLINA •

Calhoun Company, 1110½ Taylor St., Columbia 6.

• TENNESSEE •

Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.

Tennessee Visual Education Serv-ice, P. O. Box 361, Journal Bldg., Knoxville.

Ideal Pictures Corp., 18 S. 3rd St., Memphis.

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Serv-ice, Maxwell House Office Bldg., Nashville.

• VIRGINIA •

Walker C. Cottrell, Jr., 408-10 E. Main St., Richmond 19.

Ideal Pictures, 219 E. Main St., Richmond 19.

National Film Service, 309 E. Main St., Richmond.

• ARKANSAS •

Grimm-Blacklock Co., 719 Main St., Little Rock.

• ILLINOIS •

Father Hubbard Educational Films, 188 W. Randolph St., Chi-cago 1.

Ideal Pictures Corp., 28 E. 8th St., Chicago.

International Film Bureau, Inc., 84 E. Randolph St., Chicago 1.

Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.

McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4.

Midwest Visual Equipment Co., 4509 N. Damen Ave., Chicago 25.

Association Films (Y.M.C.A. Mo-tion Picture Bureau), 19 S. La Salle St., Chicago 3.
Stinson Projector Sales, 521 S. Lombard Ave., Oak Park.

• INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

• IOWA •

Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids.

Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

• KANSAS-MISSOURI •

Audio Visual Aids, Broadview Hotel Bldg., Wichita, Kas.

Audio Visual Aids, 6 W. Armour Blvd., Kansas City 2.

Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pic-tures)

Erker Bros. Optical Co., 610 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

Olson Anderson, 1113 McKinley Ave., Bay City.

Cosmopolitan Films, 3248 Gratiot Ave., Detroit 7.

Engleman Visual Education Serv-ice, 4754-56 Woodward Ave., De-troit 1.

Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

Gillespie Visual Education Service, 220 State St., St. Joseph.

• MINNESOTA •

Midwest Audio-Visual Company, 1504 Hennepin Ave., Minneapolis 3.

National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• NEBRASKA •

Church Film Service, 2595 Mander-son St., Omaha 11.

• OHIO •

Lockard Visual Education Service, 922 Roslyn Ave., Akron 2.

D. T. Davis Co., 911 Main St., Cin-cinnati, 2.

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.

Manse Film Library, 2514 Clifton Ave., Cincinnati 19.

Fryan Film Service, Film Bldg., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Visual Communications, Inc., 2108 Payne Ave., Cleveland 14.

Film Associates, 429 Ridgewood Dr., Dayton 9.
Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.
Murray Motion Picture Service Co., 879 Reibold Bldg., Dayton 2.
The Dayton Film, Inc., 2227 Hepburn Ave., Dayton 6.
Twyman Films, Inc., 29 Central Ave., Dayton 1.
Martin Sound Systems, 50 Charles Ave., S.E., Massillon.
Gross Photo Mart, Inc., 524 Madison, Toledo 4.
E. L. Moyer, P. O. Box 239, Wayne.
Thompson Radio and Camera Supplies, 135 S. 6th St., Zanesville.

• WISCONSIN •

Photoart House, 844 N. Plankinton Ave., Milwaukee.
Gallagher Film Service, Green Bay.

• CALIFORNIA •

Donald J. Clausonhue, 1829 N. Craig Ave., Altadena.
Camera Craft, 6764 Lexington Ave., Hollywood 38.
Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.
Ideal Pictures Corp., 2408 W. 7th St., Los Angeles.
Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.
Ralke Company, 829 S. Flower St., Los Angeles 14.
Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14.
Training Aids, Inc., 7414 Beverly Blvd., Los Angeles 36.
Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11.
Association Films (Y.M.C.A. Motion Picture Bureau), 351 Turk St., San Francisco 2.
Hirsch & Kaye, 239 Grant Ave., San Francisco 8.
Photo & Sound, Inc., 141 New Montgomery, San Francisco 5.
Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.

• COLORADO •

Ideal Pictures Corp., 1739 Oneida St., Denver.

• OREGON •

Cine-Craft Co., 1111 S. W. Stark St., Portland 5.
Evangel Picture Service, 420 S. W. Washington St., Portland 4.

Ideal Pictures Corp., 915 S. W. 10th Ave., Portland.
Moore's Motion Picture Service, 306 310 S. W. Ninth Ave., Portland 5.
Screen Adettes, Inc., 611 N. Tillamook St., Portland 12.

• TEXAS •

Association Films (Y.M.C.A. Motion Picture Bureau), 1700 Patterson Ave., Dallas 1.
Audio Video Institute, 1501 Young St., Dallas.
The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.
George H. Mitchell Co., 712 N. Haskell, Dallas 1.
National-Ideal Pictures, 2024 Main St., Dallas.
Visual Education, Inc., 12th at Lamar, Austin. Also, 602 N. St. Paul, Dallas 1; P. O. Box 1285, Ft. Worth; 3905 S. Main, Houston 4.

• UTAH •

Audio-Visual Supply Co., 1122 E. 8th South, Salt Lake City 2.
Evangel Picture Service, 237 East 1st South, Salt Lake City 1.

• WASHINGTON •

Rarig Motion Picture Co., 5514 University Way, Seattle 5.
Evangel Picture Service, 426 Peyton Bldg., Spokane 8.

• HAWAII •


Motion Picture Enterprises, 121 S. Beretania Honolulu, T. H.

• CANADA •

Arrow Films Limited, 1115 Bay St., Toronto 5, Ontario.
General Films Limited
 Head Office:
 1534 Thirteenth Ave., Regina, Sask.
 Branches:
 535 W. Georgia St., Vancouver, B. C.
 510 Confederation Life Bldg., Winnipeg, Man.
 156 King St., West, Toronto, Ont.
 1396 St. Catherine St., Montreal.
 760 Main St., Moncton, New Brunswick.
H. de Lanauze, 1027 Bleury St., Montreal, Quebec.

• MEXICO •

E. M. A. S. A. Head Office, Studio and Distribution: Reforma 146, Mexico City.



The Seal of Quality Since 1913

PROOF

of client confidence in a film producer is reflected by a high percentage of repeat business.

ATLAS EDUCATIONAL FILM CO.
 1111 SO. BLVD., OAK PARK, ILL.
 TEL: AUSTIN 8620

BLOWER COOLED AND LIGHT WEIGHT, TOO

Triple Purpose

Golde FILMATIC

SLIDE AND FILM STRIP PROJECTOR

USE 3 WAYS...

- For Single Frame Slidefilm
- For Double Frame Slidefilm
- For 2 x 2 (35 mm) Kodachrome or Black and White Slides



MOTOR-DRIVEN FORCED AIR COOLING plus heat filter permits use of 300 as well as 200 or 100 watt lamp, yet safeguards precious slides or film against heat damage.

NO REWINDING NECESSARY... film is ready for showing right after use.

MORE BRILLIANT PROJECTION!
GREATER SLIDE PROTECTION!
MORE CONVENIENT OPERATION!

The Golde Filmatic enables you to make the most effective use of all three types of still projection material. Can be changed from film to slide showing in a jiffy!

ANASTIGMAT PROJECTION LENS (5" f:3.5).
EASILY ADJUSTABLE for either horizontal or vertical pictures.
MANUMATIC SLIDE CARRIER automatically stacks slides in sequence.

Golde Manufacturing Co. Dept. B, 1220 West Madison St. Chicago 7, U. S. A.

USE THE SERVICES OF THESE SPECIALIZING FIRMS

★ National and local readers in need of audio visual equipment, accessories, films or projection service, etc., will find the Visual Education Dealers listed in these pages the most experienced and

dependable sources in each community or region. For further details on sources not listed here, address inquiries to the National Directory of Visual Education Dealers, 157 E. Erie, Chicago, 11.

Pan-American's Irish Holiday

FOR MANY YEARS it has been the contention of the travel and transportation industries that professional production of motion picture travelogues is unnecessary and too expensive. With some notable exceptions sponsored films of aviation, railroad, and bus companies have been edited versions of amateur or semi-pro footage, which have often left much to be desired in satisfying an audience familiar with good theatrical travel films.

Convinced of the necessity for first-rate production in scotching this stigma, Pan American World Airways System, as one of its important post-war promotional projects, has inaugurated a series of top quality, professionally produced films of the countries which it serves. First of these to be released is *Wings to Ireland*, a three reel Kodachrome produced by Hartley Productions, New York.

IRELAND A PROMOTION "NATURAL"

Pan American selected Ireland as its first production for several reasons: Of the many countries which it serves, Ireland is one of the few outside the western Hemisphere, where tourists may go in 1946, find food, accommodations and have a good time; Ireland is the spiritual home of 20,000,000 Americans of Irish extraction; there have been no recent films on Ireland; and the country lies on Pan American's direct route to Middle Europe and the Near East.

Wings to Ireland was designed to try to present a story of the culture and true spirit of the Irish people. In this it has been successful; the familiar, crudely caricatured "stage Irishman" has been buried with no regrets.

To capture this spirit on film, Pan American's production team of seven photographers, directors, sound-men and actors spent eight weeks on location and took 2,000 pounds of equipment with them to Ireland. This included six cameras, reflectors, booms, power supplies, generators, batteries and complete sound equipment to record in direct sound-on-film the authentic Irish music and speech.

THE VAGARIES OF SUN AND WEATHER

Some production difficulties were encountered: the vagaries of the Irish weather sometimes necessitated long delays in obtaining satisfactory conditions for photography. On one occasion the crew waited 10 days for the sun to shine and enable scenes of the Rock of Cashel, the shrine of St. Patrick, to be photographed. It became the usual procedure to telephone from headquarters in Tipperary to other localities close by, and if the weather there was good, to take off quickly for that point in a chartered bus before the sun went under again.

Wings to Ireland opens in a plane enroute from Ireland to England. "Mr. Dillon" is writing his travel agent telling him why he decided to stay two weeks in Ireland rather

than just a few days. The scene flashes back to the Dillon's landing at Shannon Airport and follows them on their stay in Ireland.

The "Dillons" are a typical American family with a 12-year old boy. We see them set out in a little rented car and visit Ashford Castle at Cong, County Mayo, former home of Guinness (*It's Good for You!*) family and now an almost fabulous resort hotel. In a little village they see the home spinning industries and hear a girl sing a Gaelic song (direct recording).

Continuing on, they visit the Cliffs of Mohr, the valley of the Shannon, the lakes of Killarney, the Blarney Castle and famous shrine, the Rock of Cashel, the Ballykisteen Stud Farm and the Phoenix, a syndicate-owned stallion worth \$250,000, Dublin and Trinity College. Nearly two weeks were needed to arrange and photograph with the sound, the activities of an actual fox hunt by the Tipperary hounds (35 couple) at Clonmel. Mrs. Masters, winner of over 100 point to point jumping competitions is "Master of the Hunt" and led the chase. A Feis (pronounced "FESH") which is a festival held to perpetuate Gaelic music, poetry and dancing, was taken in its entirety in live sound.

DIRECT RECORDINGS ENHANCE FILM

Frequently, throughout the film, there is direct recording of Irish speech and music, and this is not the least of the film's charms.

Under the supervision of Frank Howe, Assistant Educational Director of Pan American World Airways System, *Wings to Ireland* was written by Elda Hartley, directed and filmed by Irving Hartley, and recorded by Warren Van Horn. Original music was written by Arnold New, Leo Kahn, and Gaelic musical sequences by a leading Irish composer.

Distribution of the film in the United States will be through forty-four University and State Educational film commercial depositories, and the facilities of Association Films. One hundred and fifty prints will be used to start the campaign and estimated circulation is 16 to 20 million over a five year period.

FINE SCENIC PHOTOGRAPHY like this scene from "*Wings to Ireland*" has audience appeal.



PROTECTION FOR MOVIE FILM against WEAR ... OIL WATER CLIMATE SCRATCHES FINGER-MARKS

VAPORATE

ONE TREATMENT LASTS THE LIFE OF THE FILM

ASK YOUR DEALER

VAPORATE CO., Inc. 130 W. 46th St. New York City

BELL & HOWELL CO. 1801 Larchmont, Chicago 716 N. LaBrea, Hollywood

TED NEMETH STUDIOS

729 SEVENTH AVENUE

NEW YORK, N. Y.

Producers of

MOTION PICTURES · SLIDEFILMS



Monte Carlo presents "The Preview Room with Personality"

FOR A TRULY FLATTERING SHOWING OF YOUR FILM — EITHER 35 mm. OR 16 mm.

WHILE YOUR GUESTS ENJOY COCKTAILS, LUNCHEON OR DINNER SUPERBLY SERVED IN A SETTING OF UNSURPASSED BEAUTY THAT WILL SELL YOUR PICTURE.

Mail this coupon for free brochure

Monte Carlo
51 East 54th St.
New York 22, NY

Please send me more information about the Preview Room. I am interested in () 16mm show; () 35mm show; () slide presentation; () display; with or without () luncheon; () cocktails; () dinner.

Number of persons _____

Name _____

Address _____

City _____ State _____



They tell
the "inside" story
interestingly

... that's one reason SALES FILMS have come to the top as an advertising medium

Let's look beneath the surface: You have seen, in growing proportion, how advertisers trust promotion films with selling problems . . . specific and abstract. Why?

Clearly, because they get results. And again, *why?* Because promotion films offer something no other advertising medium can approach—they give prospective customers a foretaste of your product in use . . . permit dem-

onstration . . . examination . . . enjoyment. It is a "plus" born of pictures, action, color, sound.

Big, bigger—how soon *biggest?*
Startling improvements, in recent

years, have added to the impact and productivity of films in advertising. At your service are better production techniques, finer projection equipment, sounder distribution methods. Today's films are best yet . . .

For fullest and most effective use of a powerful *modern* advertising medium, consult a commercial film producer. He has a thorough knowledge of basic selling approaches. Let him help you plan and produce a real *selling* story.

**Eastman Kodak Company
Rochester 4, N. Y.**

Sales Promotional Films

... another important function of photography

Kodak

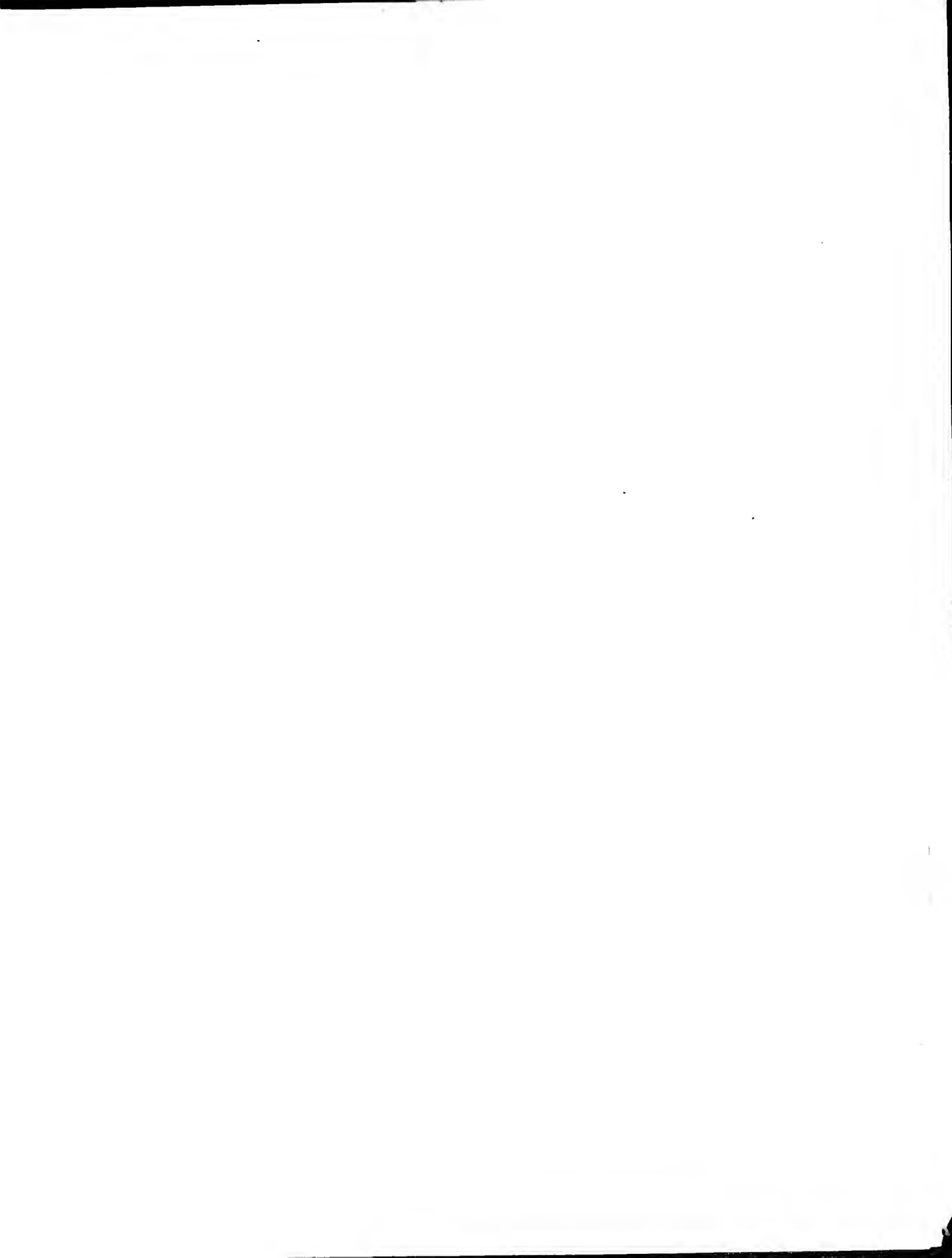


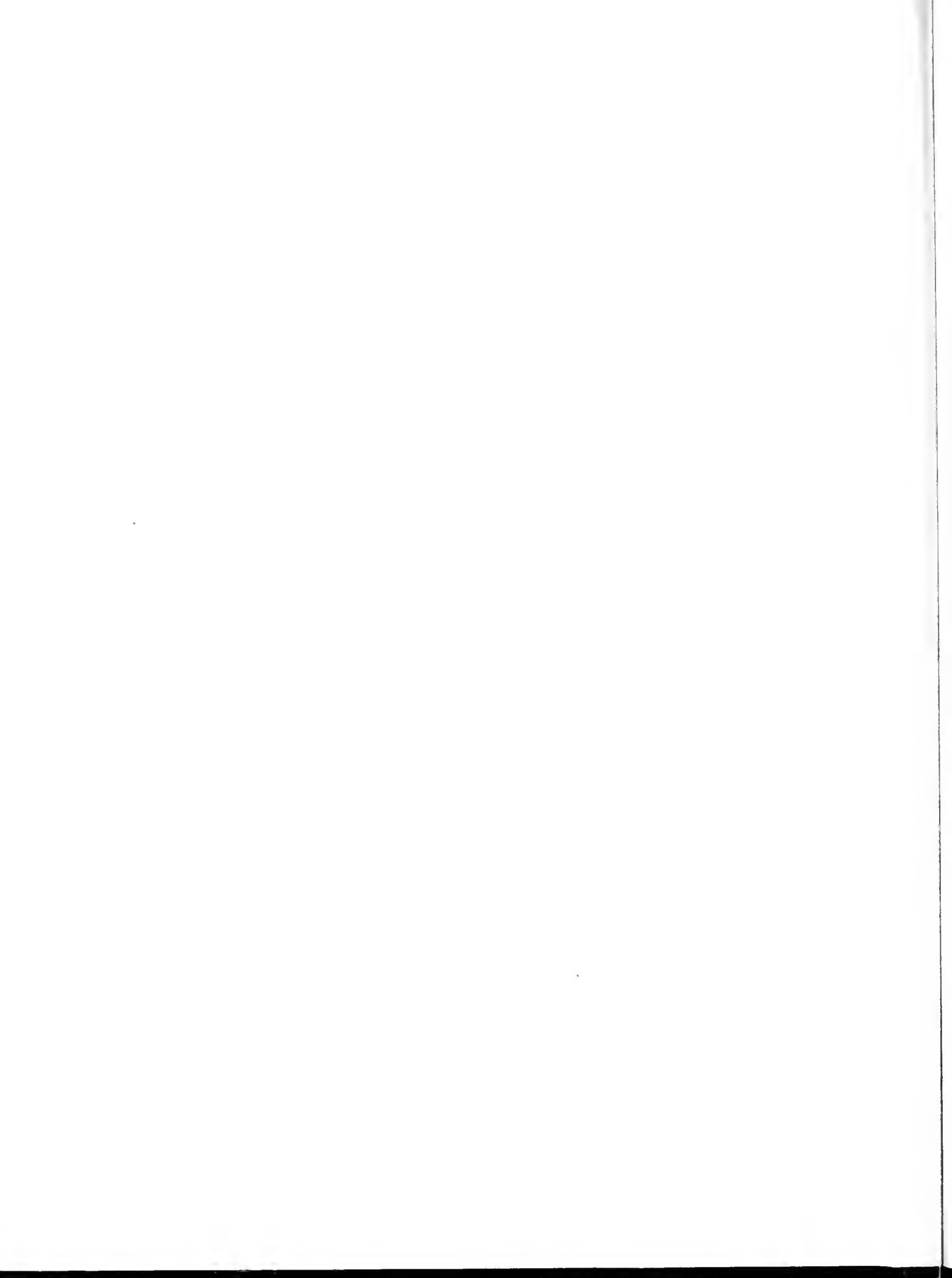
The
JAM HANDY
Organization

Protection

— skilled in keeping product information under cover until the time of impact,
— helping to get competitive plans executed without disclosure,
— the Jam Handy Organization is well prepared by previous advertising and sales experience to maintain security while getting your job done right and right on time.

REALIZATIONS • INDUSTRIAL MOTION PICTURES • TRAINING ASSISTANCE • SLIDE FILMS
NEW YORK 19* WASHINGTON 6, D.C. PITTSBURGH 19 DETROIT 11* DAYTON 2 CHICAGO 1 LOS ANGELES 28*
Broadway Transportation Building 1028 Forbes St. 2821 E. Grand Blvd. 310 Talbot Bldg. 230 N. Michigan 7046 Hollywood Blvd.
US 5-7144 District 0611 ATLantic 1469 MADison 2450 ADams 6289 STate 6758 HEMPstead 5809
*Production Centers









47- 38952

7658.9348-
B964

